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1929
EXHIBITORS HERALD

Volume V  JUNE 30, 1917  Number 1

Miss Jackie Saunders (Mutual Horkheimer)
AMERICAN FILM COMPANY, Inc.

Presents

GAIL KANE

IN

"THE UPPER CRUST"

OR

"THE INDESCRECTIONS OF MOLLY"


"Miss Kane justifies her reputation for versatility in this play which makes demands on her for emotional acting of a high order and finds her splendidly equipped for the task," says The American Drama in reviewing "Whose Wife?" a recent Gail Kane-American Picture.

Beautiful—graceful—an accomplished actress of unquestioned ability, Miss Kane is the idol of picture-goers the world over. Her drawing power is steadily increasing. Theatres presenting Gail Kane productions are assured capacity business. Get your share of these successes. Go to your nearest Mutual Exchange TODAY and arrange to play all the Mutual Pictures in which Gail Kane is starred.

Now Playing—"Whose Wife?" "The Serpent's Tooth" and "The Upper Crust."

Coming—"The Woman In Black," "The Unafraid."

Produced by

AMERICAN FILM COMPANY, INC.

Samuel S. Hulchinson, Pres.

Distributed by

MUTUAL FILM CORPORATION

John R. Erler, Pres.
BESSIE BARRISCALE

The Much Loved Star - Dramatic Artiste
Supreme - The Constant Delight of Ten Million
Hearts the World Over - Now Heads her own
company of Famed Players and Will Appear
Exclusively in

PARALTA PLAYS

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SEVENTH AVENUE AT FORTY NINTH STREET
NEW YORK
The Big Summer Attraction for Thousands of Houses With Four Big Universal STARS and the First Saturday Eve. Post Serial Ever Filmed

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CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY :: NEW YORK

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The State Rights' Sensation That Will Make You a Fortune

HERBERT BRENON Presents

THE FALL of the

ROMANOFFS

With

ILIODOR

The Famed "Mad Monk" of Russia and an all-Star cast including

NANCE O'NEIL - CONWAY TEARLE

ALFRED HICKMAN - EKATERINA GALANTA and a score of others

Herbert Brenon's Screen Masterpiece Tells the Amazing Story of Rasputin and the Russian Court, of Social and Religious Intrigues and of a Nation's Dramatic Stroke for Liberty.

Personally Directed by Herbert Brenon

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Watch for Release Date.
Have been given in succession to six

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"THE CANDY GIRL"
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"Another Gladys Hulette picture, reversing the usual order of the Hulette pictures, but entertains quite as fully as did its predecessors."
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"Aside from the drawing power of the star, the play itself is of exceptional interest and will do much toward upholding the high standard set by Thanhouser productions during the past six months."
—Exhibitors' Trade Review.

"WHEN LOVE WAS BLIND"—"The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the 'Sex problem' there is in the story has been handled with great delicacy."
—Sunday Telegraph.

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—Exhibitors' Trade Review.

"HER BELOVED ENEMY"—"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories."
—Sunday Telegraph.

THANHOUSER FILM CORPORATION
New Rochelle, N. Y.

Edwin Thanhouser, Pres.

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LITTLE MARY McALISTER
The Youngest Sergeant in the U.S. Army
Now is Starring in Essanay's Startling Series on
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Do They? Ask the Mothers
You will find that this winsome child actress will count
with your patrons. Only 6 years old, she has been commis-
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for her Red Cross and recruiting work.
Look Over These Magnetic Titles
Each Play Independent
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5 A Place in the Sun
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8 The Uneven Road
9 The Season of Childhood
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11 The Bridge of Fancy
12 The Kingdom of Hope
Written by Charles Mortimer Peck
Released Through K. E. S. E.

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The line that satisfies and are sold at prices below competition

8 in. Universal Chicago Fan - - - - - $7.25
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Exhibitors Supply Co., Inc.
59 E. Madison St., Chicago, Ill.
ME—and a long, cold drink

are two things that folks are goin' to want a lot of this summer. And there's one thing I've got on any liquid refreshment ever served—I'll be on the job for thirty weeks—and anyone can down a tall one in a few good swallows.

If you want folks to come to your theatre

when the thermometer is tryin' to bust through the top, just whisper gently in their ears, "Say, this theatre is Cico Toodle's Home." You don't want to tell them how cool it is inside—they forget the heat as soon as they see my name in your lobby.

Start giving out Cico Toodles Cards now

Don't let someone else get the jump on you. If you can't get them at your nearest exchange, write in to

CAHILL-IGOE COMPANY
117 W. HARRISON ST. CHICAGO, ILLINOIS

Just say, "I saw an Ad of Cico Toodles in the Motion Picture World and I want full information about Cico Cards, and the Free Slides and Free Lobby Display."
Goldwyn Does Not "Hire" Its Brains

Goldwyn Pictures are the product of a group of great specialists giving everything at their command to the exhibitors of America. In charge of the many departments of Goldwyn you find the actual owners of this organization.

The producers of Goldwyn Pictures have not merely engaged themselves to Goldwyn. They, as owners, are doing the things they want to do as great artists to win new honors for themselves, and for their own and your profit.

Men and women who work for themselves are always the ones who win the most distinctive successes.

The hearts and brains of these talented, successful men and women have been given without reserve to Goldwyn Pictures. Their tremendous achievements will be instantly apparent to audiences throughout the world.
Why Is Circulation?

A Talk to Advertisers

CIRCULATION has been discussed a great deal during the past few years, and the technical side of circulation analysis has been studied from every angle.

How much, how secured and where located are the big questions which are asked of the publisher by the advertiser, with various subdivisions of the inquiries as modified by individual interest.

The biggest question of all is seldom asked. *Why* is circulation?

The average space-buyer never stops to consider the one vital fact about circulation—that it is the definite result of a definite creation, *editorial quality*.

Editorial appeal pulls circulation of which that appeal is the index. The higher the appeal and the stronger its character, the better and more desirable the circulation is going to be.

The value of a trade publication lies in the character of its circulation appeal.

If it has built up a distribution based on specific editorial character, the advertiser who goes into a publication of this kind knows in advance whether the interest is *live* or *passive*.

The advertiser who puts quantity first, and who reads circulation statements so closely that he has no time to study the publications themselves, has got away entirely from the fundamental fact back of all circulation, he has forgot to ask himself, "Why?"

A page-by-page analysis of the "Exhibitors Herald" proves that it has a vital and commanding *readers' appeal*. 
A CHANCE TO CLEAN HOUSE

The coming convention of the Motion Picture Exhibitors League of America imposes a greater responsibility than ever before upon the individual exhibitors throughout the United States.

Whether or not the national league is rightly representative of the exhibitors of the country, it is a fact that this organization is commonly looked upon as the official association of those engaged in the business of exhibiting motion pictures.

It need not be mentioned here that the affairs of the league are in a chaotic condition; that occasionally a charge of membership in the league seems to carry a sting with it.

It is apparent to all that out of a year fraught with great possibilities for constructive effort the only achievement the president of the league can boast of is the starting of a trade paper, bringing to bear upon this enterprise the weight of his official position, yet gearing the project to the program of personal aggrandizement for himself and his associates.

The official career of Mr. Ochs has been one of bitter disappointment for those who had hoped for better things from the exhibitors' organization. Everywhere, instead of encouraging conciliation and co-operation, he has created distrust, disorganization and confusion.

With a view to strengthening his political machine in Chicago he yanked Joseph Hopp from the obscurity into which he had been forced and engineered a deal which made Mr. Hopp president of the Chicago organization.

Mr. Hopp immediately upon his election took steps to crush out of the organization every one who dared oppose his will. Among those who incurred President Hopp's wrath are Maurice A. Chojnski and Louis H. Frank, and this was a sad choice indeed, for every element of the industry knows that for years these two men have been the nucleus of exhibitor organization in the Middle West.

Hopp, like the national president, whose servitor he is, instead of promoting organization has promoted disorganization. In Chicago the exhibitors who take an interest in the affairs of the league are now about equally divided between the Hopp league and the new Theater Owners' Association.
Mr. Ochs has talked loudly and wildly, both verbally and also in the columns of his trade paper, about what he intended to accomplish for the exhibitors of the United States. But a survey of his record to date evidences a scarcity of accomplishments that gives proof that his efforts have been directed more to other ends than to promoting the interests of exhibitors.

Hence the league left to its own resources and to the efforts of the men now in charge can do little to escape its present sorry state. The only hopeful remedy lies in the hands of the representative exhibitors of the country. These men—the real theater owners and operators whose interest is the motion picture business and not “exhibitors’ politics”—must for the sake of the organization come forward at the coming convention, make the voice of square-dealing heard on the floor of that assembly and elect to the president’s chair a man whose record, personal integrity and ability stamp him an able representative of the exhibitors of America.

Fire Prevention

Exhibitors should acquaint themselves with the progress that is being made in the work of fire prevention. The importance of this work to operators of motion picture theaters cannot be overestimated. To be familiar with methods of fire prevention is not only highly advisable from a commercial standpoint but it is an imperative duty growing out of the responsibility of managers for the welfare of patrons they are entertaining. Many theaters can be excellently safeguarded merely by the adoption of proper regulations; in other cases certain minor changes must be made, together with the purchases of some apparatus. In any event it is a wise course to know the essentials of fire prevention. Failure to do this carries with it a tremendous responsibility.

Martin J. Quigley.
ILLINOIS STATE CENSORSHIP BILL BEATEN IN THE SENATE

Amendments Asking Continuance of Chicago Board Under Funkhouser and Giving Villages Power to Act, Bring Death Stroke; Checks Issue for Two Years

The state-wide censorship bill, which would have been a mill-stone around the film industry's neck in the State of Illinois, met a quick death in the Illinois Senate, at Springfield, June 17.

The measure, after being reported favorably from the Senate judiciary committee, was later amended in such a manner that it was doomed before it came out of conference. However, an amendment which specified that the present Chicago censorship board, headed by Second Dep-

uty of Police Funkhouser, should remain untouched and another providing that any city, village or town with a censorship board created by ordi-
nance or that might hereafter be cre-
ated, should remain exempt from the state law, proved too much for the bill to stand, in spite of the efforts of a strong lobby.

The administration of the death blow to the censorship bill was the last official act of the Illinois general assembly, which did not adjourn until 7:35 a.m., June 17. Unexpectedly the bill had been sent to conference at 3:30 Sunday morning, further tying up both the House and Senate, which were waiting for the return of the conference reports on several other matters.

Women Fight for Passage

The measure, introduced by Repre-
sentative Guy Guernsey of Chicago, provided for the creation of a state censorship board for motion pictures, which would have had a far-reaching effect.

The various women's clubs of Chi-

cago fought hard for the passage of the bill and Representatives were daily annoyed by women around the capital, lobbying for the measure.

The women's clubs made a state-

wide campaign urging censorship, as the vigorous, high-handed censorship of the Chicago board under Major Funkhouser, they claimed did not seem sufficient in their eyes to pro-
tect the adolescent youth of the state. Hence the bill was framed at the instigation of the women and a cer-
tain clique of politicians and self-
titled reformers attempted to se-
cure its passage in every way possible.

Dead for Two Years

There was considerable rejoicing over the defeat of the measure among producers and exhibitors. The ques-
tion of censorship now is settled for at least two years, in Illinois.

The defeat of the measure would have placed a big, new burden on the industry, which would have been felt in every branch, it is pointed out. When the state-wide measure was primarily brought to Chicago for the consideration of the trade, it was fought vigorously. At the time it was called a loophole for drastic censor-
ship, and the prediction that it was merely a mask, it is declared, was obvious when the amendments were made asking the continuance of the Chicago Censor Board, and permitting villages to exercise full police power in this respect.

Had the bill passed the Senate with the damaging amendments, pro-
ducers or lessors of film would have had to pay, not only a high state fee for having films censored, but would be forced to pay higher censor fees to local boards in villages and towns throughout the state.

H. B. VARNER OF NORTH CAROLINA LEAGUE TO OPPOSE OCHS FOR M. P. E. L. PRESIDENCY

Four Southern States Agree to Back Candidate, Who Has Gained National Prominence in Washington Fighting Tax Measures, at Chicago Convention

WRIGHTSVILLE BEACH, N. C.—(Special to the "Exhibitors Herald")—At the conclusion of a three-day session of the North Carolina Motion Picture Exhibitors' League here, it was unanimously agreed to present the name of Henry B. Varner of Lexington, N. C., to the National Convention in Chicago as a candidate for the presidency of the M. P. E. L. to succeed Lee Ochs.

Mr. Varner is backed by a strong delegation from Virginia, Maryland, North and South Carolina and, it is said, has been assured the support of at least six other states. He already has received hundreds of letters from Maine to California urging him to run for the office of president of the league.

HAS NATIONAL PROMINENCE

In the various fights before Con-
gress, Mr. Varner has gained na-
tional prominence, being active in de-
feating the one per cent tax a year on films, a year ago, and recently in obtaining the exemption of popular priced motion picture theaters from the war tax measure.

He pointed out to the Senate Fi-
nance Committee that motion pictures were an educational factor and as such were entitled to recognition, and further demonstrated that the film producers were not fighting the war tax in order to evade supporting the measure, but only to save the indus-
try from ruin.

NOW IS LEAGUE SECRETARY

He was assisted in his fight before the Senate Finance Committee by Percy W. Wells and A. F. Sams, who are at the head of the North Caro-

lina League, as president and at-
torney. Mr. Varner is the secretary.

The North Carolina League passed a resolution to have every exhibitor contribute one day's receipts each month during the continuance of the war to the National Red Cross in ap-
preciation of the recognition given the industry by abolishing the war tax on theaters.

BIG CONVENTION

PROGRAM PLANNED FOR PHILADELPHIA

C. H. Goodwin Completing Arrangements for Pennsylvania Affair

C. H. Goodwin, state secretary of the Motion Picture Exhibitors' League of Pennsylvania, is complet-
ing arrangements for the coming con-
vention to be held in Philadelphia June 25 to 27.

The program for the convention, which will be held in the Parkway Auditorium, Broad and Cherry streets, includes an address of welcome by the mayor of Philadelphia, introduction of screen stars and dancing the first day; a trip around the city, grand banquet and prize dancing contest on Tuesday, and Wednesday will be an open session for exhibitors and elec-
tion of delegates to convention. Flowers, patriotic emblems and souvenirs will be distributed to visitors at booths and there will be daily recitals by famous musicians.
GOLDWYN DISTRIBUTING CORP. ELECTS OFFICERS; MANY EXCHANGES OPENED

Within Sixty Days Concern Girdles North America with Branches; F. B. Warren and Alfred Weiss Aid Goldfish in Work with Exhibitors

Goldwyn Distributing Corporation, recently chartered at Albany, N. Y., with a capital stock of $1,000,000 to handle the Goldwyn Pictures films throughout the United States, this week held its first meeting and elected the following officers: president, Samuel Goldfish; vice president, Archibald Selwyn; vice president, Alfred Weiss; vice president, F. B. Warren; treasurer, Gabriel L. Hess.

Name Branches and Heads

At this meeting announcement was made that branch offices had been opened in the following cities in charge of the men named, as follows: Atlanta, Arthur Lucas; Boston, Harry F. Campbell, 40-44 Piedmont street; Buffalo, George A. Hickey, 200 Pearl street; Chicago, F. M. Brockell, 110 South State street; Cincinnati, C. C. Hite, 215 East Fifth street; Cleveland, H. A. Bandy; Dallas, Louis B. Remy; Denver, Walter S. Rand, 1440 Welton street; Detroit, Abraham I. Shapiro, Peter Smith Building, Griswold and State streets; Kansas City, Richard Robertson; Los Angeles, G. C. Parsons; Minneapolis, R. E. Bradford; New York, Samuel Eckman, 509 Fifth avenue; Philadelphia, George T. Ames; Pittsburgh, C. C. McKibbin, 1201 Liberty avenue; San Francisco, Charles M. Simmons; St. Louis, Floyd Lewis, 3112 Lindell avenue, and Seattle, C. F. Hill.

The street locations of the offices listed above without addresses are soon to be announced. A branch will also be opened in Washington, D. C., within a fortnight.

Open Canadian Exchanges

Goldwyn Pictures, Limited, of Canada, with head offices in Toronto, has opened the following branches in the Dominion: Toronto, W. J. Reid, 37 Yonge street; Calgary, H. L. Nathanson, 315 MacLean street; Montreal, E. English, 337 Bleury street; St. John, J. Sourkes, 19 Market Square; Vancouver, William Hancher, 304 Orpheum Block; Winnipeg, L. Kaufman, 48 Aiken Block.

In the brief period of sixty days Goldwyn virtually has girdled the North American continent and is rapidly arranging for expansion southward.

Mr. Goldfish will be the active head of the Goldwyn distributing system, which is pioneering again by introducing new methods into film salesman-ship. Incidentally, for the first time in the history of the motion picture industry, Goldwyn will establish a simultaneous issuance of its productions around the world—the same pictures appearing on the same days in the United States, Canada, Australia, Great Britain and other countries.

Warren and Weiss Active

In the management and operation of the distributing corporation, Mr. Goldfish will be actively assisted by Alfred Weiss and F. B. Warren, the two vice presidents, who are specializing in establishing the closest possible relations with the exhibitors of the country. Mr. Weiss has been an important factor in both the Mutual and Triangle organizations and Mr. Warren has been publisher and editor of important newspapers in Chicago, St. Louis, New York and elsewhere.

INCE DISPOSES OF HOLDINGS IN N. Y. M. P. CORP. AND TRIANGLE; TO PRODUCE INDEPENDENTLY

Announcement comes from the office of Thomas H. Ince, New York, that he has closed a deal with the New York Motion Picture Corporation and the Triangle Film Corporation whereby he disposes of his holdings in those companies and has entirely severed his connection with both concerns.

The sum involved is said to be $750,000.

Mr. Ince's plans for the future are not as yet known, but it is stated he will undoubtedly produce on his own account feature films on a large scale. He will have several of the most prominent stars in the industry under him, he says, the names of whom will be announced in the near future.

THREE SCENES FROM "THE IMMIGRANT," CHARLIE CHAPLIN'S NEW COMEDY

This production, in which the star combines pathos with comic actions, is said by critics to rank among his best screen offerings (Chaplin Mutual)
MOTION PICTURE THEATER OWNERS’ ASSOCIATION OF ILLINOIS TO ELECT OFFICERS THIS WEEK

More Than 160 Chicago Theater Men and 70 Outside Exhibitors to Be Enrolled; Will Form Illinois Corporation

A meeting of the newly formed Motion Picture Theater Owners’ Association of Illinois, which was scheduled for last Friday in Chicago, was deferred, owing to the absence of several theater owners who were called to Springfield, Ill., to fight the Guernsey state-wide censorship bill.

It is expected the new organization will hold a meeting this week, at which time officers will be elected and application will be made for a charter under the laws of Illinois.

Big Membership
The new association will take in more than 160 representative Chicago theater owners and from sixty to seventy state exhibitors. Thirty owners of theaters in Chicago have already signified their intention of joining the proposed league and inquiries are being received daily by the organizers from all parts of the state concerning it.

Some important plans now are under way which will be taken up at the first meeting. These are for the benefit of exhibitors in general and will establish the new association on a solid foundation, it was pointed out this week.

Bona Fide Owners Only
Nobody will be admitted to membership, it is announced, except bona fide owners of theaters. With censorship and other obstacles constantly harassing the trade in Illinois, it is stated that the new association will prove to be a boon to the industry in fighting the industry’s battles.

Another point which was emphasized this week is that politics will be completely eradicated. Nothing will be considered except measures which vitally concern the exhibition branch of the trade, and the association will aim to co-operate with the producer in all matters of importance affecting both branches.

STAR CAST FOR “FALL OF THE ROMANOFFS” NEARLY COMPLETED BY HERBERT BRENON

Katerina Galanta, Who Came to United States with Russian Ballet, Picked by Producer as “Find” for Important Role; Other Stars Noted

Herbert Brenon has almost completed his cast for his big state rights picture, “The Fall of the Romanoffs,” featuring Iliodor, the “Mad Monk,” on which he has been working for five weeks at his studio on Hudson Heights.

Monk Enacts Own Role
Iliodor enacts his own role. Nance O’Neill appears as the Czarina, Alfred Hickman as the Czar, Edward Connelly as Rasputin, Mlle. E. Katerina Galanta as Anna, the girl who was the immediate cause of Rasputin’s downfall and death; Conway Tearle as the young prince, and William E. Shay and Mlle. Marcelle complete the star cast. All of these are artists of note who hold a high place on the screen and dramatic stage, with the exception of Mlle. Galanta, who as yet is not well known in this country.

Mlle. Galanta a “Find”
Mlle. Galanta is a “find” of Mr. Brenon’s. She is a young Russian girl who came to this country two years ago with the Russian Ballet and appeared in all the ballets both at the Metropolitan and Manhattan Opera Houses in New York. When the company returned to Europe earlier in the season she remained in this country and was engaged for the dancing girl in “The Wanderer,” where her dancing was quite a feature of the performance. It was during her engagement there that Herbert Brenon first was struck by her exceptional talent, both as a dancer and actress.

To Have Opportunity
Galanta will have ample opportunity to display her versatility in her first screen role, for the part of Anna brings into use both her powers of acting and of dancing. First she is seen as a peasant girl, later as one of the foremost ladies of the land, where Rasputin’s enormous influence at court has placed her.

WICHITA EXHIBITORS FIGHT KANSAS CENSORS

WICHITA, Kan.—The fight on state censorship was taken up by the motion picture exhibitors at a meeting held here last week and an attempt was made to get the present censorship board to be more lenient. Exhibitors met at the City Hall and the Eaton Hotel. About five hundred delegates were present. The exhibitors also asked the exchanges to do away with all deposit.
CHICAGO CITY COLLECTOR SEeks NEW TAX SCALE SUITABLE TO FILM THEATER MEN

G. F. Lohman Working on New Table of Fees Equitable to Owners; Present Rate Called Too High for Small Houses

With a view of arranging a schedule of licenses for motion picture and stage theaters in the city of Chicago, which will meet with the approval of all theatermen, George F. Lohman, deputy city collector, is working on another table of fees which will be submitted to the license committee of the Chicago city council.

The sub-committee of the license committee of the council has held several meetings in the city hall and listened to various propositions from the managers interested, but no feasible plan was offered upon which to make a recommendation to the council.

Seeks $30,000 in Licenses

It is the councilmen's desire to increase the city's revenue $30,000 by an adjustment of the license fees. Alderman James B. Bowler, chairman of the sub-body of the license committee, asked everybody interested to draw up schedules and have them in the hands of Mr. Lohman by Saturday, June 16. Only one had been received, however, by Mr. Lohman up to Saturday night.

It is the sub-committeemen's desire to get a schedule that will not prove burdensome to motion picture theater owners and they have endeavored to hit upon a plan to reduce the license tax on theaters by placing part of it on the manufacturers, but so far have not found a way by which they can reach the big producers, Alderman Bowler states.

FIRE PREVENTION AIDS FOR FILM BOOTHS GIVEN EXHIBITOR BY ASSOCIATION BODY

Makes Appeal to Theater Owners and Managers Urging Greater Safety Precautions to Lessen Blaze Dangers and Panic Hazards

An appeal to the owners and managers of motion picture theaters, urging the immediate adoption of greater safety precautions in the handling of film in projection booths and rooms, has been issued to exhibitors by the committee on fire prevention of the National Association of the Motion Picture Industry, New York.

Two Fires in Week

During the past week there have been two motion picture fires in the projection booths of motion picture theaters in New York. In one of the well known theaters a slight fire in the booth, through the prompt attention of the operator and the theater attendants, was extinguished before the firemen arrived and the audience was marshaled out of the theater without panic.

In a motion picture theater in Westchester county, however, a small blaze spread to the films in the booth and caused a bad panic in the audience although the fire did not spread beyond the booth. Women and children were trampled upon and badly injured, but fortunately no one was killed.

Emphasize Panic Hazard

These two fires serve to emphasize the fact that it is the panic hazard which must be guarded against and that every precaution must be taken to prevent the occurrence and spread of a film fire within the booth itself. The following recommendations are offered theater owners and managers for fire prevention by the National Association's committee:

1. Comply strictly with local regulations and see that the employees do the same.
2. Enforce the "no smoking" rule in the booth. The great majority of film fires are really caused by lighted cigars or cigarettes, although defective wiring, electrical sparks and spontaneous ignition are offered in most cases as excuses.
3. Keep all film when not actually in use in their proper containers. The burning of one reel of film will fill a theater with its fumes.
4. Don't keep in the booth a con

necing room any film except one day's supply. Unfortunately the booths in many theaters serve as store houses for old junk and unless this practice stops there is going to be more film fires.

5. Keep the booth neat and clean and free from rubbish. Throw all film scraps and riddles into a self-closing metal can.
6. Have the wiring, lights and electrical equipment frequently and thoroughly examined.
7. Have two pails of water in the booth, also a pail of sand. If the sand is thrown on a small film fire it will quickly smother it and not injure the film. A soda acid and extinguisher is also a good precaution to take, in case you can arrange it, to have two automatic sprinkler heads put in the booth.

Most film fires have started through carelessness and could easily have been put out at the start with a bucket of water.

TRIANGLE LOSES CASE IN USE OF A PLAY TITLE

J. H. Manners Wins Fight to Halt Violation of His Trade Mark

In a decision handed down by Judge Martin T. Manton, in the Federal District Court, in New York, J. Hartley Manners, the playwright, secured an injunction restraining the Triangle Film Corporation from further exhibiting the photoplay called "Happiness."

The picture was presented at the Rialto theater, New York, during the week of April 29, and Mr. Manners brought suit at once, claiming that the film was an infringement on his play of the same name. The play was produced at the Cort theater in New York in 1914, and the author averred that the title is a trade-mark and as such is entitled to protection.

Judge Manton in granting the injunction said: "I think the use of the title of a picture-play as used by the defendants is an infringement of the plaintiff's sole right to the title of the play in drama on the stage and that the injunction should be granted."

The Triangle Film Corporation contended that the photoplay "Happiness" was a different work than the spoken drama of the same name, and was written by a staff writer employed by the New York Motion Picture Corporation. The film was presented, they state, without knowledge or reference to Mr. Manners' play.

Attend the Chicago Convention—make the voice of square-dealing heard upon the floor of that assembly.
New York—[Special to "Exhibitors Herald"].—With the entry of the United Booking Office and B. F. Keith interests into the motion picture field, which was announced this week, another outlet will be found for feature photoplays which will mean considerable to the industry.

Controls Many Theaters

Officials of the vaudeville organization, which controls hundreds of theaters throughout the country, have just completed arrangements whereby they will exploit and distribute through theaters other than vaudeville houses features at popular prices in addition to the short subjects that they use for closing their regular vaudeville shows.

The U. B. O. plans to buy up big features for exclusive distribution through their motion picture theaters, and also will work in co-operation with other theater owners for the presentation of such films as these managers wish to lease.

Eliminate Middlemen

The plan, which will be put into operation at once, is the outcome of their booking short-reel subjects directly from the manufacturers, and under the new system they will handle all features themselves, doing away with exchanges and middlemen.

The films which they control will not be shown in connection with vaudeville, but will be shown independently in theaters devoted only to motion pictures.

It is maintained that through the big Keith-U. B. O. circuit manufacturers will be able to reach territory which heretofore could not handle their output owing to wholesale competition. With the backing of the vaudeville organization, the features can be exploited in the same manner that the big vaudeville acts are shown throughout the country, it is said.

HOPP'S RESOLUTION
FOR LEAGUE FAVORS
HIS SON'S BUSINESS

At a recent meeting of the Chicago branch of the Motion Pictures Exhibitors' League of America, Joseph Hopp, president, introduced and had passed a resolution favoring the buying of supplies from the American-Standard Motion Picture Machine Company. Edgar Hopp, son of the president of the Chicago league, conducts the Chicago office of this projector and supply company.

Another resolution also was passed, authorizing the use of league funds to retain an attorney to defend certain members of the league against whom suits have been filed by Louis H. Frank and Maurice A. Choyinski.

PHOTOPLAY INDUSTRY SUBSCRIBES
$5,000,000 TO LIBERTY LOAN
ASSOCIATION APPROXIMATES

Although it is too soon to get exact figures of the amount subscribed to the Liberty Loan through motion picture sources, reports received by the National Association of the Motion Picture Industry indicate that it will approximate $5,000,000. This direct result does not take into consideration the countless millions subscribed by people who were influenced by the vigorous loan campaign conducted upon the screens of America's motion picture theaters.

Liberty Loan subscriptions from the industry reported up to June 15 are as follows:

- Famous Players-Lasky Corporation: $500,000
- Universal Film Manufacturing Company: $250,000
- Vitagraph and Vitagraph-V-L-S-E: $150,000
- Metro Pictures Corporation: $100,000
- World Film Corporation: $100,000
- International Film Service: $100,000
- Argus Laboratories: $100,000
- Lasky Studios, Hollywood: $75,000
- Pathé Exchange, Inc.: $50,000
- Edwin Thanhouser: $50,000
- Ivan Film Corporation: $50,000
- Cosmofotofilm: $40,000
- Frohman Amusement Corporation: $35,000
- Frank Powell Productions: $35,000
- Dixon Boardman, E. I. S. M. F. Corp.: $50,000
- Evans Film Manufacturing Corporation: $30,000
- Motion Picture News, officials and employees: $12,000
- Moving Picture World: $9,750
- Exhibitors in Greater New York (estimated): $25,000
- Pathoscope Company of America: $50

MOTION PICTURE STARS

- Margaret Clark, Famous Players: $150,000
- Mary Pickford, Areract: $100,000
- Douglas Fairbanks, Areract: $100,000
- Doris Kenyon, Pathé-Internations: $50,000
- Patty Arbuckle Company: $41,000
- Maxine Elliott, Goldwyn: $40,000
- Mabel Taliaferro, Metro: $31,000
- Billie Burke's daughter: $10,000
- Linda Griffith: $5,000
- Earl Williams, Vitagraph: $5,000

Individual subscriptions of the officers of the National Association Motion Picture Industry (estimated): $100,000

The national association committee sent 30,000 patriotic slides to the 15,000 motion picture exhibitors of the United States, together with letters from Secretary of the Treasury William G. McAdoo and President William A. Brady of the association, asking for co-operation. Of perhaps greater influence was the patriotic trailer which was distributed broadcast to exhibitors. In animated form this told the need of support for the Liberty Loan and ended with an inspiring paragraph from President Wilson's speech asking Congress to declare that a state of war existed.

MUTUAL ISSUES NOVEL
THREE-SHEET POSTER
ON NEW CHAPLIN FILM

The Mutual Film Corporation is issuing a novel three-sheet poster for "The Immigrant," the latest of the Mutual-Chaplin specials.

The lithograph presents Charles Chaplin in an unusual attitude, on shipboard. The film is said to be one of the best in which he has so far been starred.
When Mutual issues Gaumont’s “Tours Around the World,” No. 34, June 26, two of the world’s most interesting cities will be seen upon the screen. These are Naples, the largest city of Italy, and Buenos Aires, the largest city of South America. The Bay of Naples is regarded as one of the most beautiful in the world, and being upon its shore the city is famed as occupying perhaps the most beautiful site in Europe. The Gaumont views show the well-paved streets with lava blocks hewn from the side of Vesuvius, the unruly monster smoking in the distance, the stucco-covered houses, the beautiful opera house, one of the largest in Europe; the Castle St. Elmo, erected by Charles V in 1535; and the busy harbor. There are also pictures of Neapolitan types.

Buenos Aires, the capital of Argentina, has a million and a half inhabitants. The people call their city the “Paris of South America.” The views in this section of the Gaumont reel bear out their boast. Among the beautiful places of the city are San Martin Square, Twenty-fifth of May Square, Congress Square and the Third of February Park. A familiar sight to those who have visited Buenos Aires is the British clock tower and the new station of the Argentine Central Railway. Then there are pictures of a northern corner of the port, the government house, the cathedral dating from 1752, the national hippodrome and a panorama of the city from the House of Congress.

“VARIETY DAY” AT FILM THEATERS
IS ADVOCATED BY GENERAL FILM CO.

Novel yet attractive has been the suggestion made by General Film Company in a circular to exhibitors urging them to devote one or two days a week to what is termed a “Variety Day.” The plan is meeting with excellent response and the response is growing. A new kind of motion picture exhibition has been inaugurated, causing somewhat of a change in the established methods of motion picture entertainment.

In its circular letter General Film urges the “Variety Day,” which in other words is a day given to a complete program of good, snappy one-reel, two-reel and three-reel pictures. This leaves out entirely the traditional five-reel feature.

Says General Film in its communication: “Exhibitors all over the country, men who have made a success of the show business and who are continually, and watchfully, keeping their fingers upon the public pulse, are beginning to vary their plan of showing five-reel and six-reel pictures throughout the week. They replace one or two such programs with something different, a day of short length pictures all selected for their especial work. And the public likes the change. It is high time that you become aware of the popularity of such a program and give it a good trial.”

It is General Film that has most successfully held that length is not the thing that makes a “feature” nowadays.

“JULIA DAY” APPEARS AT MIDWEST THEATERS

“Betty and the Buccaneers,” which will be Juliette Day’s first production for Mutual, is a story of hidden treasure, pirates bold, adventure and romance.

Juliette Day is Betty, a quaint little character, full of romantic dreams and fancies, who has lived an isolated life. Her only treasure is a copy of “Treasure Island,” and she is overjoyed when she is suddenly thrust into an adventure which parallels the plot of her well-worn book.

“JOE” HOPP DISCONTINUES SUBSCRIPTION

The following cancellation of subscription has been received from Joseph Hopp, the well known mental acrobat:

The above communication reminded us of another, received some time ago from the illustrious league politician.

Here’s what Hopp thought of the “Herald” before he became league president:

October 4, 1916.

To the Editor of Exhibitors Herald, 203 South Dearborn Street, Chicago, Illinois.

Dear Sir:

Your lively trade paper is a welcome visitor to my home each week. Glad I subscribed. It is just well spent. Of course I read all the reviews each week. Each issue manifests a spirit of independence that makes each Exhibitor stand in his own light if he does not profit by it. I suggest that in keeping with your progress and independence you put at your “headquarters” the slogan: FAIRNESS TO ALL: DICTIONARY OF NONE.

Your “live-wire” editorials each week are interesting and if not always accepted at least suggest food for thought. I am very much interested in the editorial in your issue of October 7, wherein you ask that the word “released” be relegated to the junk heap and the word “published” used instead in connection with putting out new files. To my mind if a film is made today and distributed at once it is then “published”. If a film (which is usually the case) is made today and the distribution not started for two months then it is just that long past the day of publication. Not necessary to define more fully, if as a result of my analytical state of mind I should be correct then it either remains “released” or becomes “distribution”.

I would like to see the Exhibitors of Chicago and vicinity, among whom there are many intellectual minds, utilize your valuable columns in giving expression to thought pertinent to their business. I hope this letter of mine will be an aid in that direction. If all have not already done so they should join hands with those who recognize in the Exhibitors Herald we in the Middle West have at our threshold an organ that has a genuine I WILL spirit back of it.

You said it, Joe. “Fairness to All: Dictation by None.”
BRADY PUBLICATION SCHEDULE OF FILMS IS REARRANGED TO AID ADVANCE PLAN

World's Move Keeps Ready Plays Up to Minimum of Three Months Ahead; Output Is Two Films Weekly

There has been a rearrangement of the publication schedule of World-Pictures Brady-Made.

The new photoplay, "Jerry-for-Short," in which little Madge Evans makes her first appearance as a star, has been moved up from its position at the far end of the line and will be published August 13.

New Dates Given

According to present schedule "Jerry-for-Short" will be followed on August 20 by Ethel Clayton in "Souls Adrift"; August 27, Montagu Love, June Elvidge and Arthur Ashley in "The Guardian"; September 3, Alexandra Carlisle in a dramatization of a popular novel; September 10, Carlyle Blackwell, June Elvidge and Arthur Ashley in "The Marriage Market"; September 17, Ethel Clayton in "The Woman Beneath," and September 24, Kitty Gordon in "The Divine Sacrifice."

This keeps the schedule of practically ready plays up to the minimum of three months ahead, with a number of pictures in the immediate offering. Six directors are always working in the World's studio. Each director is given three weeks in which to complete a picture.

Output Two Films Weekly

This regular process, under which six directors are completing photos every three weeks, makes a regular output of two productions weekly, so that no intricate process of computation is required to indicate the steady accumulation of Brady-Made motion pictures as time passes.

W. A. BACH RESIGNS

M. H. HOFFMAN, INC., POST; RETURNS TO UNIVERSAL

Will Install Service Departments Throughout United States After Trip to Canada

W. A. Bach, sales and advertising manager of the M. H. Hoffman, Inc., of New York, since the concern's inception, resigned June 16. Mr. Bach, who formerly was in charge of the publicity service department in Canada for the Universal Company, was at the time he resigned to join the M. H. Hoffman, Inc., about to leave on an extended trip throughout the United States, installing service departments, similar to the one he originated in Canada, in all the main offices of the Universal Company.

The Universal Company made a very promising offer to Mr. Bach to come back and carry out the service and department organization as previously entertained. This he will do, but first intends to take a short vacation in Canada, and while there will speed up the organization of the department which he left to come to New York.

Mr. Bach's headquarters will be in New York City, and the first service department to be organized will be in New York Universal office.

AMERICAN'S SERIAL SOLD BY LEVEY IN TWO FOREIGN LANDS

Well Known N. Y. Exporter Places "Secret of the Submarine" in Spain and Portugal

Arthur Levey, the well known film exporter of New York, closed the sale of the rights to the American Film Company's serial, "Secret of the Submarine," upon a recent visit to Chicago for Spain and the republic of Portugal.

Mr. Levey, while vice president and general manager of the Overseas Distributing Company, Inc., placed the distribution of the entire Mutual program throughout England, Australia, New Zealand, Fiji Islands, India and the Straits Settlements.

"MRS. RAFFLES' CAREER" IS JULIAN ELTINGE'S FIRST LASKY FILM

Following the announcement that Julian Eltinge, the noted feminine impersonator, is to make his motion picture debut as a member of the Famous Players-Lasky stellar forces, Jesse L. Lasky, vice president of the corporation, announces that the first production in which Mr. Eltinge will star upon the screen will be "Mrs. Raffles' Career."

This film will be produced at the Lasky studio in Hollywood, and Mr. Eltinge, who has just closed a successful season in "Cousin Lucy," will soon leave for the Lasky studio on the coast.

SAM TRIGGER LEASES CORONA, L. I., THEATER; TO HAVE BIG CHAIN

600 Seat House Will Be Opened July 1 with Harold Rosenthal as Manager

Sam H. Trigger, president of Manhattan Local No. 1, Exhibitors' League, has just taken a long lease on the Park Theater at Corona, Long Island. This is a handsome 600 seat house and will open July 1 with Harold Rosenthal as manager.

This makes the fourth local theater in which Mr. Trigger is interested and it is his intention to establish a chain of about twenty motion picture theaters in Greater New York, New Jersey and Long Island.

MUTUAL ISSUES PRESS SHEET ON WAR FILM FEATURE, "HEROIC FRANCE"

"Heroic France," the eight-reel war film being published by Mutual Film Corporation, is especially timely while the United States is preparing to select all available men for the world war. Mutual is issuing a press sheet printed in red, white and blue containing samples of advertising for use in local newspapers, lively stories and photographs which should help exhibitors bring this feature before the public.

TWO STRIKING SCENES FROM "THE GARDEN OF ALLAH"

REALISTIC VIEWS FROM THE NINE-REEL FEATURE SHOWING AN ORIENTAL CITY STREET AND A DESERT JUST BEFORE A SAND STORM (Selig)
MERCHANDISING PLANS FIT FILM TRADE, SALES CHIEF OF GENERAL FINDS ON TRIP

S. R. Kent Visits Mid-West Branches and Exhibitors, Finding That Up-to-Date Methods Are Industry’s Greatest Need

After a trip of inspection of various mid-western branches of General Film, including among others Detroit, Chicago and Minneapolis, General Sales Manager Sidney R. Kent has returned to New York with this important section of the field confirming his expectations in regard to various new merchandising methods.

Also Sees Exhibitors

Mr. Kent is the expert who was recently induced by Vice President Harold Bolster of General Film to leave his successful career with the American Druggist Syndicate in the handling and working out of big sales problems to apply his experience to the motion picture business. His tour was devoted not alone to branch managers, but to exhibitors in each branch territory. His main purpose, however, was directly to instruct branch managers in the application of modern systems and policies that have been adopted by General Film. His trip was part of the educational campaign waged from headquarters and which includes every member of the vast organization.

Merchandising Plans Fit

“We are requiring that our branch managers discard many of the obsolete policies that seem to be a sort of tradition in the film industry at large,” says Mr. Kent. “Many merchandising methods new to this business are being introduced as swiftly as the magnitude of the organization permits. We find that most of these plans not only fit well into the distribution of motion pictures, but are badly needed. In fact, the old cry that up to date merchandising methods used with conspicuous success by large organizations in other lines of industry cannot be applied to film salesmanship is completely disproved.”

REX WEBER DIRECTING SERIES OF COMEDIES FOR FOLLIES OF WEEK

Initial Film, “Garden of Allie,” Stars Ernest Truex, Stage Player; Producing in Chicago

Rex Weber, the comedy director, now is at work on a series of comedies for the Follies of the Week, Inc., of Chicago, in which several well known players will be featured.

Mr. Weber’s first picture is “The Garden of Allie,” starring Ernest Truex of the “Very Good Eddie” Company. The second production is “The Hawaiidiot,” featuring Charley Grapewin. In making the latter picture Director Weber established a new record, it is said, completing the comedy at the Rothacker studio in four and one-half hours.

SAMUEL S. HUTCHINSON LEAVES CHICAGO FOR N. Y. BY AUTOMOBILE

Samuel S. Hutchinson, president of the American Film Company of Chicago and Santa Barbara and the Signal Film Corporation of Los Angeles, left Chicago this week by automobile for New York for a month’s business and pleasure trip. Mrs. Hutchinson accompanied him. Immediately upon their return to Chicago Mr. Hutchinson will leave for the Pacific.

BILLY WEST WORKS ON THIRD KING BEE FILM, “THE MILLIONAIRE”

Billy West, the King Bee comedian in his sixth comedy, now approaching completion at the Flashing studios, plays the part of a young millionaire whose wealth and social position involve him in all sorts of difficulties with all sorts of people. “The Millionaire” is a comedy of contrasts in which the star is well supported by a good cast, which includes Babe Hardy, Leo White and Bud Ross.

Mr. Cico Toodles of Cahill-Igoe Fame Now Is Among Us

Mr. Cico Toodles, who has been appearing in the “Herald’s” advertising columns lately, with a word or two declaring his intention of coming in and settling down amongst us, has arrived. And this is the message he brings:

He hails from the Cahill-Igoe Company, with whom you are acquainted. His business is to help the exhibitor through the summer, by directing a forceful appeal to the children of the nation and through them to the grown folks.

His method is this: the Cahill-Igoe Company have designed a series of thirty cards, which are known as Cico Toodles cards. Each one of them contains a verse and an accompanying illustration. The verse is one of the well known Mother Goose rhymes so arranged that it appeals to the reader to hasten to the nearest film show. The picture has a like appeal.

There is room on the face of the card for the theater name and the back has been left blank for the weekly program or for any special announcement the theater may care to make.

The distribution plan on Cico Toodles cards as a program is this: those who receive them will save them. To further instill this saving idea into the public’s mind, albums have been designed, just large enough to hold the entire set of thirty. These can be purchased at a low price by the exhibitor and distributed or sold.

In a number of tests in different neighborhoods of Chicago the Cico cards have proved their popularity beyond even the expectations of the firm publishing them. The firm is extremely confident that it has hit upon a novelty that will prove immensely popular not only among exhibitors but with the public.

Little Boy Blue come blow your horn,  
The sheep’s in the meadow, the cow’s in the corn.  
Where is Boy Blue, does any one know?  
I’ll bet you can find him in some movie show.
FREULER ENGAGES ALBERT CAPPELLANI TO DIRECT JULIA SANDERSON, NOTED STAGE STAR, FOR MUTUAL

Producer of Many Artistic Productions Widely Known to Exhibitors Leaves Clara Kimball Young Corporation to Handle Broadway Favorite; Play Being Selected

Albert Capellani, recognized as one of the foremost directors of the silent drama, has been engaged by John R. Freuler, president of the Mutual Film Corporation, to direct for the Empire All Star Corporation, the productions of Julia Sanderson, the latest of the Charles Frohman stars to be added to Mutual's "Big Stars Only." The name of Albert Capellani is familiar to every exhibitor in the United States, for it is linked with a series of successful productions extending virtually from the infancy of the industry. He leaves the post of director-general of the Clara Kimball Young Corporation to become affiliated with the Mutual organization.

W. H. COTTON, ARTIST, ENGAGED BY GOLDWYN; THIRD TO JOIN GROUP

Portrait Painter of Note Now Working on Third Jane Cowl Production

Considerable strength has been added to the Goldwyn producing staff through the addition of William H. Cotton. Mr. Cotton is one of the most successful of the younger American artists, having already achieved an international reputation as a portrait painter and won distinction as well by his decorative drawings and tone studies.

In the Goldwyn studios his services will be along the same lines, broadly considered, as those of Hugo Ballin and Everett Shinn, whose art direction has strengthened the work at the Goldwyn studios during the last four months.

At the Goldwyn studios Mr. Cotton has begun work on the first Jane Cowl production, the filming of which is making progress under the direction of Arthur Hopkins.

J. T. CRONIN RESIGNS N. Y. F. I. L. M. CLUB TO JOIN THE COLORS

Organization Will Elect Delegates to National F. I. L. M. Convention in Chicago July 14 to 16

At the last meeting of the New York City F. I. L. M. Club, John T. Cronin, acting secretary, tendered his resignation to join the colors. By an unanimous vote he was elected an honorary member of the club. The club also announced delegates would be elected at the next meeting to attend the F. I. L. M. Clubs' National Convention, to be held in Chicago, July 14 to 16.

"LUST OF THE AGES." FIRST OGDEN PICTURE PROGRESSES IN UTAH

Work is progressing rapidly at the Ogden Picture Corporation studio, in Ogden, Utah, on the first production to be called "The Lust of the Ages."

MEREDITH PICTURES PICKS FIRST SUBJECT OF SEVEN REEL SERIES

"A Voice from the Mist" Is Working Title of Story Written by Miss Winnifred Dunn

The Lois Meredith Pictures, Inc., announces that its concern has selected a story for the first of six seven-reel productions starring Miss Meredith, to be published by Superlative Pictures Corporation.

The story, a timely subject, written by Miss Winnifred Dunn, now is in the hands of the scenario department. Miss Meredith's cast is being rapidly assembled and work will begin soon. William Robert Coleman will direct the picture, with Marcel Morhange as technical director. Mr. Morhange is a French director of the old school, and has been recognized for his work with Fox and Selznick. The production and laboratory work will be supervised by A. J. Danziger.

The working title of the picture will be "A Voice from the Mist."

"SEVEN CUTIE PUPS" IS NEWEST NOVELTY FILM FOR UNIVERSAL

The "Seven Cutie Pups," a novelty cartoon being distributed on the Universal program, presents a distinct novelty, it is said. The subjects used are the noted Colby dogs, which were pictured on post cards all over the country several years ago, more than twelve million having been sold by Mr. Colby during the time they were in vogue.

The pictures were made by a special process at the Rothacker Film Manufacturing Company's plant, Chicago, and present the animation of half-tone cartoons.

ASSOCIATION BODY ON WAR CO-OPERATION MEETS IN N. Y. JUNE 22

A meeting of the war co-operation committee of the National Association of the Motion Picture Industry, Inc., will be held in the association rooms, Times Building, New York, on Friday, June 22, at 11 o'clock, at which time George Creel, the chairman of the committee on public information recently appointed by President Wilson, will outline the purposes of the committee.

Various ways in which the co-operation of the industry is desired will be set forth.
NOTED RUSSIAN STARS DIRECTED OWN FILMS;
SEEN AS INNOVATION WHEN SHOWN ON BROADWAY

First Plays Imported from New Republic, Featuring Theater and Screen Actors, to Introduce New Form in Production;
Big Ballets Appear

When the Russian art films are presented in New York with the leading national Moscow and Petrograd in the principal roles, Broadway will witness one marked innovation from the usual practice of American studios, it is announced.

The Russian stars direct their own plays. Not only do they accept or reject with absolute finality the parts they deem congenial or unsuitable to them as the case may be; not merely do they study the roles with the same attention, in fact, as in the stage plays, but they rule the proceedings in the picture studio and retain entire freedom of action as to expression of their individualities.

Actors Follow Own Bent

The logical result of this is that there are no dolls nor mannikins in Russian pictures. The artist knows his part thoroughly, picks his subordinates and builds the structure of the play as intelligently as he would build up a spoken production at the National Dramatic Theater or the Theater of Arts. In Russia there is a total absence of "Register scorn!" "Indicate hate!" "Fall down in a faint!" and other stereotyped commands of filmdom. It is contended that far greater heights of dramatic power are attained when the actors know what they are doing and follow their own bent than can possibly be attained under the old mechanical system of following a studio director automatically.

I. MOZUKHIN, RUSSIA'S LEADING ACTOR

What is the case with the lead in a Russian picture? The role is allotted to an actor or actress whose name is synonymous in Russia with that of the production. Thus, for instance, when Mme. Balasheva, Vera Cholodnaia and Mme. Gzovskaia reappeared last week in "The Deluge," they were so closely identified with the roles of Marie of the Kehs, the greatRussian and her lover, respectively, that the stage successes of the first and the failures of the second were both hailed as indicating that the destiny of Russia was "in the hands of the defiant woman who could never be afraid." The three names are inseparable from their respective characters, and the Russian film in its method of presentation equates the stage picture in its artistic nature with the screen in its commercial success.

With Mme. Balasheva as Marie, Tatiana Lisenko as her young and beautiful sweetheart, Mme. Lisenko as her mother, who is short and temperamental, and Vera Balasheva as her sister, the three stars were a triumph in the stage picture. The film, "The Deluge," was released in America this week, and the three stars, hundreds of the ensemble dancers from the famous ballet are also used in the picture studios.

PRESIDENT'S DOUBLE APPEARS IN ESSANAY FILM WITH WASHBURN

"President Wilson of Filmland" makes his debut in Bryant Washburn's forthcoming Essanay feature, "The Man Who Was Afraid." This person is said to be the closest resemblance to the nation's chief executive ever shown on the screen.

The photodrama is an adaptation of Mary Brecht Pulver's patriotic story of the same name, published in the Saturday Evening Post. It hinges on the President's call to arms. A man to resemble Mr. Wilson signing the proclamation was necessary for the production.

P. H. Westphal, a hotel clerk, from Lafayette, Ind., delivers the role of President Wilson. The production is scheduled for publication through K-E-S-F, June 2.

Bryant Washburn appears in the role of a national guardman who is afraid to answer the President's call, owing to the influence of his mother. His friends call him "Slacker" and the girl he loves spurns him. Pained by taunts, he disregards his mother's protests and hurries to the front. He distinguishes himself in battle, even more so than do the erstwhile friends who had branded him a coward. Thus he redeems himself and wins the girl he loves.

The production has a screen time of sixty-five minutes.

ROTHACKER FILM CO.
MEMBERS SUBSCRIBE
$4,000 TO U. S. LOAN

Among the Chicago firms which contributed to make the government's first popular war credit a success was the Rothacker Film Manufacturing Company, the members of which subscribed $4,000 to the Liberty Loan. The concern plans, it is announced, to do equally as well on the next subscription.

W. R. COLEMAN WILL DIRECT THE INITIAL MEREDITH PHOTOPLAY

William Robert Coleman, formerly connected with Biograph, Selig and other producing organizations, has been engaged to direct the first of six productions starring Lois Meredith and bearing the star's name as a trade brand.

The first story for Miss Meredith has been selected and Mr. Coleman, co-directing with Marcel Morhange, soon will start work.
BESSIE BARRISCALE HAS ROLE OF ORPHAN IN
"ROSE O' PARADISE"; KERRIGAN TO START WORK

Feminine Star Now Works on Initial Film Under Own Brand to Be Published Through Paralta Plays, Inc.; "A Man's Man" Is Big Romance

Bessie Barriscale now is engaged in her own production of the screen version of Grace Miller White's novel, "Rose o' Paradise." James Young is directing her. The production will be ready for publication through Paralta Plays, Inc., in August.

Miss Barriscale plays the character of "Jinnie," or Virginia Singleton. "Jinnie" is an orphan who loves kittens, plays an old violin and is heiress to a fortune. An uncle, Jordan Morse, is her heir. The crux of the story hinges on his efforts to obtain her money and a love affair between her and Theodore King, a young Virginian, who nearly loses his life in her defense.

Hartford in Heavy Role

David M. Hartford, who is known through his association with Triangle as superintendent of production at the Culver City studios, is playing the heavy role of Jordan Morse, in Miss Barriscale's support. Howard Hickman is impersonating the role of Theodore King. Mr. Hickman made his initial appearance on the screen after a long stage career in the Lasky production of the "Circus Man." He was then engaged by Triangle, with whom he was cast for a wide range of characters.

J. Warren Kerrigan, who recently made a 12,000 mile tour of motion picture theaters, now is preparing the preliminary work before starting "A Man's Man."

The locale of the scenes in Kerrigan's new vehicle are a railroad station in the Arizona desert, Denver, New Orleans and a Central American republic called Sobranto, which is on the verge of revolution.

The story concerns a big adventure of a picturesque American, who meets with a great romance.

Lois Wilson, who won high praise for her work in many special feature productions, is Mr. Kerrigan's leading woman. She plays the role of Dolores Ruey. Eugene Pallette plays the role of Captain Benivedo; Harry Von Meter, Ricardo Ruey; Edward Coxen, Tom Cafferty; alias Don Juan Cafertero, and Ida Lewis the important character part of Mother Jenks, the proprietress of a cantina in the capital of a Central American republic. Mr. Kerrigan plays the role of John Stuart Webster, a western mining engineer.

GOLDWYN CORP. STARS TO MAKE FILM PLAYS IN N. Y. ARDEN STUDIOSS

Arrangements have just been concluded between Goldwyn Pictures Corporation, the company that has Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy, and the Arden Studios of 599 Fifth avenue, New York, whereby that group of players will work before the camera.

The Arden Studios have several bases for their reputation throughout the decorative and art worlds. They are conducted by Miss Elizabeth Averill, a niece of Mrs. E. H. Harri man, and Mrs. John W. Alexander, widow of one of America's greatest painters, whose contributions to the nation's permanent art will make his reputation more enduring as time passes.

GAIL KANE'S NEXT MUTUAL FEATURE IS "FOR THE FAMILY NAME"

Dramatic Story Offers Star Opportunities for Strong Emotional Acting

"For the Family Name" has been chosen as Gail Kane's next vehicle for publication through Mutual. This is from a scenario written especially for Miss Kane by Dan F. Whitcomb, a fiction writer.

The story of "For the Family Name" affords Miss Kane an opportunity for strong emotional acting. It is based on the efforts of a young wife to keep secret her knowledge of a family murder and the dreadful mental agony and strain which she undergoes until she is rendered temporarily insane. Her actions lead to the belief of her husband and father, as well as the detectives, that she is herself the murderer. A clever climax exonerates her, however, and restores the faith of her family in her.

Gail Kane, the star, is the only woman lead in the cast. Five men play the principal roles—Lewis J. Cody, Henry A. Barrows, James Farley, Robert Klein and Ashton Dearholt.

"WHAT OF YOUR BOY?" SEVEN REELER OFFERED BY CAMERAGRAPH CO.

Feeling that the answer to America's query concerning the military situation would make an interesting and compelling picture, the Cameragraph Film Manufacturing Company, through General Manager Frank R. Abrams, has had Col. Sebastian C. Jones, U. S. A., an expert in methods of military training for young men, contribute his ideas for the concern's newest production, "What of Your Boy?"

Col. Jones, who is now supervising the military training at an important academy, has spent the major portion of his life preparing men along military lines.

"What of Your Boy?" was produced in seven reels and what happened to the boy under training has been filmed from every angle. To make the picture easy for the motion picture exhibitor to show at any time, regardless of whether a feature was on the day's bill or not, the Cameragraph Film Manufacturing Company reduced the seven reels to three, giving the gist of the proposition from start to finish.

Cameragraph has arranged to secure for the exhibitor publicity cooperation from his leading civic and patriotic organizations when he books "What of Your Boy?" Mr. Abrams is booking the picture in New York State direct from his own offices at 140 West 44th Street, New York City. State rights for the rest of the country and the rest of the world are being disposed of by the Victoria Feature Films, 220 West 42nd Street, New York City.

OUR PLATFORM

"There is but one course to take if the exhibitors' organization is ever to attain its rightful place in the industry: there must be a thorough house-cleaning of men and methods and the old parasitical system of making the league a roach-ground for a few selfish individuals must be forever abandoned."

—From HERALD editorial, May 19, 1917.
LASKY NAMES GALAXY OF STARS AND STORIES
BY NOTED AUTHORS FOR SUMMER ACTIVITIES

Plans to Set Example in Production of Better Features with Material from Pens of Great Writers; Producer Leaves New York for Coast

Before his departure for California last week from New York, Jesse L. Lasky, in charge of production of Famous Players-Lasky pictures, announced his plans for the summer and fall, under the new "star series" selective booking plan.

The following stars he stated would appear in forthcoming Famous Players-Lasky productions: Marguerite Clark, Pauline Frederick, Billie Burke, Madame Petrova, Julian Eltinge, Fannie Ward, Jack Pickford, Louise Huff, Vivian Martin, Sessue Hayakawa, George Beban, Wallace Reid and Ann Pennington.

Mr. Lasky plans to do everything possible to set an example in the production of better features, and with this end in view, he has obtained the rights to the best works of many of the greatest authors and playwrights of the past and present. Among those who appear in the company's first announcement are the names of Mark Twain, Sir Arthur Wing Pinero, W. Somerset Maugham, George Broadhurst, Carolyn Wells, Mary Roberts Rinehart, Owen Johnson, Wallace Irwin, Gellett Burgess, Charles Kenyon, Benlah Marie Dix and Hector Turnbull.

The plays and writings of these authors are recognized as being among the finest contributions to present-day literature.

WILLIAM RUSSELL BATTLES AL KAUFFMAN, FIGHTER,
IN CALIFORNIA ARENA FOR SCENES IN NEW FILM

Big Crowd at Ringside in Athletic Park, Santa Barbara, Sees American-Mutual Star Fight Heavyweight for Color in "Pride and the Man"

Through an invitation issued to the public by the American Film Company, a big crowd of Californians recently gathered about a ring constructed in Athletic Park, Santa Barbara, Cal., and witnessed a boxing contest between William Russell, the American star, and Al Kaufman, a well-known Pacific Coast heavyweight pugilist. The fight was staged for real color in the forthcoming American production entitled "Pride and the Man."

In the motion picture Russell knocks out Kaufman, but after the camera had secured the necessary scenes for the film, the fight continued, but took on a different aspect. Kaufman, it is said, gave Russell a fast, fierce battle.

Russell claims the American amateur heavyweight championship, which, it is stated, he won under the banner of the N. Y. Athletic Club.

For his fight with Kaufman, Russell trained himself into the pink of condition by work on the road and in the gymnasium.

The film, however, is not a prize ring subject. The boxing contest is only incidental to a wholesome romance, in which Russell stars.

HOSPITALS ON FIRING LINE ARE SHOWN IN "HEROIC FRANCE" FILM

Men Shattered in Fray Shown Being Rushed to Aid Stations Near First Trenches

Views of field dressing stations, close up to the firing line on the Somme front in France, with hundreds of men being rushed to the emergency operating rooms by stretcher bearers, are among the most interesting of the scenes in "Heroic France," the eight-reel war picture being issued by Mutual.

The field resting stations are established as near as possible to the firing line. They are equipped as thoroughly as possible, considering that they are but temporary, and wounded soldiers are carried directly from the battle line to the doctors and nurses, who care for their immediate injuries and pass them on to the rear as rapidly as the ambulances can transport them to the field hospitals.

There are men so badly torn with shell fragments that they are beyond human aid. There are others horribly wounded, whose injuries can only be dealt with in the permanent hospitals in the rear, but the majority of wounded are given treatment that saves their lives, right there in the first aid station, 300 yards from the firing line.

RUSSELL FIGHTS HEAVYWEIGHT FOR FILM REALISM

American Star Battles Al Kaufman, a Well-Known Pugilist, in Santa Barbara, Cal., Ring Before Big Crowd to Secure Color for Forthcoming Production. Russell Is on the Left. Against the Ropes (American)
Alice Brady in
"THE DIVORCE GAME"
World comedy-drama; five parts; published June 25

As a whole: Entertaining
Story: Pleasing
Star: Excellent
Support: Plenty
Settings: Ample
Photography: Clear

The success of "The Divorce Game" can be judged by the audiences at the La Salle Theater, in Chicago, exhibitors who are on the lookout for successes can book this production with confidence. It is a somewhat different picture from the usual run of World offerings.

Miss Brady does some of her best work as the wife of a spendthrift minus a substantial bank account. John Bowers' interpretation of the spendthrift is all that it should be. Arthur Ashley is a most valuable addition to this cast, and he is given an excellent opportunity to display his ability as a comedian. Kate Lester, Joseph Herbert, John Drumier and Marie Lavarre all do justice to their parts. Travers Vale directed the picture. The story is from Leo Ditrichstein's play "Mlle. Fifi."

George Walsh in
"SOME BOY"
Fox comedy-drama; five parts; published June 25

As a whole: Rambling
Story: Amusing
Star: Good
Support: Adequate
Settings: Pleasing
Photography: Good

This is a comedy-drama with the accent on the comedy. It is another one of those rambling stories made to the five-reel measure to exploit the athletic Mr. Walsh. In it he jumps over sofas, tables and hedges, and throws men about at his pleasure. The story is too slight to hold interest, and the action is slow, with Mr. Walsh ever in the limelight.

The story: "Joyous" Johnson disobey's his father's wish that he give up baseball, and is expelled from school after winning the game in the ninth inning. He secures a job as press agent for a fashionable summer hotel, and in order to put the hotel prominently before the public he dresses up as a rich widow and parades around the grounds. Several men fall in love with him. He then steals a lady's jewels, and when this gets into the papers he loses his job. On shipboard he works as a waiter and gets acquainted with the beautiful young lady from whom he has stolen a necklace, who takes him to her Texas ranch. They arrive there just in time to save the ranch from "Joyous" Johnson Sr., which is accomplished only by Mr. Walsh climbing the second-story window of the courthouse.

Charles Ray in
"THE CLODHOPPER"
Kay Bee-Triangle; five parts; published June 17

As a whole: Exceptionally good
Story: Clean and wholesome
Star: Excellent
Support: Does fine work
Settings: Effective
Photography: Clear

In "The Pinch Hitter," which recently was such a success, Charles Ray again assumes the role of a poor country boy who makes good, this time capitalizing on his awkwardness. The story was written by Monte M. Katterjohn, and is an admirable vehicle for the Triangle star.

Winsome Margery Wilson plays opposite Mr. Ray, and a small but capable cast surrounds them. The direction and photography are both very good.

The story: Isaac Nelson is the tight-fisted president of a country bank and the owner of a small farm, which his son Nelson cultivates from morn till night. The son wears his father's cast-off clothes and seldom gets a day off. Even his Sundays are denied him. His mother saves a few pennies, however, and buys her boy a mail-order suit, and Everett goes to a Fourth of July picnic. The father, returning from town, sees his wife in the field doing the son's work. He thrashes Everett, and the boy leaves home. In the city he applies for a job as janitor at a theater, but his odd make-up attracts the stage manager, and he signs up at $300 a week for forty weeks to do a country dance, called the "clodhopper glide." The act proves a success, and when there is a run on father's bank, Everett returns home, saves the bank and marries the little girl on the next farm.
Christine Mayo in

"WHO'S YOUR NEIGHBOR?"

Master Drama Features, Inc., drama; seven parts; state rights

As a whole ... Illuminating
Story ............ Dynamic
Cast ................ Splendid
Settings ........... Lavish
Photography ...... Excellent

Willard Mack's story, directed and adapted by S. Rankin Drew, forming the production entitled "Who's Your Neighbor?" is a direct plea for districted vice to protect public morals. This is a tense, impassioned story in which a splendidly logical sequence of dramatic circumstances hypnotically sifts from all directions the few people who are obliged to face facts and pay the penalty for ill-advised reform. The subtitles are superlatively characteristic.

The cast deserves great credit for the interpretation of the story. Christine Mayo as the scarlet woman is clever and convincing. Anders Randolf as Harding gives a magnificent performance. William Sherwood as the son gives to the part a buoyant and youthful viewpoint and a direct method that gains sympathy. Evelyn Brent as Betty is direct, girlish and sincere. This capable cast also includes Frank Morgan, Gladys Fairbanks, Mabel Wright and Franklyn Hanna.

The picture is bound to have great success. It throws a bright light on a dark subject.

The story: Mrs. Bowers, a woman who insists upon looking at life only as she sees it, succeeds in getting a law passed which breaks up the tenderloin district.

The women are scattered throughout the city, taking up quarters in first-class hotels and apartment houses. Hattie Fenshaw establishes herself as the mistress of Bryant Harding. Their apartment is next door to Mrs. Bowers'. Mrs. Bowers admires the soulful eyes of her neighbor and makes friends with her. Hattie has already caused the breaking of the engagement of Harding's daughter, who uses her divorced mother's maiden name. Dudley Carleton, the fiancé, has a strong revulsion of feeling and escapes further entanglement until the influence of drink breaks down his resolution never to see Hattie again. Harding's young college son, with a wild desire to see life in the city, is introduced to Hattie during Harding's absence from the city. Hattie telephones for Betty (Harding's daughter) to come to sew for her. Mrs. Bowers has been responsible for the introduction. Betty hurries over, anxious to make a little money. She is introduced to her own brother under an assumed name and is still in the apartment when Harding returns unexpectedly. In a fury he nearly kills Carleton and shoots Betty after knocking Hattie into unconsciousness. Mrs. Bowers, with a party of tourists out to inspect conditions, hears the shot and rushes in to see the havoc her reform movement has wrought in the lives of her neighbors.

Mabel Trunnelle in

"THE GHOST OF OLD MORRO"

Edison-K-E-S-E drama; five parts; published June 25

As a whole ............... Well done
Story .................... Unusual
Star ...................... Good
Support ................. Ample
Settings ............ In keeping
Photography ......... Splendid

"The Ghost of Old Morro" is a well done production. The photography and tinting are excellent. The acting has been well taken care of. Helen Strickland's work stands out especially and her interpretation of Old Morro has left little to criticize.

The story is not of the most cheerful nature since the three characters whom every one would like to see live happily ever after are killed. But the story is exciting and because of its unusualness and different ending it should win favor.

Helen Strickland, Mabel Trunnelle and Robert Connors do good work in important roles.

The story: Old Morro makes her livelihood by extorting large sums from men for whom she does small favors. She has a daughter living at a convent, but this daughter knows nothing at all concerning her mother's life. One night the gates of the convent are left open and the girl goes to her mother's home. Here she meets an officer and when Old Morro sees that both are infatuated she pays to have the officer slain. However, the slayer kills the daughter. When Old Morro learns that her daughter has been killed she sets out to kill the officer. On the top of huge rocks the two struggle and finally roll off into the sea. And each night thereafter the ghost of Old Morro keeps solemn watch over the sea.

Harold Lockwood in

"THE HAUNTED PAJAMAS"

Yorke-Metro comedy-drama; five parts; published June 11

As a whole .................. Mediocre
Story ....................... Improvable
Star ......................... Fair
Support ................. Inexplicable
Settings ............ Appropriate
Photography .............. Clear

Harold Lockwood does only fair work in this story, which is poorly handled and which is utterly improbable and impossible.

If the spectators can forget that they are human and that the events as visualized are not ridiculous, then they will find the subject an entertaining one. It is doubtful if many audiences will enjoy "The Haunted Pajamas."

Carmel Meyers is given a role in which she might win for herself great credit, but her handling of it is so weak that it sags. Harold Lockwood is fair and without him the production would have no appeal at all. Others in the cast are Ed Sedgwick, Lester Cunéo, Paul Willis, Harry De Roy, Helen Ware, William DeVauü and Goro Kino. The play is adapted from the novel by Francis Perry Elliott and directed by Fred J. Balshofer.

The story: Richard Hudson receives a pair of haunted pajamas, and when Francis Billings comes to stay all night at Richard's house he is given the pajamas. As soon as Francis is attired in the pajamas he is transformed into the person of Frances Kirkland. Richard falls in love with Frances, and Billings, not knowing that he (Billings) has assumed the appearance of a girl, cannot account for Richard Hudson's strange actions. Later Richard meets the real Frances and, after an embarrassing and exciting courtship, finally wins her as his wife. It is then that he learns that the pajamas are haunted and that the Frances he had met in silk pajamas was not the Frances he had married.

Selig World Library

The days of George Washington and other historical events are recorded in the current issue of the Selig World Library and exhibitors should find it a pleasing as well as entertaining edition to any program.

Items of interest recorded are the historical hotel and the Carlyle house in Virginia at which Washington spent considerable time. An interesting feature is the human chess board. A large board is shown on which the figures are human. "Where Uncle Sam Makes His Money" and "The House of the Scal" are two other interesting topics.
Dorothy Phillips in

“FIRES OF REBELLION”
Bluebird drama; five parts; published July 2

As a whole ................................................................. Interesting
Story ................................................................. Holds
Star ................................................................. Excellent
Support ............................................................... Very good
Settings ............................................................... Adequate
Photography .......................................................... Clear

“Fires of Rebellion,” a five-reel Bluebird feature written and directed by Ida May Park, presents an interesting story which, while not strikingly new in plot, should prove a fair attraction. It is the story of a poor factory girl who attempts to escape from the sordidness of her environments by going to the city, thinking therein lies her happiness.

Dorothy Phillips, in the leading role, should win an audience, and William Stowell, as John Blake, is a convincing hero. The photography and direction are all that could be desired.

The story: Madge Garvey and her father are employed in a shoe factory. Madge’s sister’s husband is discharged by the new foreman, John Blake, and in a fight with Blake is killed. Blake falls in love with Madge and she consents to marry him. The day before the wedding she goes to New York, lured by a girl chum and a desire to get away from Sackville and its squalor. There she finds life vastly different. She poses for an artist and is invited to his apartment late one night, where he attempts to force his attentions upon her. Blake, in the meantime, helps her sister through her illness, and the family moves into the newly furnished home he had provided for his bride. Seeing a picture of Madge in a paper, in which she is scantily clad, he determines to go to the city and save her. He seeks her at the artist’s apartment and rescues her as she lies fainting in the painter’s arms.

Blake marries her and they return home.

GEORGE COWL DIRECTS ALICE BRADY IN “BETSY ROSS” IN PLACE OF VALE

George Cowl now is directing “Betsy Ross,” the latest Alice Brady photoplay for World Pictures, in place of Travers Vale. A fine strain of patriotic heroism runs through this drama of Colonial times, and Miss Brady in the role of the maker of the first star spangled flag is said to be at her very best.

Douglas Fairbanks in

“WILD AND WOOLLY”
Artcraft Pictures Corporation comedy-drama; five parts; published June 24

As a whole ................................................................. Thrilling
Story ................................................................. Adventurous
Star ................................................................. Capable
Support ............................................................... Capable
Settings ............................................................... Satisfactory
Photography .......................................................... Fine

The second production from the hands of the Fairbanks-Emerson-Loos trio, entitled “Wild and Woolly,” transcends everything they have ever done before. The story, which was suggested by Horace B. Carpenter, has an amusing and popular theme. It deals with the widespread notion that the West still is in a primitive condition. With Anita Loos’ delightful subtitles and John Emerson’s artistic direction, this pair have evolved a splendid vehicle for Douglas Fairbanks. There are many new and exciting situations, also bucking broncos, rope twirling, real cowboys, shooting and desperadoes.

The scenes, which are laid in New York, California and Arizona, were filmed in the actual atmosphere. In the charming ingenue Eileen Percy, Mr. Fairbanks has found a delightful recipient for his picture affections. This is a real Fairbanks picture, and every foot of it radiates with his magnetic personality. Exhibitors should find this film a good attraction. The cast includes Walter Bytell, Joseph Singleton, Calvin Carter, Forest Seabury, J. W. Jones, Charles Stevens, Sam De Grasse and Toni Wilson.

The story: Jeff Hillington, son of a millionaire railroad magnate, tires of the East and longs for the wild and woolly West. He has his living apartments and office fixed up in the accepted Western style. His idea of the West has been gleaned from dime novels. A delegation from Bitter Creek come to New York to interest some financier in backing the building of a spur road. They go to Mr. Hillington and explain their proposition. He sends Jeff out to investigate. The citizens of the town, realizing that a favorable report from Jeff is necessary, decide to live up to his idea of a Western town. They plan a program to be carried out, consisting of a wild reception, a regular barroom dance and a train holdup. Steve Shelby, a grafting Indian agent, knowing that he is about to be caught by the government, decides to “turn one more trick” and escape across the border. So he enters willingly into the plan to hold up the train to amuse Jeff.

But things go wrong with the schemers, and events happen in earnest. Jeff has fallen in love with Nell Larabee. Nell is kidnapped by Shelby. The entire crowd is kept in the dance hall, surrounded by howling Indians. Jeff’s revolver had been loaded with blanks. The situation is explained to Jeff, who by superhuman efforts presenting many typical Fairbanks surprises, rounds up the band of Indians, rescues the girl, completely foils Steve, and becomes the hero of the hour, finally marrying “Little Nell.”

House Peters in

“THE HEIR OF THE AGES”
Pallas-Paramount drama; five parts; published June 21

As a whole ................................................................. Unusual feature
Story ................................................................. Novel
Star ................................................................. Convincing
Support ............................................................... Very good
Settings ............................................................... Excellent
Photography .......................................................... Clear

The first reel of “The Heir of the Ages” is a prologue introducing prehistoric characters and suggesting the influence they had on men of today. House Peters, Nina Byron and Eugene Palette play the principal roles in the prologue as well as in the modern story. The modern
story deals with the love affair of Hugh Payne (House Peters) and Abby Hope (Nina Byron), and though the same plot has been used before, it is presented in an unusually interesting manner. The photography is exceptionally good, and the supporting cast, including Adele Farrington, Henry Bows and John Burton, gives a very finished performance.

The story: Hugh is the superintendent of a mine in Last Chance. He teaches little Abby Hope to read and write, and finally falls in love with her. She idolizes the strong man, but when his younger and dissolute brother Larry comes on from the East, he wins Abby's affections. Hugh rescues Abby and Larry from a burning roadhouse, and Abby turns to Hugh in his grief over the death of Larry.

Mary McAlister in

"STEPS TO SOMEWHERE"

Essaney-K-E-S-E drama; two parts; published June 20

As a whole... Interesting
Story... Wholesome
Star... Very pleasing
Support... Good
Settings... Faithful
Photography... Clear

"Steps to Somewhere," a unit of the "Do Child Count?" series, measures up to other films of this interesting series. Mary McAlister does excellent work in this production and the fact that she plays the part of naughty child, as if she were really one, proves her unusual ability.

Mabel Bardine and John Cossar give little Mary good support.

The story tells of Nonie Kayliss, who, through her naughtiness, has caused the separation of her father from his mother. She is sent to the home of her grandmother, who decides to tie her to a chair as a punishment. She falls asleep and dreams that she is a naughty girl she cannot have any of the beautiful toys she sees. This dream is the means of making a good girl of Nonie, as the first thing she does is to reunite her father and mother.

Marguerite Clayton, Roderick La Rock in

"THE RAINBOW BOX"

Essanay comedy-drama; two parts; published June 16

As a whole... Entertaining
Story... Enjoyable
Stars... Pleading
Support... Capable
Settings... Unusual
Photography... Good

The story of "The Rainbow Box" is an interesting one. The settings are rather unusual in that they are laid in one of Chicago's amusement parks—Rainbow. All the amusement features in the park are used by the players.

Marguerite Clayton and Roderick La Rock handle their roles well.

The story: When Carol Blair meets Wesley Jamison, she believes him to be a man of wealth. Wesley Jamison believes the same of Carol and, as a matter of difference, they decide to enjoy the sports participated in by people who do not belong to exclusive society. They spend a day at Riverview and have a delightful time. At the conclusion of the happy day Wesley confesses to Carol that he is not rich and Carol does likewise. Because they love each other everything is forgiven.

New Orleans, La.—The Louisiana motion picture exhibitors will hold a convention here under the auspices of the M. P. E. L. of Louisiana on July 4. The headquarters for the convention will be at the Grunewald Hotel. Mayor Behrmann and Governor Pleasant will welcome the visitors.
Regina Badet in
“THE GOLDEN LOTUS”
Brady International Service-World drama; five reels; published June 25
As a whole.........Gripping
Story ................Tragic
Star ..................Attractive
Support ..............Artists
Settings ..............Elaborate
Photography ............Beautiful

Louis Merevan, the director of “The Golden Lotus,” has produced a very fine picture. The story, which is an unusually strong one, with a good plot, deals with the tragedy in the lives of some of the French aristocrats. This company certainly knows how to stage pictures. This film is full of gorgeous interiors and exteriors. Many clever subtitles on backgrounds hinting at the psychological condition of the characters’ minds are a pleasing addition.

Regina Badet as Leah, the decoy and mistress of a gambling house, is magnetic and charming. Her emotional scenes are, exquisitely done without any over-acting. Surrounding her is a clever and capable cast, including Martin Bradford, George Corday, Guy Favieres, Paul Guide, Paul Obrey and Louise Sand. Each individual contributes convincing portrayals. This picture is a good box office attraction and a satisfying drama as a whole.

To see Frederick Warde is to see a finished actor—an actor who is master of the art of facial expression. His work in “Fires of Youth” is excellent. The story is a strong one, well directed and should prove a good box office attraction.

Perhaps the next in importance to Mr. Warde is little Helen Badgley. She is a brilliant child actress and, in the part of a little boy, does justice to her role. Jeanne Eagels, Ernest Howard and Robert Vaughan are other members of the cast.

The story: The men at the factory of Duryville only have heard of Pemberton, the owner, by the name of “Iron-hearted” Pemberton. He has never appeared at the mill. Pemberton decides that he will enjoy his boyhood at the age of fifty and so retires to his Duryville mansion. The minute the men learn that he is there they plan to kill him as punishment for the unsafe conditions under which he operates his mill.

Pemberton makes the acquaintance of Billy, whose father is an employe of the mill. Through Billy, Pemberton learns of the mill’s conditions and what the men think of him. Knowing his men have never seen him, Pemberton hires an employe in his own mill. Pemberton falls in love with Billy’s sister and, planning to propose marriage, Pemberton puts new furniture into his mansion and has it generally repaired. He does not go to work one day and little Billy, fearing he might lose his position, goes to the mill to do his work. While working, a boiler explodes and Billy is badly burned.

Little hope is held out for Billy’s recovery. The angered men decide that Pemberton must die. They draw lots. Billy’s sister draws for her sweetheart and gets the fatal straw. Pemberton quickly exchanges and goes forth to slay himself. However, Billy’s sister follows and, learning the truth, takes him back and after explanations are made Pemberton is allowed to live, providing he will make the mills safe, which he does. Little Billy recovers.

Stillwater, Minn.—A. C. Johnson, who conducted the Majestic Theater for the past two years, has disposed of his interests to Hales Brothers.
Mary McAlister in

"WHEN SORROW WEEPS"
Essanay-K.-E.-S-E; two parts; published July 18

As a whole: Interesting
Story: Interesting
Star: Splendid
Support: Excellent
Support: Clear
Settings: Ample
Photography: Excellent

Another edition of the "Do Children Count?" publications is "When Sorrow Weeps." It is different from the usual run in that it is a pathetic tale of a little orphan, who is adopted by a woman trying to reform and live down her past. When the authorities learn of the woman's past the little girl is sent to an orphanage, while the woman finds consolation in the deep waters of the sea.

A TENSE MOMENT IN "WHEN SORROW WEEPS," FEATURING LITTLE MARY McALISTER (Essanay-K.-E.-S-E)

Mary McAlister gives an exceptional interpretation of the little orphan girl, who is trying to escape being sent to an orphanage. Mabel Bardon, as the woman who is endeavoring to live down a past, is well cast. John Cosner, as the man escaping justice, is good.

The story: At the death of her drunken father, Rags runs away for fear she will be sent to an orphanage. She is found by Caroline Busby, whose husband is a convict, and who is endeavoring to start over and lead a new life. Shq takes little Rags and goes to a distant city, where they are very happy.

Chris Bushy finishes his term and is released. He commits another burglary and is hunted by the police. He comes to the town where Caroline and Rags live, and when he recognizes Caroline he forces her to give him protection. She takes him into the house and then notifies the police. Busby is captured and Caroline is also taken into custody. Little Rags is turned over to the juvenile authorities, who insist that Caroline is not a fit woman to raise the little girl and so Rags is sent to an orphanage. Dishcartened, Caroline ends her life by jumping into the sea.

Philadelphia.—The motion picture theater at Passayunk avenue and Morris street has been deeded by Albert Cor- ter to the Alhambra Realty Company, subject to a mortgage of $100,000. The purchase price has not been disclosed.

Greensboro, N. C.—W. D. McAdoo is spending $5,000 in improvements on the Iris Theater here.

Mary Miles Minter in

"PERIWINKLE"
American-Mutual drama; five parts; published June 11

As a whole: Splendid
Story: Interesting
Star: Charming
Support: Ample
Settings: Faithful
Photography: Clear

In a story that has no frills, but which contains plenty of interest, Mary Miles Minter is given an excellent opportunity to display her ability. The story is laid mainly at the sea coast. The settings have been well chosen.

The story gives Miss Minter a bigger opportunity for putting her personality into her work than previous ve- hicles have done, and no doubt "Periwinkle" will prove a very successful and popular offering.

Supporting Miss Minter are George Fisher, Arthur Howard, Clarence Burton, Alan Forrest, Harvey Clark, George Periolat, Ann Schaefer and George Ahearn. The story was written by Julian Louis Lamothe and directed by James Kirkwood.

The story: Periwinkle, the survivor of a shipwreck, has been reared by Ann Scudder. They live on the sea coast and Periwinkle always helps the coast guards in times of wrecks. One night Richard Langdon Evans is tossed upon the shore. He is the sole survivor when his yacht is wrecked. He is found by Periwinkle and taken to the guard house, where, under the tender nursing of Periwinkle, he soon recovers.

Langdon falls in love with Periwinkle. Finally the day of farewell comes. Periwinkle is broken hearted when she learns that Langdon is already engaged to another and that he must go out of her life forever.

However, Ann, who suspects that Periwinkle loves Langdon, learns the address of Langdon's fiancee and writes her to call Langdon home. A telegram is received by Ann to the effect that Langdon's fiancee is already married.

Joyfully Ann rushes with the telegram to Langdon and as joyfully Langdon tells Periwinkle that he will not have to leave and that he loves her only. A simple mar- riage brings joy to Periwinkle.

George Beban in

"A ROADSIDE IMPRESARIO"
Pallas-Paramount drama; five parts; published June 18

As a whole: A screen classic
Story: Well handled
Star: Appealing
Support: Very good
Settings: Elaborate
Photography: Clear

"A Roadside Impresario" is another feature with George Beban which audiences should find very enter- taining. Mr. Beban not only acts the principal role, but he also wrote the story. It is the type of screen play which will delight young and old alike.

As the amiable and excitable Italian itinerant street entertainer, Mr. Beban presents a serio-comic character which is a classic. An immense bear shares honors with the star, and a well-chosen cast gives excellent support.

The story was directed by Donald Crisp.

The story: Guiseppe Franchini lives with his wife and baby on the coast of Italy. While attempting to rescue an American from an overturned boat he is nearly drowned, and later is picked up by a fishing schooner. The American swims ashore. When Guiseppe returns home six months later he finds his wife dead and baby gone—the American having adopted it. He takes his pet bear and comes to America in search of his child. The bear gets him into trouble by invading a rich man's apiary, and is locked up. Guiseppe, while working as a dishwasher in a restaurant, discovers a note on an ash
ray, which aids him in finding his daughter. He finds his daughter is engaged to the candidate for mayor of the town. He realizes, however, that he may be the means of ruining her chances of future happiness, and is last seen disconsolately traveling over the brow of a hill with his beloved bear.

HISTORIC FEATURES, INC., SECURED “CHRISTUS” SPECTACLE BECAUSE IT IS FROM GREATEST “BEST SELLER”

As one goes down the line of “best sellers” among publications, he finds that many of them have made successful photoplays. In most cases they have been successful in pictures in proportion to their popularity in book form.

This bit of psychology was largely instrumental in the acquirement by Historic Features, Inc., of “Christus,” the Cines photo-spectacle of the life of Christ. One of the directors of the company, which was formed for the exploitation of pictures of artistic and educational value, happened to be in Rome last fall, shortly after the run of “Christus” began in that city. Not only was his attention attracted by the size of the audiences, but also by the fact that here was an elaborately-made picturization of the book which must rank as the “best seller” of all time—the Bible.

Figuring that the volume with the largest circulation of any ever published must have a tremendous screen value, he sought the American rights for Historic Features and was successful in obtaining them. That his judgment was correct has been proven by the popularity of the picture in New York City. The production is being published on the state rights basis.

ANN PENNINGTON’S FIRST FILM APPEARANCE SINCE TOUR ON STAGE TO BE IN “THE LITTLE BOY SCOUT”

“The Little Boy Scout," starring Ann Pennington and written by Charles Sarver, has been completed at the Famous Players studio, under the direction of Francis J. Grandon, and will be published by Paramount June 28. This production marks the reappearance of Miss Pennington upon the screen, after a winter spent on tour with the Ziegfeld Follies. As in the summer of 1916, Miss Pennington will divide her time between the New Amsterdam Theater, New York, and the Famous Players studio.

In this production Troop No. 100 of the Boy Scouts of America and a full company of United States Regulars from Fort Totten play prominent parts.

It is a story of the Mexican border at the time the American troops were stationed there in great numbers and has to do with the escape of Justina Howland, a little Massachusetts girl, from her Mexican guardian. Miguel Alvarez, the guardian, endeavors to force Justina to marry his son in order that he may get possession of her fortune. The girl steals the burro on which the padre has come to marry her and makes her escape through the bed of the Rio Grande to the American side, where she is picked up by the United States soldiers. The subsequent adventures of little Justina and the romance which develops between herself and young Lieutenant Morton complete an interesting tale.

Among the players who appear in support of Miss Pennington are Owen Moore, Harry Lee, Fraunholz and Marcia Harris.

EILEEN SEDGWICK AND K. BENEDICT STAR IN “MAN AND BEAST” FEATURE LEADING UNIVERSAL LIST JUNE 25

Picturesque jungle life and thrilling adventures are portrayed in the Butterfly five-reel drama, “Man and Beast,” which leads the Universal program for the week of June 25. The settings of this photodrama are laid in South Africa and the story tells of the Boers’ hatred for their English neighbors. A pleasant love story is interwoven in the plot and some good animal pictures are shown. Charlie, the Universal elephant, has an important role.

The leading roles are played by Eileen Sedgwick and Kingsley Benedict. Others in the cast include L. M. Wells, Harry Clifton, Park Jones and Mrs. Wittig. This new Butterfly picture will prove exceedingly interesting to children on account of the animals.

“Man and Beast” will be issued Monday, June 25, the same day with the Nestor comedy, “The War Bridegroom,” featuring Eddie Lyon, Lee Moran and Edith Roberts.

Western Drama for June 26

The feature for Tuesday, June 26, is a Gold Seal three-reel Western drama, “The Golden Bullet” starring Harry Carey, supported by Fritzie Ridgeway and a good cast.

The other Tuesday film is a Victor comedy, “Damaged Goodness,” with Ernie Shields in the leading role.

“Her Daring Caring Ways,” a two-reel L-Ko comedy, with Martha Sterling and Fritzie Ridgeway, is the chief offering for Wednesday, June 27. Issue No. 76 of the Universal Animated Weekly will also appear the same day.

A Big U two-reel underworld drama, “The Pointed Finger,” will be issued Thursday, June 28. This is a story of crime with George Pearce and Gretchen Lederer in the principal roles. The same day a Victor comedy, “Her City Beau,” will appear, with M. K. Wilson and Edith Roberts as the featured players.

A two-reel comedy-drama is offered under the Victor brand Friday, June 29, entitled “Swede Heir,” with Neal Hart and Janet Eastman in the leading roles. Dick La Reno and George Berrill have important roles in the production. Issue No. 25 of the Universal Screen Magazine is the other Friday film.

Diversity of Matter Near Week’s End

A Bison two-reel Western drama, “Money and Mystery,” with Eileen Sedgwick and Kingsley Benedict, is the feature for Saturday, June 30. A Joker comedy, “His Fatal Beauty,” with William Franey, and the weekly issue of the Universal Current Events will be published this day.


During the week the first episode of the latest Universal serial, “The Gray Ghost,” will be issued. This new mystery serial which is a film adaptation of the novel, “Loot,” by Arthur Somers Roche, which appeared in serial form in the Saturday Evening Post, was produced by Stuart Paton, the noted Universal director, and the principal roles are played by Priscilla Dean, Eddie Polo, Emery Johnson and H. J. Carter. The serial will run for fifteen consecutive weeks.

Montgomery, La.—The new Empire Theater here will be completed and ready for business June 25. It is said to be one of the most modern of motion picture houses in the central part of the South.
Gail Kane in “The Upper Crust,” adapted from a “Best Seller,” leads mutual program June 25

Star appears as Molly O’Toole, whose love for luxury and wealth leads her to serious indiscretions.

Gail Kane occupies the place of honor on the Mutual schedule for June 25, in her third production for Mutual, “The Upper Crust.” This photoplay is an adaptation of Charles Sherman’s “best seller” of the same title. Miss Kane plays as Molly O’Toole, a girl whose love of wealth, luxury and position leads her into a series of indiscretions which go to make up a story replete with dramatic situations and clean, wholesome comedy.

“The Upper Crust” affords an opportunity for the exhibitor to co-operate with any local book seller with a big window display of the novel and stills from the play, also advertising the novel in the theater program and on the screen. The name of Gail should be featured, for this star of the stage and screen has a big following.

Twelfth chapter of rail serial

The twelfth chapter of the serial, “The Railroad Raiders,” entitled “A Fight for a Franchise,” is scheduled for June 25. In this chapter the suspense is not sustained through “thrillers” but by tense situations and strong dramatic action. Helen Holmes invades the house of Desmondo, steals the contract for a franchise and on his typewriter types in the name of the K. & W. Railroad instead of the Eastern while Wilson stands guard to see that nobody disturbs her. The action centers around the effort to get this changed contract signed without the deception being discovered.

The fifteenth chapter of the “Jimmie Dale, Alias the Grey Seal” series, “The Tapped Wires,” is scheduled for June 29. In this story the Grey Seal is defeated at his own game. The spy of the pretender manages to get the better of Jimmie Dale and secure papers which he is trying to obtain.

The Comedies Scheduled

“Discords in ‘A’ Flat” is the La Salle comedy for June 26. Jean Otto is featured in this film which deals with a composer competing for a prize of $10,000 offered for the best operatic score.

The Cub comedy, ready June 28, is “Jerry’s Hopeless Tangle.” George Ovey, as Jerry, resents father’s interference with his love making and so puts him in the water barrel to the roof, where father is forced to stay while Jerry and daughter make love.

“Weekly” No. 130 will come to the screen on June 27. “Mutual Tours Around the World,” ready June 26, shows Naples, the largest city of Italy, and Buenos Aires, the capital of Argentina.

“Reel Life,” scheduled for June 28, is made up of five subjects—Marketing Raw Tobacco, Launching a Life Boat, The Life of a Bee, As They Looked in the Beginning, and Butterfly Jewelry.

Santschi has biggest film role in Selig’s “City of Purple Dreams”

Tom Santschi has the best role of his career as star in the forthcoming Selig feature, “The City of Purple Dreams.” The whole plot of this story centers about him in the role of Daniel Fitzhugh. In this characterization Santschi runs the gamut of human experiences, beginning as a down-and-out derelict recently released from prison, through the various stages of his career as dishwasher, street fakir, confidence man, and finally his rise to a million-dollar speculator in wheat.

Others who will have important roles in the production are Bessie Eyton, Fritzl Brunette, Eugenie Besserer and Frank Clark.

George Beban and House Peters star in two Pallas features on Paramount program June 18 week

Two Pallas productions, “A Roadside Impresario,” starring George Beban, and “The Heir of the Ages,” with House Peters, will be issued by Paramount the week of June 18. That same week Paramount will publish the seventy-first edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the seventy-second of the series of weekly trips around the world, conducted by Burton Holmes, showing “Florida,” and a Klever Comedy, “Committing,” starring Victor Moore.

Mr. Beban is seen in “A Roadside Impresario,” as a roaming Italian with a trick bear performing for the benefit of the children in wayside towns. Mr. Beban, himself, doing the tricks the bear is supposed to do. How, while trying to earn money enough as a dishwasher in a restaurant to get Bruno, the bear, out of jail, where he has been incarcerated for wrecking an apiary, he discovers a blackmailing plot against the local candidate for mayor, and also finds his daughter, for whom he has been searching for sixteen years. This is brought about in a most unusual and appealing manner.

Mr. Beban is surrounded by a cast including Harrison Ford, Fred Huntley, Adele Farrington and Julia Faye.

In a drama of brotherly love, “The Heir of the Ages,” House Peters will be seen as a primitive man in the days of cave life and shows the human instincts of unselﬁshness and love. Later, the situations which confronted him ages ago come again when he is superintendent of a mine in a small western town. He falls in love with an ignorant little mountain girl, only to lose her to his worthless brother in the cast, and then nearly loses his life in an effort to save theirs. How he finally wins the object of his heart is brought about in a novel manner.

In the cast supporting House Peters are Eugene Pallette, Nina Byron, Henry Barrows and Adele Farrington.

Peoples Theater in Portland, Ore., gets record crowds with Fairbanks

Many photographs showing crowded lobbies of people seeking admittance have been published, but here is one from a different angle, telling a different story.

John Stills, Assistant Manager of People’s Theater, Portland, Ore., Going to the Bank with a Day’s Receipts from Fairbanks’ “In Again—Out Again” (ArriCraft)

The smiling carrier of the heavy money-bag in the picture is Assistant Manager John Stills of the Peoples Theater, Portland, Ore., leaving the theater for the bank with one day’s receipts on the Fairbanks-ArriCraft picture “In Again—Out Again.” The attendance broke all records at this house.
[To the Exhibitors Herald]:

As president of the Indiana Motion Picture Exhibitors League, I kindly ask that you publish the following article in your very next issue.

The motion picture exhibitors of these United States must be up and doing this very minute, get busy when you read this and for the next few days give your entire efforts and attention to the Federal tax question.

Do you realize the importance and dire consequences of prohibitive tax? I wrote and asked a Canadian exhibitor to give me the results of how a tax of one cent on each ticket had affected the exhibitors in that country.

Extracts from a Long Letter

He wrote: “Our tax regulation is the most costly in the world except perhaps the Italian government.

“People did not protest in time and now it is too late. We pay one cent on each ticket and this obliged us to raise the admission price from 10 to 15 cents and now people do not come; they have not the money to come so often, and business has fallen off one-third.

“Some motion picture managers, and as picture managers usually do, tried to get each other out of business and pay the extra tax themselves, and all profits were lost and they were in the hole.

“Enclosed you will find a sample of war tax ticket that we have to pay and since paying many shows have closed up and are going out of business because it costs hundreds of dollars which the shows cannot raise. Some fools paid the tax out of each admission and lost everything.

“I say you had better hold together and protest in time or else you will suffer commercial death and the people will suffer because amusements are all to charge high prices and only the large houses remain in business and cheap amusements for the poor and middle class people will end.”

These are facts quoted from experience and not theories and need no further explanation except to briefly review what has been done up to date.

When the house committee proposed a tax of 10 per cent on gross receipts, the Indiana organization sent a delegation to Washington and found only one other state taking an interest in the tax question. Mr. Varner, Mr. Sams and Mr. Wells of North Carolina, the same gentlemen who came to the rescue over two years ago on behalf of the small exhibitors.

We found Mr. Ochs and some trade papers and film manufacturers saying to Congress that the tax of 10 per cent was right on the exhibitor, but there should be no tax on film. As usual, gentlemen, let the exhibitors pay the whole burden and again as usual most exhibitors calmly submitting to the axe.

North Carolina and Indiana have been working diligently ever since, and Mr. Crandall at Washington, an exhibitor there, was splendid help.

Through filing briefs and seeing our representatives and senators we have been able to show and prove that a tax of 10 per cent or of 1 cent on every ticket, which is 20 per cent on a 5-cent ticket, would put most of us out of business. Fortunately, North Carolina was in a position to be of great service and Mr. Varner, who has now the second time come to the front in behalf of the exhibitor, deserves our great vote of thanks by the exhibitors of the United States for his work.

But our work is not finished. We need the co-operation of every exhibitor in the United States this mighty minute.

If you don’t say anything, Congress is liable to believe that you are able to pay the tax.

Here is the status at this writing: The senate committee report no tax on amusements of 25 cents and under admission tickets.

Indiana and North Carolina senators and representatives have been advised fully by their exhibitors how drastic this bill was and all we want is the rest of the states to do the same. Write letters to your senators and congressmen; wire them or talk to them over the wire. If you want to get somewhere, go down to Washington and see them in person, the way North Carolina and Indiana have done, and won’t wait. As a Canadian exhibitor has said: “Go before it is too late.”

F. J. REMBUSH.

President of the Indiana Motion Picture Exhibitors’ League.

Shelbyville, Ind.

P. S.—Exhibitors, you should say to producers, all film men and everybody not an exhibitor: “Keep your hands off; it is not your business and you do not know what an exhibitor can pay in the way of tax.”

* * *

[To the Exhibitors Herald]:

Gentlemen: Can you refer us to a concern that sells ventilators for roofs of motion picture theatres?

We desire to install something besides electric fans, in the way of something like a skylight proposition so that the front doors need not be kept open, with a resulting free show to a certain class that is looking for something for nothing.

WAIT BROTHERS.

By J. Paul Wait.

Sturgis, Mich.

Reply.—The Ilg Electric Ventilating Company, 154 Whiting street, Chicago, or the Batterman-Truitt Company, 18-20 Kinzie street, Chicago, Ill., can, no doubt, furnish you with what you desire.

RAGING FOREST FIRE IN LUMBER REGION IS FILMED FOR NEWEST KATHLYN WILLIAMS-W. REID PLAY

“Big Timber,” an adaptation by Gardner Hunting of Bertrand Sinclair’s famous story, has as its co-stars Kathlyn Williams and Wallace Reid. It is a Moro-co-Para-mount picture, staged under the direction of William H. Taylor, with John Burton, Alfred Paget, Joe King and Helen Bray in the supporting cast.

In order to get the settings for this production, which, as the name suggests, is a story of the California lumber district, the entire company traveled from Los Angeles to Fort Bragg, in the heart of the lumber district.

The filming of big trees and scenes on the timber chutes form interesting parts of the action of the story. By dint of careful watchfulness the players were able to film a forest fire raging in the big timber. It is forbidden by law to start such a fire, and the company was forced to hide its time until a fire was discovered and reported by the rangers.

Duluth, Minn.—Mertens & Hoff, proprietors of the Orpheum Theater at Ironon, have leased the Empress Theater here and will start operating it about July 1.
**MISS DALTON AND BARRISCALE**
**STAR IN TRIANGLE FILMS FOR JULY**

Dorothy Dalton and Bessie Barriscale are the stars of the Triangle plays to be published July 1. “The Flame of the Yukon” is the title of the drama in which Dorothy Dalton will make her ninth stellar appearance.

Bessie Barriscale will be seen in “Hater of Men,” a comedy from the pen of C. Gardner Sullivan.

The scene of Dorothy Dalton’s vehicle is Alaska during the early days of the gold rush. “The Flame” was a well known character in the country between Nome and Dawson. She is the ruling spirit of “The Midas Cafe,” where she lures the nuggets from her victims one day only to stake the unlucky to a new start when her sympathies were touched. Melbourne MacDowell, a stage player, takes the part of the proprietor of the cafe in which “The Flame” dances, while Kenneth Harlan appears as the hero opposite Miss Dalton. A tribe of twenty Esquimaux lend realism to the production, together with several malamute dog teams.

As the leading figure of “Hater of Men,” Bessie Barriscale takes the part of Janice Salsbury, a special newspaper writer. She is engaged to a reporter, Billy Williams, but becomes convinced that marriage is only another name for slavery. She breaks off relations with Williams. Phillips Hartley, known as the drawing room philosopher, is also a member of the group in which Janice moves. He loves Janice, but silently waits for the time when she will forget her mistaken ideas and turn to him for comfort. Miss Barriscale is supported by Charles K. French and Jack Gilbert.

**FRIEDER FILM CORP. OF CHICAGO**
**WILL MAKE LONG LIST OF FEATURES;**
**GETS RIGHTS TO WELL KNOWN TALES**

The Frieder Film Corporation of Chicago, which now is marketing its first big state right feature, “A Bit o’ Heaven,” founded on Kate Douglas Wiggin’s celebrated story, “The Birds’ Christmas Carol,” announces that a long list of copyrighted novels soon will be filmed at the Lankershim, Cal., studio.

This, it is understood, is due to the success with which its first feature is meeting throughout the country. Contracts have been signed with three different eastern publishing houses, calling for film rights to a number of widely known stories, similar to “The Birds’ Christmas Carol.” Activities now are under way in the Lankershim studio, looking toward the completion of the first of the new stories.

**FAIRBANKS ENTERS SIXTH MONTH**
**AS PRODUCER OF ARTCRAFT FILMS**

With two Aracraft plays already completed, and about to start on his third, Douglas Fairbanks is celebrating his sixth month as producer. It was immediately after the first of the year that he completed negotiations with Walter E. Green, president of Aracraft Pictures Corporation, to distribute his five-reel pictures made under the direction of John Emerson; from scenarios by Anita Loos. His business organization is headed by John Fairbanks, who resigned as vice president of the Morey Mercantile Company in Denver to look after his brother’s interests. The bookkeeping department is in the capable hands of Florence E. Gribbon, who until recently was identified with the Triangle Film Corporation. Director John Emerson has Joseph Henaberry and James Hogan for assistants, while Anita Loos is assisted by Ruth Allen. Mathilde Kanes is secretary to Douglas Fairbanks, with Bennie Ziedman as publicity representative.

**WHO SHALL TAKE MY LIFE?” GIVEN**
**A PRIVATE SHOWING BY SELIG**
**TO ANTI-CAPITAL PUNISHMENT SOCIETY**

A private presentation of “Who Shall Take My Life?” the Selig feature film, soon to be published, was given to the members of the Chicago branch of the Anti-Capital Punishment Society of America. The showing took place Friday evening, June 15, in the Selig projection room. Maurice Bennett Kovalt, the National Secretary of the Anti-Capital Punishment Society of America, was in charge.

Miss Maibelle Heikes Justice, author of the drama, and who was given permission to spend some time in the Death House at Sing Sing prison to gather material for her drama, was present.

Before the drama was screened, Mr. Kovalt delivered a short address in which he thanked William N. Selig for his courtesy in permitting the members of the society to view the film. He complimented Mr. Selig for the production of such a drama which, he said, carried convincingly and logically the Anti-Capital punishment propaganda. The showing was entirely in charge of the National Secretary of the Anti-Capital Punishment Society and only members were present. Following the showing, the verses, “I Want to Sit by the Side of the Road,” were recited. There was special music during the evening.

Among the prominent members of the Chicago branch of the Anti-Capital Punishment Society of America can be mentioned, former Governor Dunne, Bishop Fallows, Raymond Robins, Clarence Darrow, Judge Robert McMurty, former Senator Billings and others. A number of the above named dignitaries were present at the showing.

"Who Shall Take My Life?” is said to be a gripping drama presenting arguments against capital punishment in the form of a strong story in which an innocent man convicted on circumstantial evidence meets death. Coln Campbell directed the production, which features Thomas Santschi and others.

**12,000 PERSONS FLOOD CLUNE’S**
**THEATER, LOS ANGELES, TO SEE**
**FIRST RUN OF FAIRBANKS FILM**

According to William H. Clune, owner of Clune’s Auditorium, Douglas Fairbanks, in his initial Aracraft film, “In Again, Out Again,” played to more than 12,000 persons the first day of its showing in Los Angeles. Mr. Clune had originally intended to exhibit “In Again, Out Again” at his Broadway theater, which seats about 1,800 persons, but due to contemplated big business he decided to open the Fairbanks film at his large Auditorium Theater, which has a 3,500 seating capacity. He is running the picture on schedule time, four performances a day, in addition to a one-reel news film and an elaborate musical program.

Mr. Clune in an interview said that the crowds which attended on the first day of “In Again, Out Again” reminded him of “The Birth of a Nation” premiere in Los Angeles.

Clune intends continuing the showing of “In Again, Out Again” for two weeks, and then the same print will be transferred for a run to his respective theaters in Pasadena and Santa Ana.

As a courtesy to Mr. Clune, who is a close friend of Douglas Fairbanks, the latter appeared at the second performance on opening night, and after two minutes of enthusiastic applause the Aracraft star entertained the audience with some of the interesting trials and tribulations he experienced during the staging of "In Again, Out Again.”
THE FILM STOCK MARKET

By Paul H. Davis & Company

Chicago

Bid Asked

American Film Company 65 70
Lincoln Film Corporation, Pid. 90 100
Lone Star Corporation, Pid. 98 100
Lone Star Corporation, Conn. 27 20
Mutual Film Corporation, Conn. 16 18
Mutual Film Corporation, Pid. 22 25
New York Motion Picture Corporation 53 60
North American Corporation, Conn. 25
States Film Corporation, Conn. 25
Thanhouser Film Corporation 34 1 1/2
Triangle Film Corporation 1 1/2 2 1/2
World Film Corporation 98 34

The large over-subscription of the Liberty Loan has caused more confidence in the present financial situation and stocks and bonds, both listed and unlisted, are becoming more active. As soon as the government has definitely arranged the taxation program, and manufacturers and retailers know just where they stand, there is sure to be a better sentiment, and all experts predict great industrial activities. Motion picture companies should share in this prosperity, and we believe higher prices will be seen for all good issues.

On the 15th of June, Lone Star Corporation retired 25 per cent of the outstanding preferred stock at 110. All resulting fractions were taken up in full and the accruing dividend paid on the preferred up to the date of retiring.

New York Motion Picture stock has been somewhat stronger than last week's, sales being reported as high as 56, 52 is being freely bid with not much stock offered.

Triangle and World Film remain practically unchanged with few sales reported.

Quotations June 19, 1917.

J. B. SARDY & CO.

Film Stocks Bonds Investments

131 South La Salle Street

Telephone Majestic 7640

Chicago, Illinois

WHARTONS, INC., ARE MAKING FILM

FOR ROCHESTER, N. Y., RED CROSS

ITHACA, N. Y.—The Whartons, Inc., is busily engaged making what will form the concern's contribution to the Red Cross fund—a film to be exhibited in all theaters in this district in Rochester to raise $1,000,000 during Red Cross week, beginning June 25.

The film will show two sides of war—the horrors of it without the aid of the Red Cross, and the benefits which the organization can give if properly supplied with the necessities for treating the sick and wounded. Leopold D. Wharton, with John Holbrook, head of the photographic department, Levi Bacon, camera man, Marshall Franchise, head of the developing department, and Le Roy Baker, chief of the mechanical department, now are in Rochester personally directing the making of the picture.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BANDBOX—Sunshine Film Corporation, "S. O. S.," with Richard Travers.


LA SALLE—Arrow Film Corporation, "The Deemster," with DeWolfe Hall Caune.


ROSE—Paramount, "The Inner Shrine," with Margaret Illington; Mutual, "The Immigrant," with Charlie Chaplin.


ZIEGFELD—"The Littlest Rebel," with E. K. Lincoln.

"THE RANGE BOSS" IS NEXT ESSANAY WESTERN FEATURE, WHICH STARS JACK GARDNER OF STAGE NOTE

"The Range Boss" will be the second of Essanay's series of Westerns.

This series, which starts with the publication of "Land of Long Shadows!" on June 18, presents a new and novel screen interpretation of red-blooded life in the wilds of the West. It features Jack Gardner, the musical comedy star, who made his first appearance in motion pictures last month in Essanay's "The Night Workers."

"The Range Boss" has to do with the mishaps of a man from New England in the far West. There is included in this party a beautiful girl with ideas of her own, her very proper chaperon and a suitor for her hand, the latter dressed in his Eastern tailor's notion of what should be worn in the West.

The girl has just inherited a ranch and is endeavoring to establish herself at its head. She runs afoul of a vicious plot by former employees on the estate to seize it, in which her erstwhile suitor becomes involved. At a moment when all seems lost and the girl finds even her life and honor threatened by the conspiracies, the cowboy hero enters the play to rescue her.

The manuscript was written by W. S. Van Dyke, who also is producing the picture. Mr. Gardner is an expert horseman and is provided with an open field to perform some stirring feats. Miss Ruth King and the same company, which appeared with the star in "Land of Long Shadows" also will appear in this production.

"The Range Boss" will have a screen time of approximately sixty-five minutes.
M. H. HOFFMAN BUYS "BAR SINISTER" RIGHTS FOR NEW YORK STATE FROM FRANK HALL

M. H. Hoffman of the M. H. Hoffman, Inc., New York City, has purchased the New York state rights to the "Bar Sinister." The rights were purchased from Frank Hall. The production now is being published through the first of the Foursquare exchanges, recently opened on the seventh floor of the Godfrey Building.

The "Bar Sinister," with "Madam Sherry," the "Sin Woman" and "Should She Obey?" will form the nucleus of the exchange product to be distributed under the supervision of H. Gainsburg, who now is installed at the head of the New York Foursquare exchange.

In addition to booking all New York state for "Madam Sherry," M. H. Hoffman, Inc., is selling state rights on this big new picture. An unusual and significant fact to be remembered about "Madam Sherry" is that the noted music score, which is known the world over, is included with the film.

Good paper and other advertising material is being prepared, it is said, by the executive office of the company.

EDGAR LEWIS STARTS WORK ON NEW FILM IN NEW YORK HILLS; STORY BY ANTHONY P. KELLY

With a story by Anthony P. Kelly and accompanied by many of the same players who appeared in "The Barrier" and "The Bar Sinister," Edgar Lewis left Broadway a few days ago and now is making the first scenes of his next special production in Ticonderoga, in New York State.

Before beginning the actual work of the picture Mr. Lewis spent several weeks working upon the script and selecting the cast and locations. At the same time his first success under his own management, "The Bar Sinister," was enjoying an extended run at the Broadway Theater and his time was divided between the launching of "The Bar Sinister" in conjunction with Frank Hall, who controls the world rights, and preliminary work on his next production. He was also forced to allow time for the building of a village street called for by his new script.

No title has been announced for the picture and no hint is being given of the subject.

Our Platform

"There is but one course to take if the exhibitors’ organization is ever to attain its rightful place in the industry: there must be a thorough house-cleaning of men and methods and the old parasitical system of making the league a poaching ground for a few selfish individuals must be forever abandoned."

—From HERALD editorial, May 19, 1917.

JACK HAAG WILL QUIT CHICAGO BANDBOX HOUSE AFTER NOTABLE SUCCESS

Made Theater Noted Throughout U. S. and Built One of Best Paying Trades in "Loop" District

Jack Haag, who for the past ten months has managed the Bandbox Theater on Madison street, Chicago, will sever connections with the widely known film house, he announces, and now is considering other business offers which have been made.

JACK HAAG

Mr. Haag has made a big success of the Bandbox Theater, which now is known in important centers from coast to coast. Through persistent effort Mr. Haag has built up business, until the theater is one of the best paying in the Chicago "loop" district. The departing manager was one of the first theater managers in the "loop" to see the advantage of selecting pictures in the open market, and for some length of time has been running features in the Bandbox for one, two and occasionally three weeks.

"Women Only" shows of semi-educational nature, such as "The Unborn" and other films, in the past have been successfully exploited. During the run of "The Unborn," Mr. Haag placed the attraction before the public in such a unique manner that during its run every afternoon and evening a great waiting line, which extended more than a block from the box office, kept the traffic police busy.

As an officer of the Reel Fellows' Club, Mr. Haag has been a big factor in making the organization a success. At present he is working out plans for the club to entertain delegates to the Motion Picture Convention to be held in Chicago from July 14 to 22.
SYNOPSIS OF CURRENT RELEASES

GENERAL

"Would You Believe It?"—June 23 (two-reel Essanay Black Cat drama, with Ernest Maupain).—In order to point out to his fiance he exceding good looks, Henry Neville introduces Eleanor to David Lee, who is exceedingly homely. Soon Eleanor's affection for Henry wavers, and she begins to feel goodness in David. Henry must have $10,000 in the bank before he can marry Eleanor. He borrows that sum from David, but Eleanor has learned of the plot, and refusing Henry to marry David.

"Casey the Fireman"—June 25 (one-reel Ray comedy, with Johnny and Emma Ray).—Goldie Mync goes to New York. She has been instructed by her father to look up Fireman Casey, who had once saved her life when a child. By mistake Goldie entertains Casey, the humble fireman of the apartment in which she lives. When she realizes her mistake, she has him thrown out. But when fire starts and Casey saves her life, she learns that he is the right Casey, and so he becomes her chief in life.

"A Corner in Smiths"—June 30 (two-reel Essanay Black Cat comedy-drama, with Hazel Daly).—Smith being such a common name, J. Smith, the millionaire, offers a large sum of money to all bachelors who will not marry, and to all spinsters who will wed and change their name. Edward S. Jones being out of funds, decides to become a Smith and accept the millionaire's money. The old man becomes fond of the young man and makes him his secretary. But when Edward falls in love with Smith's daughter, he confesses that he is not a Smith and all ends happily.

"The Masked Heart"—July 2 (five-reel American drama, with William Russell).—Philip Greycourt meets Helene Villiers, the second wife of John Villiers, at a mask ball and becomes infatuated with her. Helene will not remove her mask and Philip does not know who she is. Later he is invited to the Villiers home and meets Helene there. Catherine, the stepdaughter of Helene, falls in love with Philip, but he loves Helene. During the absence of her husband Helene invites Philip into her sitting room and he embraces her. The shadow on the curtain is seen by Villiers and he angrily comes into the room, demanding to know who the other party is. But Philip has made his escape and gets into Catherine's room. When he is found by Villiers he promises to marry Catherine next day. Catherine loves her husband and she is happy, but Philip still thinks of Helene. Helene, jealous of Catherine, tells her of Philip's love for her, and Catherine leaves. But Philip has come to love her wife and casts Helene off forever.

"The Girl in the Frame"—July 3 (one-reel La Salle comedy, with Jean Oto).—When he sees a picture of a girl in tights substituted in the frame wherein her own picture had been, she leaves her husband. She goes to live with a girl friend, who, for mysterious reasons, is masquerading as men's clothes. Hubby has detectives search for his wife and they find her in the arms of a handsome young man. Hubby sues for divorce and in the courtroom all mysteries are unraveled.

"Jerry's Gentle Nursing"—July 5 (one-reel Cub comedy, with George Ovey).—Jerry overhears two thieves planning to rob a wealthy man. He also learns that they will carry empty revolvers. With this knowledge, he bravess the thugs and drives them away. The man who is the victim gives Jerry a position as his nurse, since he is a gouty invalid. However, what Jerry does to the invalid and his wheel chair loses him his position.

"The Victory"—July 6 (two-reel, No. 16, "Jimmie Dale," with E. K. Lincoln).—Jimmie learns that the Tocsin is Marie La Salle. Marie sends Jimmie to the La Salle mansion to get papers incriminating the "Woman in Black" and the "Pretender." At the mansion he is met by these criminals and a fight ensues. However, Jimmie is successful. After everything has been cleared up, Jimmie and Marie are married.

MUTUAL

"The Bank Mystery"—June 25 (two-reels, No. 1, "The Gray Ghost," with Harry Carter, Priscilla Dean and Emory Johnson).—"The Gray Ghost" is a mysterious robber and his organization is so complete that no one ever escapes him. He has in his power a young girl named Omstead, who is shot in his own bank, and his son is accused of the murder. "The Gray Ghost" is also planning to get Wade Hildreth, a young Englishman, who is en route to America to take back to London a necklace valued at two million dollars, into his power.

"The War Bridgework"—June 25 (one-reel Nestor comedy, with Eddie Lyons and Lee Moran).—The night before Eddie and Edith are to be married Eddie and the boys are arrested and are sentenced to digging ditches for sixty days. They send word to Edith that they have been called to the front and, if released, they purchase second hand uniforms and are received as heroes. In the midst of it all the sheriff returns with the information that they still have two days before the expiration of their time.

"The Golden Bullet"—June 26 (three-reel Gold Seal western drama, with Harry Caracy).—Dick and Red rob Jack and Dad of their nuggets. Jack goes to town to get aid to capture Dick. Dick and Jack meet and Jack persuades Dick to let him have the nuggets. He returns them all but one, which he has given to Mattie, the sheriff's daughter. Jack gives Dick a certain time in which to secure the missing nugget. Dick takes Mattie's nuggets and leaves evidence which will incriminate Jack. Jack is pursued by cowboys and only the arrival of the sheriff saves him. Dick is captured as the real robber and Jack is exonerated.

"Damaged Goodness"—June 26 (one-reel Victor comedy, with O. C. Jackson).—Hubby learns that in which Wife has written to a bachelor in which she says that she will dope Hubby's coffee. Hubby pretends to be doped and Wife steals his wallet and she and the bachelor depart. The machine breaks down. Hubby comes along and offers the bachelor a large wallet if he will take Wife too. But the bachelor refuses. After a fight in which Hubby loses he is forced to take Wife.

UNIVERSAL

"Her Daring, Caring Ways"—June 27 (two-reel L-Ko-Ko comedy, with Merta Sterling).—Chili Tova and Goo Caine have threatened to get Lucille, the owner of a ranch, into their power. The cowboys have sworn to protect Lucille, and when the ruffians attack her, they are driven away. The ruffians return and demand Lucille or the mortgage. It is only through the
efforts of Mert and Al that Lacle is saved and the ruffians brought to justice.

"The Pointed Finger"—June 28 (two-reel Big U underworld drama, with Edith Roberts).—After Armstrong is released from prison, he finds it difficult to secure employment, because of his past. However, Mrs. Allison becomes friends with Mrs. Armstrong and through Mr. Allison, Armstrong finally secures a position. He is gradually advanced. One day the president discovers that swindling is going on in his concern and evidence seems to point to Armstrong as the culprit. Through the offices of a wide awake office boy, the president learns that Armstrong’s name has been forged, and that Allison is really guilty. Allison is taken into custody and Armstrong is given Allison’s position.

"Her City Beau"—June 28 (one-reel Victor comedy-drama, with Nellie Niles).—Jack is Mary’s ideal because he resembles the men she has seen in clothes advertisements in magazines. At a dance at the hotel, Jack laughs at the way Mary is dressed and dances with all the stylishly clad women. Mary later confides to Jed, the hired man, that she is through with city people.

"Swede Hearts"—June 29 (two-reel Victor comedy-drama, with Nellie Niles).—Ole Olsen loves Frieda Nilsen, but because of a quarrel between their fathers, they are not allowed to see each other. Ole goes to America. Frieda’s father sends Frieda to America to marry Gustaf Frase. Gustaf is a swindler and decides that Frieda will be a valuable accomplice. Ole’s father dies and he receives a large sum of money. He purchases the building in which Gustaf has fitted up an apartment for Frieda. In this way Ole is able to prevent Frieda’s marrying Gustaf.

"His Fatal Beauty"—June 30 (one-reel Jolker comedy, with Milburn Morant).—Persilla holds a mortgage on Milt’s hotel, but is willing to cancel it if Milt’s son will marry her. Eddie, the son, refuses and goes to the city, where he secures employment in a bank. Robbers break into the bank, but Eddie is successful in driving them away and saves the gold. For this he is given a large reward as well as the banker’s daughter. Eddie returns to his home and pays off the mortgage.

"Money and Mystery"—June 30 (two-reel Bison western drama, with Eileen Sedgwick).—When Mary becomes of age, she decides to go to the mine which she and her maiden aunts own, and for which her father is bookkeeper. She arrives to find her father helpless, caused by too much whiskey. Through her influence, she becomes a different man. She discovers that his books do not balance and suspects Jesse, the foreman. Jesse and Dawes, his assistant, endeavor to fasten the guilt on Dempster. Jesse and Dempster fight, and when the sheriff arrives, Dawes confesses to the crime in which he assisted Jesse.

"Love’s Turmoil"—July 1 (one-reel Big U drama, with Edna Maison).—John Daly has been let out of the position of foreman of the Smith mine because of his bad habits. Robert Blake is the new foreman, and John is jealous of Blake. When the pay roll does not arrive, John tells the men to go and demand their money. When they do not receive it they endeavor to wreck the mine. They are prevented by the sheriff. Smith has the pay roll but cannot cross the river because the bridge is down. His daughter, Dorothy, goes to the river’s edge, Smith throws the pay roll across the stream, and Dorothy catches it. The men are paid off and John is arrested for causing disorder.

"The Double-topped Trunk"—July 1 (one-reel Imp drama, with Allen Holubar).—Carey Crane discovers a trunk in the customs house which is full of gems. Swithers orders Carey to deliver the trunk to a certain address. This Carey does, but he has told the police what he is about to do. Swithers suspects Carey and holds him at bay with a revolver. Carey knocks the gun out of Swithers’ hand and calls the police. Thiera, the girl who smuggled the gems, is captured as well as Swithers and his gang.

ART DRAMAS

"The Road Between"—June 25 (five-reel Erbograph drama, with Marian Swayne).—Polly’s father, a scientist, sells one of his inventions and suddenly becomes wealthy. Through the persuasion of Sarah, the mother, they move to the city and become connected with a band of social crooks, who pretend to be important persons. Sarah endeavors to persuade Polly to marry one of them, but Polly loves Dave, a boy from her home town. The crooks urge Polly’s father to sell his mine, and as he is about to close the deal, they receive a wire from Dave, saying that there is a coal bed on the farm. When the crooks learn that they have been defeated, they confess their deception. Sarah, ashamed, is willing to return to the country, where happiness comes to Polly and Dave.

PATHE

"When Baby Forgot"—June 24 (five-reel Lassilda drama, with Marie Osborne).—Mr. Watson devotes too much time to business, and when he learns that George Melvin has been paying attention to his wife, he divorces her and secures custody of little Marie. Marie becomes suddenly ill, and the doctor informs the butcher that unless she can finish the little prayer, which her mother has taught her by nightfall, all will be over. The butcher disobey his mas-
ter's commands, and brings the mother to the little girl's side. The mother starts and Marie finishes the prayer. When Mr. Watson returns the little girl pleads that he allow her mother to remain, and he consents.

WORLD

"The Golden Lotus"—(five-reel Brady-International drama, with Regina Badet).—Leah operates a gambling house and lures men to their fate. Carrell, frequentor of her gambling house, loves her, and because she will not marry him, he shoots himself. Later she meets Reginald Ramsaye, a novelist, and the two become infatuated. But when Ramsaye learns her true nature, he leaves her and goes on an exploration trip. She finally marries a marquis and when the son returns, she learns that she has married the father of the man she loves. She tells Ramsaye that she still loves him and begs him to marry her, but he has met another girl and will have nothing more to do with Leah. The realization of how matters stand, forces Leah to shoot herself.

TRIANGLE

"Madcap Madge"—June 24 (five-reel Ince comedy-drama, with Olive Thomas).—Mrs. Flower is anxious to marry off her daughter, Julia, who after six strenuous seasons, is still single. Mrs. Flower learns that the Earl of Laridale will winter at Palm Beach and so Julia and Mrs. Flower journey to the beach in an endeavor to win the title. Madge, the younger daughter, who still is at school, has been left there. She does not like the idea, and through her madcap pranks, gets expelled. She, too, journeys down to Palm Beach, where she shocks the fashionable colony and sends her mother into a hysterin.

Calgary, Alta.—D. G. Walkley, president of the Film Exchange Managers' Association of Alberta, has announced that the association will fight the proposed Daylight Saving Bill in this territory and has enlisted the aid of exchange associations of Canada for a Dominion-wide campaign of protest against the measure.

The association points out that this system not only shortens the dark hours of the evening, which tends to keep patrons away from shows, but also confuses the time table for shipping the films, and quite often holds up the show.

Halifax, N. S.—Business in Halifax keeps up as good as usual and the raise in prices does not seem to affect exhibitors, other than to prove of benefit. In some cases the theaters have noticed a tendency for the matinees to increase and the evening shows to drop off in attendance, owing to the fact that the extra price of admission is not charged in the afternoon.

Toronto, Ont.—A new film concern has been incorporated here with the capital of $75,000 under the name of Atlas Films of Canada. The concern will handle industrial films and make comedies. The first comedy has been made. It is a two-reel subject.

St. John, N. B.—A number of changes are being made in the film exchanges in this city. The Metro is opening an office under the management of Norman McArthur, who has been in the past number of years manager of the general office here. Mr. Braden, who has aided Mr. McArthur for some considerable time, will step up to take charge of the General Film office. It is also reported that the Globe Film Company will open offices in St. John. Mr. Fenton of Montreal has applied for a license for the Triangle Films in this territory. These films are going to be used in the Imperial Theater, St. John, and Walter H. Golding, manager of the Imperial, will be representative here as far as the Imperial Theater is concerned.

Vancouver, B. C.—P. X. Doyle, formerly of the Regal Film Company, Limited, of Montreal office, has succeeded M. J. Meagher as manager of the General Film Company, Vancouver. Mr. Meagher's future plans have not been announced, although it is understood he is planning to go east.

OUR PLATFORM

"There is but one course to take if the exhibitors' organization is ever to attain its rightful place in the industry: there must be a thorough house-cleaning of men and methods and the old parasitical system of making the league a poaching ground for a few selfish individuals must be forever abandoned."

—From HERALD editorial, May 19, 1917.
Leave it to Ike Van Ronkel, manager of the Bluebird exchange, to aid his exhibitor friends “slip it across.” He has just completed a plan whereby all Bluebird photoplays being shown at the Playhouse Theater will entitle all registered citizen soldiers to free admission, if accompanied by a paid admission—in other words, two for one.

E. A. “Bill” Hamburg, the frame authority, is becoming a regular “knight of the grip.” He has been hitting it up through Michigan, as far north as Grand Rapids, and is coming home after visiting Detroit.

H. G. Miller and “Willie” Hershberg, former auto owners, whose cars were stolen, have another pal with whom to grieve. The big Hudson “Six” left the care of the modest F. J. Flaherty, having come under the guiding hands of some one a total stranger to Frank, although the Police Department is striving to effect an introduction.

N. William Aronson, former head waiter of the College Inn, is surely “gettin' there” in filmdom. He is now a personal representative for F. X. Bushman, H. B. Walthall and Mitchell Lewis.

Freddie McMillan now is flashing a commuter ticket to Duluth, Minn. It’s a whole lot cheaper, says Mr. If he were not in the film game, he’d make a name for himself in Wall street.

One of the “whys” the local film trade is curious about! Why always to New York alone? Roderick Ross is a right good sort of chap and may be able to bring contentment to our troubled minds.

The boys in the Consumers Building are contemplating holding an indignation meeting to see if that Malters Building telegraph office can be removed to 220 South State street with “Big Ed” Olson on the job. Apropos, E. O. looks sad and lonely over there on Wabash avenue.

Karl Laemmle, president of Universal, spent three days in Chicago this week. The Big U chief, who has been visiting the coast studios, is headed for New York.

CHICAGO TRADE EVENTS

By “MAC”

CHICAGO GIRL
FILM INSPECTORS OUT ON STRIKE

Attempt to Form Union Culminates in Walk-Out;
Demand $17.50

An attempt which is being made to organize a union among the girls employed as film inspectors by the various exchanges in Chicago culminated in a strike last Friday, when about thirty-five girls walked out. The trouble, it is said, started when several girls in the Consumers Building left their work at the instigation of the union organizers when an increase in wages was refused. Girls in other exchanges followed the move, but many returned to work on Monday.

L. A. Roselle, manager of the World Film Corporation, Chicago branch, said that he was paying his girls from $12 to $14 a week, which is the average wages paid girls in the Chicago exchanges, and a figure much higher than is being paid elsewhere. The girls demanded $17.50 a week, it is stated.

W. H. Jenner, manager of the K-E-S-E branch, stated that the exchange employed eight inspectors, but that none had quit. None of the girls employed at the Universal exchange in the Consumers Building were absent Monday.

A meeting of the exchange managers was held in the Bluebird Exchange offices Saturday morning and it is understood a proposition will be made to the girls still out on strike. In case they refuse to return to work others will be employed to take their places.

No trouble is expected from the operators or shipping clerks, it is announced.

Montreal, Que.—Mr. Gregoire of the Casino Theater, Sherbrooke, was a visitor in Montreal this week.

Toronto, Ont.—Mr. Mitchell, former assistant manager of the Strand Theater, Toronto, now is treasurer of the Regent Theater here.

Toronto, Ont.—Pathe announces that James A. Davidson of Chicago, formerly with Super-Features Pictures, has broken relationships with this firm and will be connected with Pathe in Canada to assist his brother.

Attend the Chicago Convention
—make the voice of square-dealing heard upon the floor of that assembly.
### CALANDER OF FEATURE RELEASES

#### ARTCRAFT PICTURES

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
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<tbody>
<tr>
<td>Apr. 1</td>
<td>&quot;Broadway Jones,&quot; five reels, with George Cohen.</td>
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<tr>
<td>Apr. 1</td>
<td>&quot;Dancing the Blues,&quot; five reels, with Douglas Fairbanks.</td>
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<tr>
<td>May 17</td>
<td>&quot;The Mystic House,&quot; five reels, with Mary Pickford.</td>
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<tr>
<td>May 24</td>
<td>&quot;Song of Sixpence,&quot; five reels.</td>
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<tr>
<td>May 31</td>
<td>&quot;House of Cards,&quot; five reels.</td>
</tr>
<tr>
<td>June 18</td>
<td>&quot;Golden God,&quot; five reels.</td>
</tr>
<tr>
<td>June 25</td>
<td>&quot;The Road Between,&quot; five reels.</td>
</tr>
<tr>
<td>July 2</td>
<td>&quot;The Peddler,&quot; five reels.</td>
</tr>
<tr>
<td>July 9</td>
<td>&quot;Miss Deception,&quot; five reels.</td>
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#### BLUEBIRD PHOTOPLAYS

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<th>Date</th>
<th>Film Title</th>
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<tbody>
<tr>
<td>Apr. 30</td>
<td>&quot;The Clock,&quot; five reels, with Franklin Farnum and Agnes Vernon.</td>
</tr>
<tr>
<td>May 7</td>
<td>&quot;Little Miss Nobody,&quot; five reels, with Violet Merseuex.</td>
</tr>
<tr>
<td>May 14</td>
<td>&quot;Tappertit,&quot; five reels, with Allen Holubar and Joseph Girard.</td>
</tr>
<tr>
<td>May 28</td>
<td>&quot;Southern Justice,&quot; five reels, with Myrtle Gonzales and George Hernandez.</td>
</tr>
<tr>
<td>June 4</td>
<td>&quot;Bring the Little One Home,&quot; five reels, with Franklin Farnum.</td>
</tr>
<tr>
<td>June 11</td>
<td>&quot;A Doll's House,&quot; five reels, with Dorothy Phillips.</td>
</tr>
<tr>
<td>June 18</td>
<td>&quot;A Little Orphan,&quot; five reels, with Ella Hall.</td>
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</table>

#### BUTTERFLY PHOTOPLAYS

<table>
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<tr>
<th>Date</th>
<th>Film Title</th>
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<tbody>
<tr>
<td>May 21</td>
<td>&quot;Like Wildfire,&quot; five reels, with Herbert Rawlinson and Neva Gerber.</td>
</tr>
<tr>
<td>May 28</td>
<td>&quot;Morning Train,&quot; five reels, with Mary MacLaren.</td>
</tr>
<tr>
<td>June 4</td>
<td>&quot;The Circus of Life,&quot; five reels, with Zoe Rae.</td>
</tr>
<tr>
<td>June 16</td>
<td>&quot;The Fire of Youth,&quot; five reels, with Jack Mulhall.</td>
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#### FOX FILM CORPORATION

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<tr>
<th>Date</th>
<th>Film Title</th>
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<tbody>
<tr>
<td>May 7</td>
<td>&quot;A Small Town Girl,&quot; five reels, with June Caprice.</td>
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<tr>
<td>May 14</td>
<td>&quot;Emperor of the Desert,&quot; five reels, with Wade同步.</td>
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<tr>
<td>May 21</td>
<td>&quot;Heart and Soul,&quot; five reels, with Theda Bara.</td>
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<tr>
<td>May 28</td>
<td>&quot;The Silent Lie,&quot; five reels, with R. A. Walsh.</td>
</tr>
<tr>
<td>June 3</td>
<td>&quot;The Slave,&quot; five reels, with Valeska Suratt.</td>
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<tr>
<td>June 10</td>
<td>&quot;The Broadway Story,&quot; five reels, with Stuart Holmes.</td>
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<tr>
<td>June 17</td>
<td>&quot;Rath of Love,&quot; five reels, with Virginia Pearson.</td>
</tr>
<tr>
<td>June 24</td>
<td>&quot;Some Boys,&quot; five reels, with George Walsh.</td>
</tr>
<tr>
<td>July 1</td>
<td>&quot;When a Man Sees Red,&quot; five reels, with William Farnum.</td>
</tr>
<tr>
<td>July 7</td>
<td>&quot;The Siren,&quot; five reels, with Valeska Suratt.</td>
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#### FOX FILM COMEDIES

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<tr>
<th>Date</th>
<th>Film Title</th>
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<tbody>
<tr>
<td>Apr. 16</td>
<td>&quot;The Film Sanders,&quot; two reels, with Charles Cooklin.</td>
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<tr>
<td>Apr. 23</td>
<td>&quot;His Love Fight,&quot; two reels, with Hank Mann.</td>
</tr>
<tr>
<td>Apr. 30</td>
<td>&quot;A Cinderella Story,&quot; five reels, with Alice Griffith.</td>
</tr>
<tr>
<td>July 7</td>
<td>&quot;Hitting Career,&quot; two reels, with Bille Ritchie.</td>
</tr>
<tr>
<td>May 14</td>
<td>&quot;The Roman Cowboy,&quot; two reels, with Tom Mix.</td>
</tr>
<tr>
<td>July 24</td>
<td>&quot;Little Poly and the Two Little Cats,&quot; five reels, with Martha Farnum.</td>
</tr>
<tr>
<td>Aug. 28</td>
<td>&quot;Suds of Love,&quot; two reels, with Hank Mann.</td>
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#### KLEINE-EDISON-SELIG-ESSANAY

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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Apr. 30</td>
<td>&quot;Selig, the Danger Trail,&quot; five reels, with H. B. Warner and Elmo Browell.</td>
</tr>
<tr>
<td>May 7</td>
<td>&quot;Selig, the Saint's Adventure,&quot; five reels, with Henry B. Washat and Mary Charleson.</td>
</tr>
<tr>
<td>May 14</td>
<td>&quot;Selig, the Laid and the Lion,&quot; five reels, with Vivian Reed and George Fawcett.</td>
</tr>
<tr>
<td>May 21</td>
<td>&quot;Selig, Night Workers,&quot; five reels, with Margaret Clayton.</td>
</tr>
<tr>
<td>May 28</td>
<td>&quot;Selig, the Telltale Step,&quot; five reels, with Shirley Mason.</td>
</tr>
<tr>
<td>June 4</td>
<td>&quot;Selig, The Mystery of No. 47,&quot; five reels, with Ralph Hez.</td>
</tr>
<tr>
<td>June 11</td>
<td>&quot;Selig, Filling His Own Shoes,&quot; five reels, with Bryant Washburn.</td>
</tr>
<tr>
<td>June 18</td>
<td>&quot;Selig, Land of Long Shadows,&quot; five reels, with Jack Davidson.</td>
</tr>
<tr>
<td>July 2</td>
<td>&quot;Essanay, The Man Who Was Afraid,&quot; five reels, with Bryant Washburn.</td>
</tr>
<tr>
<td>July 9</td>
<td>&quot;Essanay, Little Orphan Annie,&quot; five reels, with Violet De Bicari.</td>
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#### METRO PICTURE CORPORATION

<table>
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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Apr. 23</td>
<td>&quot;God's Law and Man's Society D.,&quot; five reels.</td>
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<tr>
<td>Apr. 30</td>
<td>&quot;Rolle, the Millionaire's Double,&quot; five reels, with Lionel Atwill.</td>
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<tr>
<td>April 30</td>
<td>&quot;The Call of Her People,&quot; seven reels, with Ethel Barrymore.</td>
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<tr>
<td>May 7</td>
<td>&quot;Sowers and Reapers,&quot; five reels, with Ernest Wehlen.</td>
</tr>
<tr>
<td>May 14</td>
<td>&quot;Popular, &quot;The Soul of a Magdalen,&quot; five reels, with Mme. Petrona.</td>
</tr>
<tr>
<td>May 21</td>
<td>&quot;Rolle, The Beautiful Life,&quot; five reels, with Frances Nelson.</td>
</tr>
<tr>
<td>June 4</td>
<td>&quot;Columbia, &quot;Lady Barnacle,&quot; five reels, with Viola Dana.</td>
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#### MUTUAL STAR FEATURES

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<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
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<tbody>
<tr>
<td>Apr. 30</td>
<td>&quot;American, &quot;Whose Wife?&quot; five reels, with Gail Kane.</td>
</tr>
<tr>
<td>May 7</td>
<td>&quot;Powell, Hedda Gabler,&quot; five reels, with Nance O'Neil.</td>
</tr>
<tr>
<td>May 16</td>
<td>&quot;American, &quot;Annie-for-Sale,&quot; five reels, with Mary Miles Minter.</td>
</tr>
<tr>
<td>May 21</td>
<td>&quot;Powell, &quot;The Mirror,&quot; five reels, with Marjorie Rambeau.</td>
</tr>
<tr>
<td>May 4</td>
<td>&quot;American, &quot;Reputation,&quot; five reels, with Edna Goodrich.</td>
</tr>
<tr>
<td>June 11</td>
<td>&quot;American, &quot;Pertwickle,&quot; five reels, with Mary Miles Minter.</td>
</tr>
<tr>
<td>June 18</td>
<td>&quot;Powell, &quot;The Dazzling Miss Davison,&quot; five reels, with Marjorie Rambeau.</td>
</tr>
<tr>
<td>June 18</td>
<td>&quot;Horkheimer, &quot;A Bit of Kindling,&quot; five reels, with Jackie Sandbergs.</td>
</tr>
<tr>
<td>July 9</td>
<td>&quot;Powell, &quot;Mary Moreland,&quot; five reels, with Marjorie Rambeau.</td>
</tr>
</tbody>
</table>

#### PARAMOUNT PICTURES CORPORATION

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apr. 9</td>
<td>&quot;Lasky, &quot;The Cost of Happiness,&quot; five reels, with Kathryn Williams and Theodore Roberts.</td>
</tr>
<tr>
<td>Apr. 12</td>
<td>&quot;Lasky, &quot;Tides of Haraneger,&quot; five reels, with Blanche Sweet.</td>
</tr>
<tr>
<td>Apr. 16</td>
<td>&quot;Famous Players, &quot;Sleeping Beauty,&quot; five reels, with Pauline Frederick.</td>
</tr>
<tr>
<td>Apr. 19</td>
<td>&quot;Pallas, &quot;The Lonesome Chap,&quot; C-D., five reels, with House Peters and Louise Huff.</td>
</tr>
<tr>
<td>Apr. 23</td>
<td>&quot;Famous Players, &quot;The Valentine Girl,&quot; C-D., five reels, with Margaret Clark.</td>
</tr>
<tr>
<td>Apr. 10</td>
<td>&quot;Famous Players, &quot;Hearts Desire,&quot; five reels, with Marie Doro.</td>
</tr>
<tr>
<td>May 3</td>
<td>&quot;Lasky, &quot;Sacrifice,&quot; five reels, with Margaret Livingston.</td>
</tr>
<tr>
<td>May 7</td>
<td>&quot;Lasky, &quot;The Primrose King,&quot; five reels, with Mae Murray.</td>
</tr>
<tr>
<td>June 10</td>
<td>&quot;Lasky, &quot;The Silent Partner,&quot; five reels, with Blanche Sweet and Thomas Meighan.</td>
</tr>
<tr>
<td>May 14</td>
<td>&quot;Moro, &quot;The Marcelloni Millions,&quot; five reels, with George Pascal.</td>
</tr>
<tr>
<td>May 17</td>
<td>&quot;Moro, &quot;The Highway of Hope,&quot; five reels, with Kathryn Williams and Hope Faith.</td>
</tr>
<tr>
<td>May 21</td>
<td>&quot;Famous Players, &quot;Her Better Self,&quot; five reels, with Pauline Frederick.</td>
</tr>
<tr>
<td>May 28</td>
<td>&quot;Lasky, &quot;Freckles,&quot; five reels, with Louise Huff and Jack Pickford.</td>
</tr>
<tr>
<td>June 31</td>
<td>&quot;Lasky, &quot;Unconquered,&quot; five reels, with Fannie Ward.</td>
</tr>
<tr>
<td>June 4</td>
<td>&quot;Moro, &quot;The World Apart,&quot; five reels, with Wallace Reid and Myrtle Stedman.</td>
</tr>
<tr>
<td>July 7</td>
<td>&quot;Moro, &quot;Giving Becky a Chance,&quot; five reels, with Vivian Martin.</td>
</tr>
<tr>
<td>July 11</td>
<td>&quot;Lasky, &quot;The Jaguar's Claw,&quot; five reels, with Sesque Haya-kawa.</td>
</tr>
<tr>
<td>July 11</td>
<td>&quot;Lasky, &quot;The Inner Shrine,&quot; five reels, with Margaret Livingston.</td>
</tr>
<tr>
<td>June 18</td>
<td>&quot;Pallas, &quot;A Roadside Impressario,&quot; five reels, with George Ream.</td>
</tr>
<tr>
<td>June 25</td>
<td>&quot;Lasky, &quot;Her Strange Wedding,&quot; five reels, with Fannie Ward.</td>
</tr>
<tr>
<td>July 28</td>
<td>&quot;Famous Players, &quot;The Little Boy Scout,&quot; five reels, with Ann Pennington.</td>
</tr>
<tr>
<td>July 5</td>
<td>&quot;Famous Players, &quot;At First Sight,&quot; five reels, with Mae Murray.</td>
</tr>
<tr>
<td>July 15</td>
<td>&quot;Moro, &quot;Big Timber,&quot; five reels, with Kathryn Williams and Wallace Reid.</td>
</tr>
<tr>
<td>July 9</td>
<td>&quot;Famous Players, &quot;The Love That Lives,&quot; five reels, with Pauline Frederick.</td>
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</tbody>
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#### PARAMOUNT COMEDIES

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
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<tbody>
<tr>
<td>May 2</td>
<td>&quot;Black Diamond, &quot;Speed.&quot;</td>
</tr>
<tr>
<td>Mar. 12</td>
<td>&quot;Klever, &quot;Flowergirl.&quot;</td>
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<tr>
<td>Mar. 19</td>
<td>&quot;Black Diamond, &quot;The Magic Vest.&quot;</td>
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<tr>
<td>May 24</td>
<td>&quot;Klever, &quot;Rough and Ready Revie.&quot;</td>
</tr>
<tr>
<td>Apr. 28</td>
<td>&quot;Black Diamond, &quot;Getting the Evidence.&quot;</td>
</tr>
<tr>
<td>Apr. 9</td>
<td>&quot;Klever, &quot;His Military Figure.&quot;</td>
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<tr>
<td>Apr. 16</td>
<td>&quot;Black Diamond, &quot;The Wishbone.&quot;</td>
</tr>
<tr>
<td>May 23</td>
<td>&quot;Klever, &quot;Ballads and Dances.&quot;</td>
</tr>
<tr>
<td>Apr. 30</td>
<td>&quot;Black Diamond, &quot;Her Iron Will.&quot;</td>
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<tr>
<td>May 7</td>
<td>&quot;Klever, &quot;Invited Only.&quot;</td>
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<tr>
<td>May 14</td>
<td>&quot;Black Diamond, &quot;The Window Dresser's Dream.&quot;</td>
</tr>
<tr>
<td>July 21</td>
<td>&quot;Klever, &quot;Moving.&quot;</td>
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<tr>
<td>July 4</td>
<td>&quot;Black Diamond, &quot;Bungalow.&quot;</td>
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</tbody>
</table>

#### PARAMOUNT TRAVELOG

<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
</tr>
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<tbody>
<tr>
<td>Apr. 9</td>
<td>&quot;East of Suez.&quot;</td>
</tr>
<tr>
<td>Apr. 16</td>
<td>&quot;To Old India.&quot;</td>
</tr>
<tr>
<td>Apr. 23</td>
<td>&quot;Among the Holy Hills.&quot;</td>
</tr>
</tbody>
</table>
PATHE EXCHANGE, INC.

Apr. 15—Thanhouser, "When Love Was Blind," five reels, with Florence La Badie and Helen Badgley.
Apr. 29—Balboa, "Sunshine and Gold," five reels, with Marie Osborne.
May 4—Thanhouser, "Hinton's Double," five reels, with Frederick Ward.
May 20—Thanhouser, "The Candy Girl," five reels, with Gladys Hulette.
June 10—Astra, "Blind Man's Luck," five reels, with Frank Byron and Mollie King.
June 17—Thanhouser, "Fires of Youth," five reels, with Helen Badgley and Frederick Ward.
June 24—Lassalda, "When Bal Bung," five reels, with Marie Osborne.
July 1—Thanhouser, "The Woman in White," five reels, with Florence La Badie.

RED FEATHER

Apr. 16—"The Flower of Doom," Chinese D., five reels, with Wedgewood Newell and Gypsy Hare.
Apr. 22—"The Fairest of the Fair," five reels, with Jack Mulhall.
Apr. 30—"The Birth of Patriotism," five reels, with Irene Hunt.

SELZNICK PICTURES

"The Price She Paid," seven reels, with Clara Kimball Young.
"The Eternal Sin," seven reels, with Florence Reed.
"The Eastway," seven reels, with Clara Kimball Young.
"The Lone Wolf," five reels, with Hazel Dawn and Bert Lytell.
"Poppy," five reels, with Norma Talmadge.

TRIANGLE FILM CORPORATION

KAY-EE-INC

Apr. 1—"The Dark Road," five reels, with Dorothy Dalton.
Apr. 8—"Sweetheart of the Doomed," D., five reels, with Louise Glaum.
Apr. 15—"Paddy O'Hara," five reels, with William Desmond.
Apr. 22—"The Desert Man," five reels, with William S. Hart.
Apr. 29—"If Hitter," five reels, with Charles Ray.
May 6—"The Snarl," five reels, with Bessie Barriscale.
May 13—"Happiness," five reels, with Emil Bennett.
May 20—"Wild Winship's Widow," five reels, with Dorothy Dalton.
May 27—"The Millionaire Vagrant," five reels, with Charles Ray.
June 3—"Bawbs o' the Blue Ridge," five reels, with Bessie Barriscale.
June 10—"The Dark Glory," five reels, with Edna Field.
June 17—"Love or Justice?" five reels, with Louise Glaum.
June 17—"Her Excellency, the Governor," five reels, with Wilfred Lucas.
June 17—"Paws of the Bear," five reels, with William Desmond.
June 24—"Madcap Midge," five reels, with Olive Thomas.
June 24—"The Chumpster," five reels, with Charles Ray.
July 1—"The Flame of the Yukon," five reels, with Dorothy Dalton.
July 8—"The Sawdust King," five reels, with Bessie Love.
July 8—"A Strange Transgressor," five reels, with Louise Glaum.
July 8—"Time Clock and Diamonds," five reels, with William Desmond.

FINE ARTS-GRIFFITH

Mar. 25—"A Woman's Jealousy," five reels, with Seena Owen.
Apr. 8—"Her Official Father," C-D., five reels, with Dorothy Gish.
Apr. 15—"An Old-Fashioned Young Man," five reels, with Robert Harron.
Apr. 22—"Cheerful Givers," five reels, with Bessie Love.
Apr. 29—"The Course to Winning," five reels, with Wilfred Lucas.
May 6—"Might and the Man," five reels, with Elmo Lincoln and Dorothea Farlow.
May 13—"The Man Who Made Good," five reels, with Winifred Allen and Jack Devereaux.
May 20—"Souls Triumphant," five reels, with Wilfred Lucas and Lillian Gish.
May 27—"Madam Bov-Peep," five reels, with Seena Owen.
June 4—"American—that's All," five reels with Jack Devereaux.

TRIANGLE KOMEDIES

May 6—"A Dishonest Burglar," one reel.
May 6—"His Criminal Career," one reel.
May 13—"Laundry Cleanup," one reel.
May 13—"His One-Night Stand," one reel.
May 20—"The Camera Cure," one reel.
May 20—"Two Troubles," one reel.
May 27—"His Social Rise," one reel.
May 27—"Love and Fsh," one reel.
June 2—"The Girl and the Ring," one reel.
June 2—"Perils of the Bakery," one reel.
June 10—"Wheels and Wee," one reel.
June 10—"Their Weak Spots," five reels.
June 17—"His Speedy Finish," one reel.
June 24—"His Bitter East," one reel.
June 24—"Dad's Downfall," one reel.
July 1—"A Janitor's Vengeance," one reel.
July 1—"Aired in Court," one reel.
July 8—"His Thankless Job," one reel.

MACK SENNITT-KEYSTONE COMEDIES

Apr. 29—"The Maidens' Trust," two reels.
Apr. 29—"His Nightly Gig," five reels.
May 13—"Her Torpedoed Love," five reels.
May 20—"A Royal Rogue," five reels.
May 27—"Oriental Love," two reels.
June 1—"Cactus Nell," two reels.
June 10—"The Betrayal of Maggie," two reels.
June 17—"Shuddering Hearts," two reels.
June 24—"The Dog Catcher," two reels.
July 1—"Whose Baby?" two reels.

BIG V COMEDIES

Apr. 2—"Dubs and Drygoods," two reels.
Apr. 9—"Flatheads and Flivvers," five reels.
Apr. 16—"Bombs and Blunders," five reels.
Apr. 23—"Rogues and Recklessness," five reels.
Apr. 30—"Leaves and Jailbirds," five reels.
May 7—"Chirks and Chases," five reels.
May 14—"Heavy Hug and Hula Hula," five reels.
May 21—"Gall and Gasoline," five reels.

GREATER VITAGRAPH-V.L.-S.E

Mar. 19—"Aladdin from Broadway," five reels, with Edith Storey and Antonio Moreno.
Mar. 26—"The More Excellent Way," five reels, with Anita Stewart.
Apr. 2—"Babette," five reels, with Peggy Hyland and Marc MacDermott.
Apr. 9—"Adventures 29," five reels, with Earle Williams.
Apr. 16—"Captin Alvarez," five reels, with Edith Storey.
Apr. 23—"Her Secret," five reels, with Alice Joyce.
Apr. 23—"Sally in a Hurry," five reels, with Lillian Walker.
Apr. 30—"The Hawk," five reels, with Earle Williams.
May 7—"The Capt. of the Grey Horse Troop," five reels, with Antonio Moreno and Edith Storey.
May 14—"A Song of the Sea," five reels, with Peggy Hyland and Marc MacDermott.
May 21—"Cleaver's Rebellion," five reels, with Anita Stewart.
May 28—"The Soul Master," five reels, with Earle Williams.
May 30—"The Magnificent Monster," five reels, with Antonio Moreno.
June 11—"The Question," five reels, with Alice Joyce and Harry Money.
July 2—"The Maelstrom," five reels, with Earle Williams and Dorothy Kelly.
July 25—"A Son of the Hills," five reels, with Belle Bruce and Antonio Moreno.
July 8—"The Message of the Mousie," five reels, with Anita Stewart.
July 9—"Mary Jane's Pa," five reels, with Marc MacDermott and Mildred Manning.

WORLD FILM CORPORATION PROGRAM

Mar. 5—"The Web of Desire," five reels, with Ethel Clayton.
Mar. 12—"Fascinating Olga," five reels, with Alice Brady.
Mar. 19—"Queen of the Cup," five reels, with Alice Brady.
Apr. 2—"Man's Woman," five reels, with Ethel Clayton and Rockcliffe Fellows.
Apr. 9—"The Family Honor," five reels, with Robert Warwick.
Apr. 16—"Forbidden-ness," five reels, with Kitty Gordon.
Apr. 23—"Darkest Russia," five reels, with Alice Brady.
Apr. 30—"The Page Mystery," five reels, with Carlyle Blackwell and June Etridge.
May 7—"Matters of France," five reels, with Sarah Bernhardt.
May 14—"Moral Courage," five reels, with Muriel Ostriche and Arthur Ashley.
May 21—"Yankee Fubus," five reels, with Ethel Clayton and Montague Love.
May 28—"Maturity," five reels, with Alice Brady.
June 4—"The Crimson Domino," five reels, with Carlyle Blackwell and June Etridge.
June 11—"The False Friend," five reels, with Gail Kane and Robert Warwick.
June 18—"The Stolen Paradise," five reels, with Ethel Clayton.
June 24—"The Divorce Game," five reels, with Alice Brady.
July 2—"The Price of Pride," five reels, with Carlyle Blackwell and June Etridge.
July 9—"The Brand of Satan," five reels, with Montague Love, Gerdi Holmes and Beverley Greely.

SERIALS


MISCELLANEOUS

A. KAY COMPANY

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

AMERICAN STANDARD

PR. 21—Sunshine, "A Forceful Romance," C, one reel.
PR. 5—Sunshine, "Jones' Jonah Day," C, one reel.
PR. 7—Sunshine, "Justice Ends," five reels.
PR. 14—Fletcher, "The Daughter of Darkness," No. 1, two reels.
PR. 19—Sunshine, "Ghosts," C, one reel.

ARGOSY FILMS, INC.
Where D'ye Get That Stuff? five reels. The Celebrated Sielow Case, five reels. Absinthe, five reels, with King Baggot.

ARROW FILM CORPORATION

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

GEORGE BACKER FILM CORPORATION

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

REX BEACH PICTURES CORPORATION

The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

Who Knows," five reels.

BIOGRAPH COMPANY

Her Condensed Sin," six reels.

BLUEBIRD


CARDINAL FILM CORPORATION

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

CINEM CORPORATION OF AMERICA

The Fated Hour," six reels.

CHRISTIE FILM COMPANY

Jay 21—"The Milky Way," one reel.
Jay 25—"His Last Pill," one reel.
Jay 26—"The Wedding Bells," one reel.
Jay 11—"A Lucky Slip," one reel.
Jay 18—"A Bold, Bad Knight," one reel.
Jay 23—"Alas! a Scarecrow," one reel.

CLARIDGE FILMS, INCORPORATED

THE Birth of Character," five reels.

THE Heart of New York," five reels.

CLUNE PRODUCTIONS

Ramona," ten reels.

CORONA CINEMA COMPANY

The Eyes of the World," ten reels.

COSMOVISION FILM COMPANY

"The Black Spot," four reels.

INCOMPATIBLE MISTRESS BEALLARS," four reels.

Liberty Hall," four reels.

HIS VINDICATION," five reels.

Victoria Cross," four reels.

The Manx-Man," eight reels.

The Girl Who Didn't Think," six reels.

CREATIVE FILM CORPORATION

Tempest and Sunshine," six reels.

DIXIE FILM COMPANY

Just a Song at Twilight," five reels.

EBONY FILM COMPANY

DAT BLACHER'S WASHAL Man," one reel.

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

D. MOTION PICTURE CORPORATION

"Trooper 44," six reels, with George Soule Spencer and June Davis.

E. & R. JUNGL FILM COMPANIES

Discovered," one reel.

Napoleon's Night Out," one reel.

When Jones Went Wrong," one reel.

Circus Brides," one reel.

Fowl Play," one reel.

Jungle Race," one reel.

When the Clock Went Cuckoo," one reel.

ENLIGHTENMENT PHOTOPLAY CORPORATION

Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

Alice in Wonderland," six reels.

"BIRTH," six reels.

EUROPEAN FILM CORPORATION

"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION

Where Is My Father?" seven reels.

FAIRMOUNT FILM CORPORATION

Hate," seven reels.

J. W. FARNHAM

The Awakening of Bess Norton," five reels.

Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

On Trial," nine reels, with Sydney Ainsworth.

FLORA FINCH FILM CORPORATION

War Brides," one reel, with F. Rieder Filmmotion.

FRIEDER FILM CORPORATION

A Bit of Heaven," five reels, with Mary Louise.

A. FRIEDMAN ENTERPRISES

"A Mormon Maid," five reels.

FROHMAN AMUSEMENT CORPORATION


GOLD MEDAL PHOTOPLAYS

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

GRAND FEATURE FILM COMPANY

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

"Rex Beach in Pirate Haunts," five reels.

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

GRAPHIC FILM COMPANY


HANOVER FILM COMPANY

"Maciste," six reels.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

EDUCATIONAL FILM COMPANY

"The Valley of the Hob," one reel.

"The Sheep of Chelan," one reel.

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

"The Mysteries of Crystallization," one reel.

"The Living Book of Nature," one reel.

"Seven of Index," one reel.

"The Orang Outang," one reel.

EFFANGE FILM COMPANY

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

LEA BEL COMPANY

"Modern Mother Goose," five reels.

FRANK HALL PRODUCTIONS

"The Bar Sinister," nine reels.

"Her Fighting Chance," five parts, with Jane Gey.

HILLER AND WILK

"The Battle of Gettysburg," four reels.

HOWL COMEDIES

"Balloonatics," one reel.

"Automaniacs," one reel.

"Neptune's Naughty Daughter," one reel.

"IVAN FILM PRODUCTIONS"

"Two Men and a Woman," with James Bond.

"One Law for Both," twelve reels, with Leah Baird.

JUVENTILE FILM COMPANY


"A Chip Off the Old Block," one reel.

"Chip's Elpement," one reel.

"Chip's Backyard Barnstormers," two reels.

"Chip's Rival," one reel.

"For Sale—a Daddy," one reel.

"Chip's Carma," two reels.

"The Little Movie Company," one reel.

KEEN CARTOON CORPORATION COMEDY CARTOONS

"Mose Is Cured," half reel.

"The Old Forty-Niner," half reel.

"Jeb Jenkins, the Village Genius," half reel.

"Jerry McBride Loses His Job," half reel.


"Zoo-Philological Studies," half reel.

"A Dangerous Girl," half reel.

"Dr. Zippy Opens a Sanitorium," half reel.


KLOTZ AND STREIMER, INC.

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

KULEE FEATURES

"Germany on the Firing Line," five reels.

"France on the Firing Line," six reels.

"The Unborn," five reels.

LEA BEL COMPANY

"Modern Mother Goose," five reels.

"Snow White," four reels.

"Jimmie Gets the Pennant," Mo-Toy comedy.

"Out in the Rain," Mo-Toy comedy.

THE LINCOLN CYCLE

"The Spirit Man," two reels.

"The Physical Man," two reels.

"The Lincoln Man," two reels.

"Old Abe," two reels.

"At the Slave Auction," two reels.

"The President's Answer," two reels.

C. POST MASON ENTERPRISES

"The Wonder City of the World.

MASTER DRAMA FEATURES, INC.

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

MILO COMEDIES

"Great Darbury Fair," one reel.


"Never Again," one reel.

"The Devil It Again," one reel.

"Gooseberry Elpement," one reel.

MONITOR FILM COMPANY COMEDIES


"Those False Teeth," one reel.

"Robinson Crusoe," one reel.

"How Levi Fooled the Folks," one reel.

"Dear Old Dad," one reel.

"The Ghost of Moorwood Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

PARAGON FILM CORPORATION


PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.
PIONEER FEATURE FILM CORPORATION
“The Soul of a Child,” five reels.

PRIVATE FEATURE FILMS
“Ignorance,” six reels.

RAY COMEDIES
“Casey’s Servants,” two reels.
“Casey the White Wing,” two reels.

SHERIOTT PICTURES CORPORATION
“The Black Stork,” five reels.

SHERMAN ELLIOTT, INC.
“The Crisis,” seven reels.

SIGNET FILM CORPORATION
“The Masque of Life,” seven reels.

FRED H. SOLOMON
“The Downfall of a Mayor,” eight reels, with Charles E. Sebastian.

SUNBEAM MOTION PICTURE CORPORATION
“Somewhere in Georgia with Ty Cobb,” six reels.

SUPERIOR FILM COMPANY
“The Faucet,” five reels.

SUNSHINE FILM PRODUCING COMPANY
“What the World Should Know,” five reels.

TODAY FEATURE FILM CORPORATION
“Today,” with Florence Reed.

TRIUMPH FILM COMPANY
“The Libertine,” six reels.

ULTRA PICTURES CORPORATION

UNIVERSAL
“Idle Wives,” five reels.
“Where Are My Children?” five reels.
“Twenty Thousand Leagues Under the Sea,” ten reels.
“People vs. John Doe,” five reels.
“Robinson Crusoe,” four reels.
“Hell Morgan’s Girl,” five reels.

VARIETY FILMS CORPORATION
“My Country First,” six reels.
“The Pursuing Vengeance,” five reels.
“The Price of Her Soul,” six reels, with Gladys Brockwell.

WARNER BROTHERS
“Are Passions Inherited?” five reels.

EDWARD WARREN PRODUCTIONS

WHARTON BROTHERS, INC.

ELLA WHEELER WILCOX FILMS
“Mae’s Curse,” two reels.
“Lais When Young,” two reels.
“A Married Coquette,” two reels.
“Angel of Demon,” two reels.
“Lord Speak Again,” two reels.
“Divorced,” two reels.

WARRENTON PHOTPLAYS FILM DISTRIBUTING CO.
“The Bird’s Christmas Carol,” five reels.

WILLIAMSON BROTHERS
“The Submarine Eye.”

CALENDAR OF PROGRAM RELEASES

GENERAL

ESSANAY
May 26—Sunday in Fairview, C.D. 2,000
June 3—The Quintescent Bridegroom, C. D. 2,000

KALEM
The Trapping of a Two-Bit Tulip, D. 2,000
The Vanished Line Rider, D. 2,000
The Man Hunt at San Remo, D. 2,000
Bandits Beware, C. 1,000

SELIG
May 19—The Framed Miniature, D. 1,000
May 21—The Return of Swappett, C. 2,000
Romance and Roset, C. 1,000
Baseball at Musville, C. 1,000

VITAGRAPH
The Cop and the Anthem, C. D. 2,000
Vanity and Some Sables, C. D. 2,000

MUTUAL
CUB
May 24—Jerry Jinks the Arsonist, C. 1,000
May 31—Jerry’s Masterstroke, C. 1,000
June 7—There and Back, C. 1,000
June 14—Jerry’s Getaway, C. 1,000

GAUMONT
June 7—Reel Life, Top. 1,000
June 13—The Return of Around the World, Tr. 1,000
June 14—Reel Life, Top. 1,000

LA SALLE COMEDIES
May 21—Mass Hysteria of a Harem, C. 2,000
June 4—The Flight That Failed, C. 2,000
June 12—His Cannibal Wife, C. 1,000

LONE STAR
Apr. 16—The Cure, C. 2,000

MARLTON COMEDIES
Apr. 30—Gladys’ Day Dream, C. 2,000
May 14—When Reute Betj, C. 2,000
May 28—Patty’s Partner, C. 1,000

MOMMOUTH
May 25—Two Crooks and a Knife, No. 10 “Jimmie Dale” 2,000

JOKER
May 26—The Boss of the Family, C. 1,000
May 30—Merry Motion Days, C. 1,000
June 2—Simple Sapho, C. 1,000
June 23—A Burglar’s Bride, C. 1,000

LAEMMLE
May 26—Light of Love, D. 1,000
May 28—The Missing Wallet, D. 1,000
June 20—Bartered Youth, D. 1,000

L-KO
May 23—Reach Nuts, C. 1,000
May 26—Roped Into Scandal, C. 1,000
June 6—Dry Goods and Damp Deeds, C. 1,000
June 20—Where Is My Chebilo, C. 2,000

NESTOR
May 14—To Oblige a Vampire, C. 1,000
May 19—Moving Day, C. 1,000
May 28—Tell Morgan’s Girl, C. 1,000
June 4—Burglar by Request, C. 1,000
June 12—Fired in Jail, C. 1,000

POWERS
May 13—Such Is Life in South Algeria, C. 1,000
May 27—Navigation in China, Ed. Split reel
June 1—Perils of the Yaztong, Ed. Split reel
June 10—Supernatural China, Split reel
June 24—China’s Wonderful Land, Split reel

REX
May 17—The Gift of the Fairies, C.-D. 1,000
May 24—Unmasked, D. 1,000
June 3—The Purple Scarf, D. 2,000
June 10—Tacky Sue’s Romance, D. 2,000
June 21—Hein Grayson’s Strategy, D. 1,000

VICTOR
May 11—Signs of Trouble, C. 1,000
May 15—Fat and Foolish, C. 1,000
May 16—Breaking the Family Strike, C. 1,000
May 26—Who Said Chicken? C. 1,000
May 31—Mary Ann in Society, C. 1,000
May 29—The Gunman’s Gospel, D. 1,000
May 31—An Eight Cylinder Romance, D. 2,000
June 1—By Speckled Delivery, C.-D. 1,000
June 6—A Box of Tricks, C. 1,000
June 19—A Pirate Bold, C. 1,000
June 21—Penny Love, D. 1,000
June 22—She Married Her Husband, C.-D. 2,000

HERALD
NEWS OF EXHIBITORS AND EXCHANGES

EAST

Pittsburgh, Pa.—George Burry has sold his motion picture theater at Washington and Beaver avenues, North Side, to Morris H. Harris for $14,000. Mr. Burry will continue to operate the theater.

Philadelphia—The Globe Moving Picture Theater at the northwest corner of Fifty-ninth and Market streets, as changed ownership again. Stanley Mastbaum, who purchased the property about a month ago, has sold it to Robert C. Hutchinson. Mr. Hutchinson will conduct the theater.

New York.—Nat A. Magner, San Francisco’s well known theatrical manager, who is also prominent in motion picture circles, owning an exchange in San Francisco, as purchased “The Bar Sinister” from Frank Hall for is coast territory.

New York.—S. Zieler has been promoted to the position of Supervisor of the New York city exchanges of the Universal Company.

Carthage, N. Y.—A. L. Fuller of Gouverneur has taken over the management of the Carthage Opera House, which has been leased and operated by James Dooley for twelve ears.

Warren, Pa.—The trustees of the Library Association have decided to remodel the building and the Columbia Amusement Company will manage the house.

CENTRAL WEST

Anderson, Ind.—J. J. Ryan has opened a new motion picture theater at 920 Main street. It has a seating capacity of 250 and is named the “Indiana.”

Union City, Ind.—H. E. Jackson, proprietor of the Star Theater, has inaugurated a special children’s matinee one day each week, and is finding the matinees very successful. Mr. Jackson reports excellent business, and adds children’s plays are proving a good investment, making a good Thursday out of a bad one.

Working on the supposition that a telegraph will always arrest attention and be read, the manager of the Family Theater at Sullivan, Ind., hit upon the idea of advertising his first showing of the Mutual productions by having messenger boys deliver telegrams to each house in Sullivan. The telegrams were in the regular Western Union envelopes and written on the regular telegram blanks.

The announcement read:

“I urge you to attend the showing of the first of the Mutual Star Super-Productions, entitled ‘Youth’s Endearing Charm,’ featuring charming Mary Miles Minter, Thursday, April 19, 1917. Matinee, 2:30. Nights, 6:50. Admission: Children, 5 cents; adults, 10 cents.

“I recommend Mutual Star Super-Productions as representing the best in motion pictures. On each Thursday, starting April 19, I will show one Mutual Star Super-Production, featuring Mary Miles Minter, Margarita Fischer, William Russell, Richard Bennett. Matinee on each.

On Thursday, April 26, Margarita Fischer will be presented in ‘A Pearl of Paradise.’

Hoping to have your patronage on each of these productions and as often as possible on other nights, and thanking you in advance for same, I am

Yours sincerely,

Manager Family Theater.”

Hamilton, Mo.—B. M. Hicks has sold the Rex Theater to R. P. Hindman of Atchison county.

Princeton, Ill.—Chris Taylor, the well known Kewanee showman, has leased the Apollo Theater.

Attica, Ind.—Paul Williamson has sold the Messner Theater here to Miss Lela Holland of New Richmond, who has taken charge.

Grand Rapids, Mich.—The Crown Theater, which was damaged by fire recently, has been leased by Delbert Laity to Louis Sewnig, who will reopen it at an early date.

Beatrice, Neb.—Hal Kelley has sold his lease on the Gilber motion picture theater to W. H. Peterson of Sidney, Iowa. Mr. Peterson will take charge July 1.

Dayton, Ohio.—Building operations on a new theater on North Main street have been started. The theater will be one of the finest in Ohio when completed, it is said, being built along the same lines as the Circle Theater in Indianapolis.

Milwaukee, Wis.—At the recent convention of the Wisconsin branch of the M. P. E. L. of A. a resolution was passed endorsing the universal closing of motion picture theaters for four weeks during the summer.

St. Louis, Mo.—The Goldwyn Pictures Corporation of New York has leased a floor in the Plaza Building and will establish a branch exchange here. Floyd Lewis, formerly connected with the Triangle Film Corporation, has been appointed local manager.

Minneapolis, Minn.—F. A. Wilson used a novel method of advertising “The Deemster” which he showed at the Lyric Theater here recently, by distributing 25,000 circular letters in sealed envelopes addressed: “It’s Yours—Open It,” at every door. He also distributed more than $5,000 in bletters announcing the Hall Caine photoplay the week of June 3. Governor J. A. A. Burnquist was among the notable patrons who came to see the film.

Petoskey, Mich.—John L. A. Galster has purchased the leases on the Alcazar and Temple theaters from Mr. and Mrs. Harry Sorden and Mrs. F. M. Cory and assumed charge of both houses.
Houghton, Mich.—Manager Andrew Bram of the Star Theater has started extensive improvements on his theater.

Lodi, Cal.—A. A. Richards of Modesto has purchased the Tokay motion picture theater from John M. Graf. Mr. Richards also holds the lease on a new theater being built by the Lodi Investment Company and will run both houses.

San Francisco.—A contract has been let for a two-story concrete building to be erected on the north side of Golden Gate, between Jones and Leavenworth streets, to be used by Turner & Dahnken as a film exchange.

Helena, Mont.—Chief of the fire department here, A. J. Trodick, has ordered every motion picture theater to install sprinkler systems in projection booths. The Gem Theater, the scene of a recent fire, was not permitted to reopen until a sprinkler had been installed.

Los Angeles, Cal.—"The Garden of Allah," the Selig film which played three weeks at the new Rialto Theater, to capacity houses, has received many favorable press reviews here. The Times said: "Neither Selig nor any other producer has done a finer thing."

Stockton, Cal.—M. Breeden, who has assumed management of the Strand Theater, announces that extensive alterations will be made on the house.

Nashville, Tenn.—Mayor Robert Exum has ordered the Board of Censors to stop the presentation of all war motion pictures in Nashville theaters. A cartoon comedy at the Princess Theater, in which war was the prominent feature, was recently ordered off the screen.

Pig Plays Important Part in "La Salle Comedy Issued June 19"

A little spotted black and white pig plays a very important part in "Tillie of the Nine Lives," the La Salle comedy issued through Mutual June 19. With a note tied to its tail, it seeks out Tillie's sweetheart and gives him the message that Tillie is held captive by a sorceress, so that he arrives just in time to save her life.

There are weird scenes in which an illuminated skeleton, grinning masks, instruments of torture and bottles of poison are prominent. All these things are employed by the sorceress and her gang in an attempt to make Tillie tell them where a treasure is hidden, after they have been told in a vision that she possessed this knowledge.

Motion Picture Studio Secrets

The atmosphere of a motion picture studio enfolds the La Salle comedy, "His Cannibal Wife," which was issued through Mutual recently. There are scenes showing studio life, the scene sets, the taking of pictures and the actors and "extras." The picture reveals the humiliations which Otto has to bear because his wife is star of the company while he is only an "extra," due to the wide class distinction in a studio between the head of the company and the player who just fills in now and then.

Scene from "His Cannibal Wife," a La Salle Comedy

Otto decides to show scoffers that he is somebody, and invents a highly colored story of his bravery on a cannibal island. He immediately becomes important, not because of his described heroism but because he has outlined a splendid scenario for the use of the company.

Frank Hall Sells "Bar Sinister"

Rights in Several Territories

Frank Hall's first announcement regarding the disposition of domestic territorial rights for "The Bar Sinister" is of unusual interest to the many theaters in the several important territories sold and settles many rumors as to whether Edgar Lewis' successful special production would be available for booking in all theaters immediately or would first be booked like a stage production.

New York State for "The Bar Sinister" has been purchased by M. H. Hoffman for the Foursquare Pictures Inc., 729 Seventh Avenue, New York. New Jersey has been bought by the Civilization Film Corp., Strand Theater Building, Newark, N. J. New England went to the American Feature Film Company, 66 Church Street, Boston, Mass., and the California territory, which includes Arizona, Nevada and the Hawaiian Islands, has been purchased by Nat A. Magner for his San Francisco exchange at 288 Golden Gate Avenue.

Negotiations now are pending for several other territories and foreign buyers are showing a keen interest. Australia, New Zealand and the adjacent islands in the Pacific, including Java, have been bought by the Australasian Film Company, while J. R. Nerlein Company, Ltd., of Christiania, Norway, has obtained the rights for Scandinavia.
LONG PICTURES IN THE UNITED KINGDOM

The number of places of amusement in Liverpool where motion pictures are exhibited is 42, 22, or 23. Music halls, 4; theaters and cinemas combined, 4; and buildings in which motion pictures are exclusively shown (locally styled "cinemas"), 54. The total seating capacity of these places of amusement is more than 40,000. The prices of admission to cinema halls in the central part of the city vary from 12 to 48 cents, and in the outskirts of the city from 4 to 24 cents. In addition to these prices, the Government entertainment tax of 2 cents in each 12 cents is collected.

Large Proportion of American Manufacture

Various estimates by those interested agree substantially that 75 per cent of the films exhibited have been of American manufacture, 15 per cent British, and 10 per cent French and Italian. More recently American pictures have gained a stronger hold. Lengths of the films range from 6,000 to 8,000 feet, and their average time is 2 hours. Average prices paid in hiring films for six days for the picture houses are: First-class houses, $291 to $486; second-class houses, $194 to $24; third-class houses, $48 to $145.

A system stated to have been introduced recently into this country of "block booking" American picture is alleged to have been the climax in its effect on the British film industry, and to have made British films "as dear as diamonds" in comparison with American products. This system is alleged to be a kind of blending operation. The good, bad, and indifferent pictures are lumped together for selling, and are offered on a long contract. The statement is made, and is given as showing the extent of the trade, that motion pictures amount to 2,000,000 to 20,000,000 people in this country every week; that the country is paying nearly $4,866,500 a year to import foreign pictures, chiefly American; and nearly $48,665,000 to see them.

Persons interested in the exhibition of films in London invited to make recommendations or suggestions based upon their experience, as applicable to American pictures and accessories. One point was that delay occasionally occurred while the necessary changes were made in American subtitles of films, because of the use of American colloquialisms which would not be appreciated by Liverpool audiences.

BRADFORD, ENGLAND

Charge for License—Amusement Prices

The charge in Bradford for a license for cinematograph exhibitions is £1 ($4.86) per annum, the year ending March 31. The prices of admission range from 2d. (£4.86) to 1s. (24 cents), plus the amusement war tax. The charges in the center of the city are slightly higher than at the theaters in the suburbs. American films penetrate this district.

In the evidence given before the Cinema Commission, sitting in London, one witness spoke of the great possibilities yet undeveloped of an efficient motion picture service for the schools of the country. It was said that whereas 200 to 300 companies furnished more than 5,000 British picture theaters with films, the number of schools to be supplied was probably more than twice as great, and an organization to circulate films among them would have to be almost as great as that supplying the entire trade.

The prices paid for the purchase or rental of films vary considerably and are according to arrangement. During the last two or three years the "exclusive" dramatic film of four, five or six reels has increased in popularity, supplanting to some extent the open film. The market, however, is said to be tiring of these long films which occupy so much time. The patrons demand a greater change in the picture program.

Prices of Various Kinds of Films

An "exclusive" film on publication may command any sum up to £80 ($389) or £100 ($487) for its first week's run, depending on the character, interest, and drawing power. It is likely to have with the public. The more expensive of the exclusive films are shown for six days to make them pay, a change being made after three days in the open films which usually complete the program. An open film may be obtained for £4 ($19.47) or £5 ($24.33) upward, according to its length and interest. Most of the subjects, however, work out at 4d. (8 cents) to 4½d. (9 cents) per foot for the first run, with subsequent reduced charges, so that after a run of fourteen weeks a film is supposed to have paid for itself. Films are also accepted by renters on a commission basis, the rate being dependent on the standing of the firm, the territory covered, the character and prospects of the film, etc. It varies, according to agreement, between 10 and 25 per cent.

SWANSEA, ENGLAND

Demand for Serials of American Manufacture

Thirteen theaters in Swansea give motion picture performances with seating capacities of 300 to 1,200. Three of these can accommodate more than 1,100 persons each. The prices of admission are 6, 12, 18 and 24 cents, according to location of seats. Most of the theaters run a continuous performance from 2:30 in the afternoon to 10:30 at night, the program being repeated at 5 o'clock and again at 7:30. Serials are very popular, especially those of American manufacture. Long films, with well-known legitimate actors in popular modern plays and classical dramas, do not appeal very strongly here. The dramas that are offered must be clean and wholesome.

The majority of the pictures shown in Swansea are of American manufacture. According to the manager of one house, American films are superior to those of all other countries. He suggested, however, that when American manufacturers send films to Great Britain, they should avoid the use of American slang in the descriptive notes thrown on the screen.

Swansea's Theaters Nearly Always Crowded

The popularity of motion picture plays in this district is steadily increasing. Swansea, with a population of only 120,000, has thirteen theaters devoted to motion pictures, and these are practically always crowded.

The average rental paid in Swansea is £10 ($49) to £15 ($73) for five or six reels for three days.
IN KEEPING with the demand for productions of motion pictures that meet the requirements of a taste aroused by critical regard for photography, accuracy in scenic investiture and costuming, as well as a dramatic structure and sequence peculiarly its own, is the desire of the great picture-going public to have the music incidental to the pictorial action in accordance as nearly as possible, with the mood induced by the action. Realizing the necessity for meeting this demand, practically all the large film distributors and some of the producing companies, have trained musicians on their staff—many of them composers of incidental music, and all of them versed in the requirements of dramatic synchronization of music and action—who adapt music and cue it for each star production.

**Difficulty in Composing for Films**

When the spoken drama was at its zenith, the demand for incidental music gave many composers an opportunity of developing the germ of creative dramatic talent that, in many instances, developed into works of greater scope and more ambitious character. In times past the most eminent composers have given their talent to the enhancing of the works of the dramatists with appropriate music. The composer of today who is called upon to musically dramatize pictures finds himself confronted with difficulties that arise from the peculiar construction of motion pictures. The most confusing of these difficulties is the lack of continuity in action, which makes it practically impossible to continue any certain theme for longer than two or three minutes, at the most, with any consistency. A scene of a musical nature, striving to give her wayward son his free course, be followed by a riotous cafe scene, where said errant boy is disjointing himself to the strains of “Walkin' the Dog”—followed in rapid succession by a tender love scene, or, perhaps, a murder or fight, and each scene may be nothing more than a flash, or will last for half a minute at the most. Obviously, in adapting music to such spasmodic action, it is impossible to follow literally every sequence of action intelligently. The result would be a patchwork of widely contrasting themes, lacking the elements of artistic cohesiveness. Therefore, the adaptor is often compelled to compromise. Short dramatic thematic material may be used with good effect, and music in keeping with the character or action dominating any succession of scenes can sometimes be used entire.

**Higher Order Music in Drama**

A picture that lends itself to music of an interesting and high order, and of contrasting character, is "The Devil's Assistant," a Mutual film, in which Margarita Fischer plays the role of the innocent victim of an unscrupulous doctor who administers "dope" to bring her under his malignant influence. A church wedding, showing the ceremony and bridal procession, is followed by a scene of "Motherhood" and the pathetic scene of a baby, and that by the introduction of the Mephisto-like character of the doctor occupied in his nefarious practices. The effect of "dope" is not a subject easily pictured by a musical theme, but a rather weird "Song of Insanity" has admirably been adapted to portray the atmosphere induced by the sight of a delirious mind in the first stages of a "dope-fied." Later, when the influence of the drug takes a firm hold of its victim, causing hallucinations and fantastic figures to appear and dance wildly before the drug-crazed "fied," "The Danse Macabre" of Saint-Saëns is effective, and can be used in it entirely, for these phantoms dominate scenes lasting at least five minutes, practically without interruption. When in a delirium the victim imagines she sees Death approaching, and taking her in his bony arms, places her on a chair of repose, and proceeds to "fiddle" what more effective than the "Erl König," as妩美的，as they are seen madly riding through the night?

**Must Have Unerring Dramatic Instinct**

The adaptor must not only have an unerring instinct for the dramatic elements of music and extensive knowledge of the best in musical literature, but must beware of anarchisms, the unpardonable sin of the still stage. A daisy in a Civil War picture singing a modern coon song is not in keeping with the period, though the elementary characteristic is present; but a fox trot played while an old-fashioned country dauce or minuet is shown is certainly conflicting. Costume plays of the seventeenth century demand something in the rococo style, while the modern drama, with its inevitable happy ending, calls for music of a light character. Inherent in some settings is the demand for a blend of art and sentiment.

Probably the best solution would be to have special music for each picture—an individual score—but this has its drawbacks, for the public wants to hear familiar strains, and the picture-drama seldom endures long enough for the public to assimilate the new music.

The frequent use of the "cut-back," or reversion to prior action, and the "vision" which is used to indicate thoughts passing in the mind of the character, such as reminiscence of a love scene, thoughts of a mother for her lost child, etc., gives the opportunity for the use of themes reminiscently—an old trick and one used with wonderful effect by operatic writers. A striking instance of this is in Puccini's "Butterfly," where he introduces the "Humming Chorus" theme while the "Consul" is attempting to read "Pinkerton's" letter to "Butterfly." The naive simplicity and reminiscence of the theme impress more strongly than any other means could the pathos of the situation. Sometimes such methods can be used in an ironical sense.

**Cites Example of Ironical Use**

For instance, in "Mrs. Balfame," a Nance O'Neil picture, the brutal drunkard-husband is carousing in a barroom, paying for all the drinks, as "good fellows" always do. For He's a Jolly Good Fellow" can be used in a legitimate way here. But when he has choked his wife almost into insensibility, and staggering into his room, throws himself on the bed in a drunken stupor, "He's a Jolly Good Fellow" played pianissimo, preferably in minor, has an ironical meaning which cannot fail to impress.

The use of a distinct theme for each character is, of course, impracticable and can be made ludicrous by too frequent repetition. A misterso-pizzicato for the entrance of a burglar or detective will become monotonous and wearisome if repeated some twenty or thirty times, or whenever said burglar or detective is seen, even though he be intent on the prosecution of his chosen occupation. Characters cannot be arbitrarily "labeled" with set motifs, but when discretion is used this "leit-motif" scheme is effective. By using a few characteristic themes of contrasting mode, and applying them at tense moments where the subjects of such themes dominate, and by adapting set numbers as it were, it can be determined that continuity of action will permit, a musical setting, in many cases thoroughly adequate, can be obtained, and at least far superior to the usual haphazard manner of "anything that sounds" that prevails. For one thing the music-lovers will arise en masse and "call him blessed" who puts the "shock-absorbents" of intelligent music cues into his production of real pictures, and the philistine himself will eventually be led to better things.
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2. That a cash discount of six per cent upon the amount deposited would be allowed.

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

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

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

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3. Steps to Somewhere
4. The Yellow Umbrella
5. A Place in the Sun
6. Where is my Mother?
7. When Sorrow Weeps
8. The Unseen Road
9. The Season of Childhood
10. The Little White Girl
11. The Bridge of Fancy
12. The Kingdom of Hope

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I don't need Conscription to raise an army. As soon as folks see my cards they volunteer. And say, with me and my army fightin' for your theatre, you can lay back and laugh out loud at the Dull Summer Months. Just enlist me on your side and watch the "Summer Drop" fade over the skyline.

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Illinois Escapes Censorship

ILLINOIS has escaped the menace of censorship for at least two years. This was accomplished during the final hours of the recent session of the Illinois legislature, which had under consideration a bill legalizing state-wide censorship of motion pictures.

This escape from the proposition of state censorship should cause universal rejoicing throughout the trade. However—and it is a regrettable fact—it will cause disappointment in certain quarters.

The censorship question, although the recent measure has been defeated, is by no means dead in Illinois. The proposition will be revived and the industry will again be called upon to take a stand against it. It is to be hoped sincerely, that the next time the measure is under consideration the motion picture business will present a united front against it. Had this been done recently the prospect of its revival in the near future would not be so bright.

The film trade should realize that no censorship measure, however favorable on its face, is a good thing for the business. Every inch that is yielded will only encourage the proponents of censorship to demand more stringent legislation.

This is the age of the "busy-body": half of the population of America is trying to find out what the other half is doing and then proceeds in an effort to make the "other half" conform to their ideas. The only sane course for the film industry to take is to oppose rigorously all forms of censorship and demand that police regulation alone take care of the iniquitous picture.

In connection with the defeat of the censorship bill the Mutual Film Corporation is entitled to a generous modicum of praise. This company, almost alone among the big companies in the business, set themselves in a thorough, conscientious manner to the task of opposing the advance of official censorship in Illinois. The results in the matter attest to the able manner in which the campaign against the censorship menace was conducted by Mutual.

Kleine Abolishes "Deposits"

A DEVELOPMENT of major importance to the trade is the announcement of Mr. George Kleine that the K-E-S-E will abolish the system of advance deposits.

The decision reached by Mr. Kleine and his
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associates is of signal interest not only to patrons of the "Keys Service," but to the trade at large, for Mr. Kleine is widely known as a thorough and able student of the problem of advance deposits.

Mr. Kleine has made a conscientious study of the entire proposition and at one time considered recommending the European system of "acceptances." He has followed and studied the problem from its very inception and, consequently, the decision he has reached at this time is of great import.

Mr. Kleine fairly and squarely has recognized the injustice to exhibitors—the honest exhibitors who value their credit standing—of the old system of advance deposits and straightaway has eliminated it from his organization. His action is most commendable and should serve as a guiding light to other distributors who cherish the good-will of their patrons and recognize the abstract justice of the matter.

That Explains Everything

W E ALL lose interest at times and just plod along without any enthusiasm in our work," remarks the M. P. World, editorially.

Martin J. Quigley.

Clarence J. Caine, one of the best liked young men in the field of motion picture journalism, died last week at Sierra Madre, Cal.

With the enthusiasm of youth, Clarence Caine responded to the stern exactions of the motion picture trade with the full measure of his health and strength, and, had his life been spared, he undoubtedly would have won an important position in this trade.

After several months of failing health Clarence Caine removed to California last winter, but the struggle to regain his strength proved a losing fight and on June 21, surrounded by a number of close friends from the film world of Los Angeles, the end came. He is survived alone by his mother.

Clarence Caine at various times was on the staff of the "Exhibitors Herald," Motography and the Motion Picture Magazine. He also was with the Selig Polyscope Company in the capacity of film editor.

In the passing of Clarence Caine the film trade has lost a sterling young man who was a credit and a compliment to the trade.
M. P. THEATER OWNERS' ASSOCIATION OF ILLINOIS FORMED

Organization Launched in Chicago With 160 Theaters Represented; to Apply for M. P. E. L. Charter; Schoenstadt and Choynski Made Temporary Officers.

The new Motion Picture Theater Owners' Association of Illinois, with a provisional membership of 160 theaters, was launched in Chicago Friday, June 22.

Twenty-seven members attended the meeting in Fraternity Hall, 19 West Adams street, at which Henry Schoenstadt was made temporary chairman, and Maurice A. Choynski temporary secretary.

Mr. Schoenstadt, in business with his sons, owns and operates a chain of film theaters which span Chicago, while Choynski owns and operates two theaters on the North Side.

Fred Herrington, the national organizer from Pittsburgh, laid the preliminary plans of organization, which were followed successfully despite the fact that Herrington left Chicago before the initial organization step.

Members Donate $380

The twenty-seven members of the new association who were present donated $380 for expenses and organization purposes.

Mr. Choynski states that the association will immediately apply for a state charter in Motion Picture Exhibitors' League of America during the coming week after the election of permanent officers. Also, a corporate charter will be secured under the laws of Illinois.

The committee appointed to frame by-laws and draft a constitution follows:


This committee, after being appointed by the twenty-seven theater owners, who represent eighty-three film houses in Chicago, started work on the constitution and by-laws. Just as soon as this work is completed, which will consume the major portion of three days, it is estimated, permanent officers will be elected.

Doubt on M. P. E. L. Charter

The slogan already adopted by the association is: "Open and Above Board—One for All and All for One."

While the association will apply immediately for a state charter as a branch of the Motion Picture Exhibitors' League, there is some doubt in the minds of the organizers whether this charter will be granted. However, at the meeting it was emphatically pointed out that if the national body spurns the association's application, that the new organization will operate independently.

Only bona fide theater owners will be admitted to membership in the new association. This move, it was stated at the meeting, will tend to eliminate "politics," which in the past has caused considerable dissension in the ranks of other organizations.

Exhibitors throughout the state of Illinois have signified their intention of joining the new association, which, with a membership composed exclusively of theater owners, is designed for intensive protection of theater men's interests.

Will Present Solid Front

Permissive legislation of state-wide scope, as well as local law-making which will injure business or shackle exhibitors in any way, will hereafter face a solid front of owners of theaters who will fight tenaciously to preserve their business.

One glaring need of a powerful theater owners' organization was brought to the attention of the association in Chicago this week in the form of a new license fee schedule, which was practically neglected because no organization exists at present in Illinois capable of handling the situation.

It is announced that the new association's meetings will be open to trade press representatives regardless of the import of matters under discussion.

GEORGE KLEINE ABOLISHES DEPOSIT SYSTEM; WILL RETURN $150,000 TO EXHIBITORS

Move Will Be Greeted by Theater Men as Another Step to Long-Sought Victory; Producer Follows Plan of Other Big Concerns

The George Kleine Company of Chicago is the latest concern to announce the abolition of the deposit system. In the future exhibitors using the Kleine service can select their films and will not be required to pay a deposit on advance bookings.

Will Return $150,000

The Kleine Company will return approximately $150,000 to exhibitors who have been using its service, which money has been paid by them as advance booking deposits.

This move on the part of Mr. Kleine is in keeping with the open booking plan adopted by Triangle Distributing Corporation a short time ago and the Paramount Pictures Corporation, which will drop the old system August 1.

Step Toward Victory

Mr. Kleine states that he expects within a very short time to secure the cooperation of all manufacturers in abolishing the deposit system. Exhibitors throughout the country have been fighting for some time to bring this about, and no doubt Mr. Kleine's announcement will be greeted as another step toward victory. It is an establishment of the manufacturers' faith in the word of exhibitors.

OKLAHOMA DELEGATES AND ALTERNATES TO CHICAGO M. P. E. L. CONVENTION ARE PICKED

Herrington Attends Meeting at Which Organization Votes Exhibitors Are to Go Uninstructed; President Monnand and Secretary Brophy Will Attend

At a meeting of the M. P. E. L. of Oklahoma, held June 19, at the Lee Huekins Hotel, Oklahoma City, the following delegates were elected to attend the Chicago convention in July: A. B. Monnand, president; of Shawnee; Maurice Key, vice-president, Muskogee; S. H. Jones of Altus; John Fesney, of Okmulgee; Thomas H. Boland, of Oklahoma City; J. L. Olive, of Chickasha, and John Sloum, of Mangum, Okla.

The following alternates were also selected: J. H. Moller, of Sapulpa; Maurice Lownest, of Oklahoma City; J. S. Clayman, of Cushing; J. L. Carr, of Kingfisher; and H. W. McCall, of Oklahoma City.

National Organizer Fred J. Herrington attended the special meeting, as well as forty of the leading exhibitors of the state. It was voted to send the delegates to the convention un instructed.

The meeting marked the opening of (Continued on page 14, column 3)
MARGUERITE CLARK IN "THE AMAZONS" TO START PARAMOUNT OPEN BOOKING AUGUST 5

Change to New Policy by Pioneer Producing Concern Offers Noted Star and Story by Sir Arthur Wing Pinero

When the Famous Players - Lasky Corporation made its announcement that August 5 would mark the inauguration of an open booking policy there was embodied in that announcement a statement to the effect that one of the first productions under this new system was to be an adaptation of Sir Arthur Wing Pinero's "The Amazons," starring Marguerite Clark.

So far-reaching was the effect of the announcement of a revolutionary change in policy by the pioneer producing and distributing concern that the full significance of the news concerning the identity of the first film was for the time being overshadowed.

J. Kaufman Directs

Joseph Kaufman, who has accomplished excellent results as a director of Famous Players productions, and who had the distinction of directing George M. Cohan's first photoplay production, "Broadway Jones," is in charge of Miss Clark's picture.

Though the spirit of the stage version of Pinero's play has been closely adhered to in the adaptation, certain minor changes have been introduced which were considered essential to the conversion of the story.

"The Amazons" concerns the remarkable history of the Marchioness of Castlejordan and her three delightful daughters, each one of whom is both a source of joy and sorrow to the marchioness. Though she loves the daughters, it is a subject of bitter anguish to her that they were girls instead of boys, and it is her obsession to make them as boyish as possible. To that end she endeavors to dress them almost exclusively in boy's clothes to instil into their feminine hearts as much of the masculine as a continued association with mannish sports is capable of accomplishing.

Gymnasium Setting

The gymnasium in the Castlejordan home furnishes the setting for some of the most interesting comic scenes in the original play. For four weeks a portion of the Famous Players studio has been given over to the huge gymnasium setting, where Miss Clark and the other members of the cast have been hard at work upon these comic and near-serious episodes.

The gymnasium incidents represent only a small portion of the comic situations which develop during the course of the story.

The escapades of Tommy (Marguerite Clark) upon her escape to London and her efforts to conceal her feminine self beneath a mannish costume, and her panic when she suddenly plunges into the limelight by an impetuous act, form other interesting episodes in the picture.

MARGUERITE CLARK (CENTER) AND TWO SCENES FROM NEWEST FILM, "THE AMAZONS"

IN THIS FILM, WITH ITS TOUCHES OF COMEDY, THE STAR IS SEEN AS THE DAUGHTER OF A WOMAN WHO IS DISAPPOINTED BECAUSE HER CHILDREN ARE ALL GIRLS, AND WHO RAISES THE GIRLS LIKE BOYS (Paramount)
CHICAGO M. P. E. L. AND EXHIBITORS FAIL TO FRAME NEW LICENSE FEE SCHEDULE

Maurice Choynski Submits Only Plan, Which Is Called Inadequate—League Side-Stepped Issue, Says City Collector—Sub-body to Act

Lack of concerted action on the part of the theater men of Chicago has placed the matter of increasing the annual license fee entirely up to the sub-committee appointed by the license committee chairman of the Chicago city council.

Alderman James B. Bowler, chairman of the sub-body, held a meeting of his committee in the city hall on June 21, at which a readjustment of the license charges was discussed.

The sub-committee reported to the license committee that only one exhibitor, Maurice A. Choynski, who conducts two theaters on the North Side, had submitted a schedule, and the matter was referred back to Mr. Bowler’s committee with authority to draw up a table of fees to be charged which will be adopted by the license committee and submitted to the council.

Exhibitors’ League Fails

Mr. Choynski’s schedule, while appearing practical from an exhibitor’s standpoint, did not meet the approval of all of the committee men.

The Motion Picture Exhibitors’ League branch of Chicago had representatives at the various meetings in the City Hall and the president spoke at length upon the question, but the League failed to submit a table of fees which would be acceptable to the exhibitors of Chicago, although requested repeatedly to do so.

Because of the inactivity of the Chicago branch of the Exhibitors’ League and the exhibitors in general, the sub-committee now is going ahead and will prepare its own schedule of license fees which will be submitted to the license committee next week.

How Tax May Be Framed

It is intimated that under the sub-committee’s plan theaters with a seating capacity of from 100 to 300 will have to pay a license of $175 per year; those with 300 to 500 seats, $350; from 500 to 1,000 seats, $700; and those with 1,000 to 1,500 seats, $1,400. This will be at the rate of about 70 cents per seat for the larger theaters and for the smaller houses, where the admission charge is less, it will run about 58 cents per seat per year.

When the Chicago city council decided some time ago that the city would raise approximately $30,000 more through licensing the theaters, theater owners were notified that to safeguard their interests and not burden them excessively, open hearings would be held on the subject at which a license fee schedule would be drawn up suitable to all exhibitors.

The Exhibitors League branch was notified and, because it claimed an overwhelming membership of Chicago exhibitors, was requested to submit a schedule which would meet with the approval of its members.

Hopp and League Fail

Joseph Hopp, president of the Chicago branch, with a number of other exhibitors and officers, appeared at some of the initial hearings on the question, and offered ideas for framing the license fee schedule. But this official’s statement that exhibitors were unanimously in accord with this idea on the subject, brought opposition from league members.

At the time, it was declared Hopp’s plan would prove very disadvantageous to the exhibitors operating houses with small seating capacities.

George F. Lohman, deputy city collector, who was to have received schedules which the league and independent exhibitors were asked to submit, states that the league has virtually side-stepped the affair without presenting any schedule. Mr. Choynski, asserts Lohman, has made every effort in the interest of exhibitors to frame a suitable schedule, but has not had sufficient co-operation and support of other exhibitors to frame a measure which would prove adequate.

CITY IN NEW MEXICO SETS LICENSE TAX ON ADMISSION PRICE OF PICTURE THEATERS

Albuquerque, N. M.—At a meeting of the city council held last week an ordinance increasing the city tax on motion picture theaters was introduced and passed first reading. The theaters now pay an annual license of $30.50 a year. Under the new ordinance, No. 592, a graduated tax will be imposed, based on the charge of admission, as follows: Theaters charging as high as 10 cents will pay $100 a year; those charging as high as 15 cents, $200 a year, and those charging more than 15 cents, $300 a year.

WAR FILM SHOWING “TANKS” ADDED TO CHAPIN CYCLE SHOWING IN N. Y.

NEW YORK.—The Lincoln cycle of pictures began its fourth week at the Globe Theater June 24. Benjamin Chapin has added to the program a war film showing the British “tanks” in action.

JOHN FISKE LEAVES MUTUAL PUBLICITY DEPT.

John Fiske, formerly employed in the Publicity Department of the Mutual Film Corporation at its Chicago offices, left the services of the Mutual May 16.

GRiffith CANNOT GET BATTLE SCENES ON FRENCH FIRING LINE, HE DECLARES

Word comes from London, England, that D. W. Griffith has returned from the battle front in France, where he has been studying the possibilities of securing actual battle scenes, convinced that it is impracticable to secure the much desired war views. Only isolated incidents, such as have already appeared in news weeklies and official films, can be taken and conditions were against securing a continuous record of events of any battle.

Mr. Griffith says: “To take motion pictures of the struggle of the enemy’s trenches means having your camera in ‘No Man’s Land’ and the Germans are not sufficiently sportsmanlike to leave you alone undisturbed in your work.

“At the best, it is only possible to film snatches of a battle, and these could not be pieced together to give the public a sufficiently comprehensive idea of what a battle is like. As it is, while the camera has achieved wonders, he must remain satisfied rather than with accessories of the battle than the battle itself.

“To secure fighting pictures with any clear detail it is necessary to have the camera right up, for the smoke caused by the fire of the shells tends to throw a veil over everything, and I am afraid that however magnificently battle preparations are organized no secure place has yet been arranged in ‘No Man’s Land’ for the picture man.”
"ROSE O' PARADISE," FIRST BESSIE BARRISCAL FILM FOR PARALTA, RAPIDLY NEARS COMPLETION

Bessie Barriscale's first Paralta production, "Rose o' Paradise," is rapidly nearing completion at the Clune studios at Hollywood, Cal., which were recently acquired by the Paralta plays, Inc.

Howard Hickman, who was originally cast to play the role of Theodore King in support of Miss Barriscale, has been recast, it is announced, and will appear in the part of Lafe Grandoken, the cobbler. Norman Kaiser has been engaged and is now playing the role of Theodore King under the direction of James W. Young.

Filming Battle Scenes

"A Man's Man" is the title of the J. Warren Kerrigan play in which the popular star will appear independently under the Paralta Plays, Inc. The battle scenes of Mr. Kerrigan's play are being photographed near San Diego under the direction of Oscar Apfel.

As yet, the respective lengths of the two plays have not been determined. It is not Paralta's purpose to cut the films to any given length but will use only enough to tell the stories in complete concise form and no more.

Building Special Stage

To meet the requirements of future productions the Paralta Company is building a special indoor stage, measuring 50x200 feet, together with additional dressing room facilities and a large restaurant.

Rather than undergo the expense of leasing two separate establishments Robert T. Kane, vice president of Paralta Plays obtained an option on the Clune studios, at Hollywood, where the Barriscale and Kerrigan companies are working.

PRODUCING FORCES AT PARALTA STUDIOS IN GROUP

OKLAHOMA DELEGATES

(Continued from page 11)

a greater Oklahoma League, the members voting to pay all the expenses of the president and secretary to the convention. Therefore it has been the custom to have these officers pay their own expenses.

A resolution was passed commending the Oklahoma senators at Washington for their efforts in behalf of the motion picture theaters in having the war tax measure set aside.

NEW ORLEANS SUED FOR $1,000 DAMAGES IN FILM THEATER CASE

Construction Work on New House Started by S. Peritz & Co. Halted After Permit Is Issued

NEW ORLEANS, La.—S. Peritz & Co. began action last week against the city for $1,000 damages and asked an injunction to prevent the city from interfering with the construction of a motion picture theater in Robert street, between St. Charles and Claiborne.

The firm obtained a permit for the erection of the theater May 10 and bought two lots. After the building had begun the council passed an ordinance forbidding the erection of a motion picture house in Robert street. The firm avers the ordinance has not yet been promulgated and its terms do not apply to them. The police, nevertheless, have stopped the work.

WALTER HITCHCOCK, IN NEW REX BEACH FILM, FOUND DEAD IN N. Y.

NEW YORK.—Walter Hitchcock, the motion picture actor, was found dead in his apartment in the Somerset Hotel, Saturday, June 23, from heart failure.

Mr. Hitchcock for a number of years appeared on the stage in support of Nat Goodwin, Otis Skinner, Henry Miller, Grace George and other well known actors. He was married five years ago to Teresa Michelen.

About three years ago Mr. Hitchcock entered the motion picture field and played leads in Fox, Pathé, Lubin, Metro and Triumph film productions. For his work on the screen he received high praise and he was selected to play the part of a master of finance in Rex Beach's film drama, "The Auction Block." This picture was completed only a few days ago.

Attend the Chicago Convention — make the voice of square-dealing heard upon the floor of that assembly.

The Group Includes (Seated in Chairs, Left to Right): H. Sheridan-Bickers, Scenario Writer; David M. Hartford, Casting Director; William Horwitz, Assistant Director; James Young, Director; Robert T. Kane, President; Robert Brunton, Studio Manager; R. H. Paul, Art Director; Tom J. Gerachty, Scenario Writer, and Rex Stovel, Advisory and Consulting Author.
CHICAGO WILL BE SCENE OF ASSOCIATION'S ANNUAL MEETING, SCHEDULED FOR JULY 18

Will Nominate Directors to Represent Branches in Board of Directors to Be Elected at the Convention

At a special meeting of the Executive Committee of the National Association of the Motion Picture Industry in New York this week it was decided to hold the annual meeting of the National Association in the Princess Theater, Chicago, at 11 o'clock, July 18, and the Congress Hotel, Chicago, was designated as the official headquarters of the body.

To Hold Meetings in N. Y.

The various branches of the organization consisting of producers, distributors, supply and equipment companies, and the general division comprising individuals and trade publications, are to hold meetings in New York prior to July 1, for the purpose of nominating the directors to represent their respective branches in the board of directors to be elected at the convention in Chicago.

The following were present: William A. Brady, president; Walter W. Irwin, chairman of executive committee; Arthur A. Friend, Famous Players-Lasky Corporation; P. A. Powers, Universal Film Manufacturing Company; William L. Sherrill, Frohman Amusement Corporation; J. E. Brulatour, Eastman Films. Arthur James, Metro; Louis L. Levine, of Brooklyn, and Louis M. Blumenthal, of Jersey City.

Take in Companies

The following companies and individuals were elected to the membership:

Balboa Amusement Producing Company, represented by H. M. Horkeimer, Metro Pictures Corporation; as a producer member, represented by Joseph W. Enneal; Triangle Distributing Company, represented by Joseph Lynch; Alphag Lithographic Company, represented by George I. Cook; Astra Film Corporation, represented by L. J. Gansier; Louis J. Selznick Enterprises represented by Louis J. Selznick; Otis Lithographic Company, Cleveland, Ohio, represented by W. H. Brewer; Julia Crawford Ivers, Los Angeles; Gardner Hunting, Los Angeles; Charles Bauman, 1476 Broadway; T. O. Elsonhead and Jack Cohn, Universal.

EVA TANGUAY TO STAR IN FILM PRODUCTIONS ON SELZNICK PROGRAM

Noted Vaudeville Artist at Head of Own Company to Start First Play at Once

Eva Tanguay, the eccentric vaudeville artist, will make another attempt at producing motion pictures. This time the noted headliner will appear on the Selznick-Pictures program, at the head of the Eva Tanguay Film Corporation.

The new company was organized by Harry Weber and Louis J. Selznick, June 22, and work will begin at once at the Selznick studio.

Miss Tanguay has been the recipient of numerous offers to go into pictures. Her personality and her vaudeville following should bring value in film attractions.

PARAMOUNT TO ISSUE ITS FIRST FILM SERIAL NEXT FALL, IN 30 PARTS

Will Be Published in Fifteen Episodes, Enacted by Well Known Screen Players

Paramount Pictures Corporation is the latest to enter the serial field. Announcement is made that the concern will issue a serial of thirty parts, in fifteen episodes, next September.

This is the first serial the Paramount company has issued since its inception. The picture will contain a cast of well known stars, and will be replete with thrills, it is stated.

The serial will be issued to exhibitors through a special department, established at each Paramount exchange. A big advertising and publicity campaign will be launched for the promotion of the feature, to create interest in the production, and every aid will be given exhibitors booking the picture.

OUR PLATFORM

"There is but one course to take if the exhibitors' organization is ever to attain its rightful place in the industry: there must be a thorough housecleaning of men and methods and the old parasitical system of making the league a poaching ground for a few selfish individuals must be forever abandoned."

—From HERALD editorial, May 19, 1917.

MARY PICKFORD AND SUPPORT IN SCENES FROM LATEST VEHICLE, "THE LITTLE AMERICAN"

THIS IS THE FIRST FILM IN WHICH THE POPULAR PLAYER EXACTS A ROLE SET ON THE PRESENT WAR FRONT IN FRANCE. THERE ALSO IS A BIG SHIP-SINKING SCENE IN THE PLAY" (Arclraft)
Why Is Circulation?

A Talk to Advertisers

Circulation has been discussed a great deal during the past few years, and the technical side of circulation analysis has been studied from every angle.

How much, how secured and where located are the big questions which are asked of the publisher by the advertiser, with various subdivisions of the inquiries as modified by individual interest.

The biggest question of all is seldom asked. Why is circulation?

The average space-buyer never stops to consider the one vital fact about circulation—that it is the definite result of a definite creation, editorial quality.

Editorial appeal pulls circulation of which that appeal is the index. The higher the appeal and the stronger its character, the better and more desirable the circulation is going to be.

The value of a trade publication lies in the character of its circulation appeal.

If it has built up a distribution based on specific editorial character, the advertiser who goes into a publication of this kind knows in advance whether the interest is live or passive.

The advertiser who puts quantity first, and who reads circulation statements so closely that he has no time to study the publications themselves, has got away entirely from the fundamental fact back of all circulation, he has forgot to ask himself, "Why?"

A page by page analysis of the "Exhibitors Herald" proves that it has a vital and commanding readers' appeal.
MACK SENNERT OFFICIALLY QUITS TRIANGLE; HART SAYS HE WILL SEVER CONNECTIONS

Western Character Star Will Follow Ince, According to Contract, Is Word; Will Use Fairbanks' Angle; Concern Threatens Legal Battle

Mack Sennett, the producer of hundreds of Keystone comedies published through Triangle, has severed his connection with the Triangle Film Corporation. Papers effecting his release were signed Friday, June 22, and it is thought Mr. Sennett contemplates joining one of the other large companies immediately. The Triangle company will retain the Keystone trade mark, and H. O. Davis, general manager of the corporation, will hereafter handle the Keystone comedies, it is stated.

Hart to Quit Triangle

The releasing of Mr. Sennett was but one of the important developments in Triangle's affairs during the week. It is now rumored that William S. Hart, the noted delineator of western roles, has also served notice on the concern that he will no longer appear in Triangle productions.

H. O. Davis of Triangle asserts, however, that Mr. Hart cannot break his contract with his organization, notwithstanding Mr. Ince's retirement as supervising director. The Triangle company will, it is said, institute legal proceedings should Mr. Hart attempt to produce pictures for other than the Triangle program.

Mr. Hart informed the Triangle heads Wednesday, June 20, that he intended to break with them, following the signing of the papers which released Thomas H. Ince. He states that there are several clauses in his contract, which he signed two months ago, indicating that as soon as Mr. Ince left Culver City as supervising director, he could terminate his contract. Mr. Hart has recently directed his own pictures under the supervision of Thomas H. Ince.

Seen as Fairbanks Parallel

William S. Hart contends that his contract is similar to that of Douglas Fairbanks, who left Triangle to produce for himself, after D. W. Griffith left the organization.

FRANK HALL USES IMPRESSIVE STAGE SET, EXACT COPY OF FILM SCENE, FOR "BAR SINISTER"

Plunged Audiences Into Drama's Atmosphere Before First Scene of Play Is Flashed on Screen; Used in New York and Pittsburgh Theaters

Elaborate stage sets are gradually making their appearance in connection with the showing of special pictures and opera theaters an excellent opportunity to give their patrons something new from time to time in the line of pleasing decoration as a change for the eye. Frank Hall took advantage of scenic effects when he presented "The Bar Sinister" at the Broadway Theater, New York, and also during its run at the Pitt Theater, Pittsburgh. He plunged his audiences into the atmosphere of the drama even before the first scene of the picture was thrown on the screen.

"The Bar Sinister" stage set is an exact copy of scenes from the picture. A large Southern home is in the foreground with a cabin down stage left, up stage right is the turpentine "still" which plays an important part in the story. Colored singers occupy about five minutes between the finishing of the overture and the starting of the picture, and as the strains of "My Old Kentucky Home" die out, the main title is thrown upon the front of the house. The two center pillars of the house are then drawn up into the flies and the screen lowered until it centers in the handsome frame formed by the other two pillars, the porch and the roof of the mansion.

SPECIAL FEATURE STAGE SET FOR "THE BAR SINISTER"

On the other hand, H. O. Davis states a clause in Mr. Hart's contract merely says: "As long as he is supervising director," which clause was inserted to prevent a possibility of one with less ability than Thomas H. Ince directing Hart.

There apparently will be another legal battle as soon as the portrayer of western characters attempts to produce his own pictures, which it is stated he intends to do. Both Ince and Hart have been negotiating with one of the other large producers, it is said, but neither has signed as yet.

It is not known what Mr. Sennett will do, but it is more than likely he will also sign with one of the big producing concerns this week.
**“THE LOST EXPRESS,” WITH HELEN HOLMES, NEW SIGNAL, IS IN PRODUCTION**

**J. P. McGowan Has First Episode of New Photonovel Well Under Way; Will Contain Fifteen Parts with Well-Known Cast**

The Helen Holmes Company is well along with its production of the first episode of its new Signal-Mutual serial, “The Lost Express.”

The production is to be made in fifteen two-reel episodes, making it the same length as the three serials already put out by the same company featuring Helen Holmes. Production is going forward under the direction of J. P. McGowan with practically the same cast as that of “The Railroad Raiders” appearing in support of Miss Holmes. Leo D. Maloney, Thomas G. Lingham, William Brunton, Will Chapman, W. A. Behrens and Andrew Waldron remain of those who played important roles in the last chapter play.

**F. B. Bennett Is Author**

The story from which the films are being made was written by Frederick Balfour Bennett, one of the best-known magazine and newspaper contributors of this country.

Mr. Bennett is a graduate of the University of Christianity, in which city he resided for a number of years. It was there that he met and became the protege of two of Norway’s greatest men of recent years, Ibsen and Grieg. With his combined knowledge of science, travel and the drama stirred into the detailed plot of the present Signal serial, it is predicted that this will be the most unusual serial the company has thus far attempted.

**Has Railroad Background**

The photonovel has a railroad background, as has been true of all Signal productions, but there is also introduced a touch of mystery which promises to hold the interest of the spectator from the first reel through to the solution in the last half of the fifteenth installment.

The production will be published in fifteen two-reel chapters through the Mutual exchanges. Thus far, however, no date has been set for the appearance of the first of them.

**CHICAGO ART DRAMAS SUFFERS $1,800 LOSS IN FILMS FROM FIRE**

A fire caused by the ignition of a film in the inspection room of the Art Dramas Service Exchange, on the sixth floor of the College Building, Wabash Avenue and Adams Street, Chicago, destroyed films valued at $1,800.

The fire which occurred Friday, June 22, was caused by friction, which ignited a film while one of the inspectors was rewinding it. Nobody was injured by the blaze which was confined to the inspection room. Besides three Art Dramas films, several other features were destroyed.

**“LOVE THAT LIVES” IS PAULINE FREDERICK VEHICLE FOR JULY 9**

**Star Has Novel Role of Scrubwoman Who Becomes Bird of Paradise to Educate Son**

“*The Love That Lives,*” a drama by Scudder Middleton, has been completed by the Famous Players studio with Pauline Frederick in the stellar role, and will be published by Paramount on July 9. The picture, which shows Pauline Frederick in the novel role of a scrubwoman was produced under the direction of Robert G. Vibiana.

In the opening scenes Miss Frederick is nothing more or less than a scrubwoman working in an office building as a common drudge. Later she becomes a bird of paradise in order to give her son an education, and then reverts to the pail and mop in her later years when she is broken down in health and in spirit, and is a white haired old woman struggling to keep body and soul together.
CHICAGO PREMIRE OF “GARDEN OF ALLAH”
AT COLONIAL THEATER SET FOR JULY 22

Selig Film, Considered One of Greatest Artistic Successes, Will Be Presented by Allen Film Corporation on Elaborate Scale

“The Garden of Allah,” considered by many authorities as one of the greatest of motion picture productions, will have its Chicago premiere for two weeks beginning July 22, in the Colonial theater, Chicago. The Edmund M. Allen Film Corporation will present Robert Hichens’ love romance on an elaborate scale.

Not only has the Edmund M. Allen Corporation announced the Chicago premiere of “The Garden of Allah,” but the officers have also announced the acquisition of new territorial rights. This Company, one of the latest concerns in the motion picture field, started with the purchase of Michigan and Illinois rights for “The Garden of Allah.” However, a deal was recently completed with William N. Selig by which the Allen Company acquires rights to “The Garden of Allah” for the states of Michigan, Illinois, Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas.

Elaborate Chicago Premiere

The Company announces that no expense will be spared in making the Chicago premiere of “The Garden of Allah” the very last word in motion picture presentation. Elaborate billing, newspaper advertising and theater decorations will be included in the plans now nearing completion.

“THE RANGE BOSS” WITH JACK GARDNER AND WASHBURN’S “GOLDEN IDIOT” NEXT ESSANAY FILMS

Second Western Feature Produced on Arizona Plains is Scheduled for July 16, Followed by “Idiot” Play July 23

Two big features are to be issued by Essanay within the next week. “The Range Boss,” the first, is scheduled for July 16. This will be followed by “The Golden Idiot,” July 23. Both films are to be handled by K-E-S-E.

Trade showings of “The Range Boss” now are being held at all branch offices of the publishing organization. This is the second of Essanay’s series of westerns.

The story is based on a cowboy romance, and is replete with fast action, it is announced. The picture was produced on the plains of Arizona and its settings are typical of that picturesque country. Ruth King and Carl Stockdale are the principal

leads of Jack Gardner’s supporting company. W. S. Van Dyke directed. “The Golden Idiot” is Bryant Washburn’s next feature. It is comedy-drama of the type which made Mr. Washburn so popular in his Skinner pictures. The star is shown as a beloved vagabond, who takes a 1,000 to 1 chance on a fortune left by his eccentric uncle, and wins out. The picture introduces a three-legged dog for some decidedly novel action. It was produced by Arthur Berthelet.

Each picture has a screen time of sixty-five minutes.

MILDRED HARRIS WILL STAR IN “THE WHIM.” FIRST LOIS WEBER FILM

Former Fine Arts Player Will Be Given Greatest Role of Career, Is Word

Mildred Harris has been signed by the Lois Weber Productions and will play the leading feminine role in the new company’s first production, “The Whim.”

THE RANGE BOSS

Miss Harris has played leads in Fine Arts pictures, appearing opposite Sir Herbert Tree and Robert Harrow. Recently, with the New York Motion Picture Company, Miss Harris played leading roles with William Desmond and William S. Hart.

In the role of Linnie, in Lois Weber’s production, Miss Harris should have the greatest role of her career, it is said.

BALLIN WILL DIRECT ART WORK OF SECOND MADGE KENNEDY FILM

Hugo Ballin will have charge of the art direction of Madge Kennedy’s second Goldwyn picture. Ballin believes he has in the young Goldwyn star one who is determined to be come America’s foremost screen comedienne.

PAT O’MALLEY HAS A JUVENILE ROLE IN PAULINE FREDERICK PLAY

Pat O’Malley, who recently joined the Famous Players, will be seen in a juvenile role in support of Pauline Frederick in her next production entitled “The Love That Lives,” which will be published on the Paramount program July 9.
STORY OF BEATING ILLINOIS STATE CENSOR BILL

Motion picture censorship by the state of Illinois was beaten in the closing fifteen minutes of the Fiftieth general assembly at Springfield Sunday morning, June 17, after a sensational fight lasting throughout the previous week, in which various diverse interests were involved, but in which a capable lobby, in which the Mutual Film Corporation was well represented, held the final trump cards.

The censorship bill, introduced by Representative Guy Gurnsey at the behest of the Chicago Political Equality League, represented in the fight before senate and house committees by Mrs. Guy Blanchard and a strong lobby, was passed in the house by a vote of 57 to 48. This was really the beginning of the hard struggle on the part of the film men and Arthur James Pegler, the Mutual representative, who were eventually successful.

The contest for effective representation on the floors of both houses continued throughout Saturday night, June 16, and the final announcement of Speaker Dave Shanahan that the bill had died in the joint conference committee was not made until 7:45 Sunday morning, when a disheveled band of legislators stood up in the house waiting for the final gavel.

Story of Political Intrigue

The story of what happened and how it happened has not been told in the daily press. It is a fascinating story of political intrigue skillfully diverted by the motion picture interests to forestall one of the most vicious measures ever proposed.

The Gurnsey bill as originally passed provided for the establishment of a state censorship board with one head censor as court of last resort, and such sub-censors as he might see fit to appoint, whose business it would be to censor all motion pictures for publication in Illinois.

This did not suit the book of the Funkhouser contingent, representing the Chicago Board of Censors, of which Major M. L. C. Funkhouser is the head. Senator Samuel A. Etleson, Chicago's corporation counsel, was on the job to fight for the Funkhouser regime, and he and his friends rallied to the support of the Chicago administration in both houses. But the question was not to beat the bill which had already passed the house.

Amendments Death Strokes

On the principle that there are more ways of skinning a cat than beginning at the nose, Senators Etleson and Barbour and others had it referred to a subcommittee, where they attacked it from the rear by tacking on a list of amendments.

The amendments were adopted by the committee and later by the senate after a fight on the floor in which Senator Walter Manny of Mt. Sterling made a vigorous speech against all forms of censorship, and found support as well as opposition.

What these amendments meant to the motion picture producer and exhibitor it is easy to realize. To be sure, the Chicago censorship men had gained their objective, which was to save the job of Major Funkhouser, but the result, had the amended bill been adopted, would have been to compel the payment of an additional censorship fee on every film exhibited to scores of censorship boards throughout the state. The terms of the amended bill were prohibitive.

GENERAL ISSUES NEW "SPARKLE" COMEDY FILMS

Still adding to its product, General Film now is issuing the new "Sparkle Comedies."

"The Sparkle Comedies" are one-reelers. The comedies are from the studios of the Jaxon Film Company. These films are to be had in groups of six, and the first group includes "Where Is My Nightie?" "Fresh Air." "The Spy," "The Trunk Route," "The Water Cure" and "Night of Enchantment."

E. Lanning Masters, who has had charge of advertising and publicity for Greater Vitagraph V-L-S-E, is out.

ART DRAMAS RECEIVES
14,000 TRADE MARKS;
ELIMINATE ALL BUT 10

Remaining Designs in Contest May
Be Submitted to Trade Paper
Readers to Pick Best

Although more than two weeks have elapsed since the closing of Art Dramas Trade Mark Contest, in which fourteen thousand answers were received, no final decision has yet been arrived at by the committee of judges.

This committee has succeeded in eliminating all but ten of the designs submitted, and these now are in the hands of the board of directors, so it is improbable that the decision will be delayed longer.

There were at least a hundred of the designs which were so good as to be almost equal in merit, and much discussion was held before eliminating any one of them. The others were as a rule quite worthless, and while it was only a slight task to select the best hundred, it has taken two weeks to eliminate ninety of these.

The ten remaining designs are all original, simple and distinctive, and any one of them would make an acceptable trade mark. In case the judges are unable to arrive at the decision within the week, the ten may be submitted to the readers of the trade papers, who will be asked to vote on the matter.

ATTEND THE CHICAGO CONVENTION
—make the voice of square-dealing heard upon the floor of that assembly.

START A BLUEBIRD DAY IN YOUR HOUSE

20 E X H I B I T O R S H E R A L D
BIGGEST AND BEST MARKET IN HISTORY OF FILM INDUSTRY SEEN BY FRANK HALL

Shares Belief of Many Financial Experts Country Is Entering Era of Unprecedented Prosperity; Condition Reflected in State Rights Trade

That the state rights market is reflecting the beginning of a tremendous business boom is the opinion of Frank Hall, who is closing contracts with buyers of territorial rights for the special Edgar Lewis production, "The Bar Sinister," and the A. H. Jacobs Photoplays, Inc., Jane Grey feature "Her Fighting Chance."

"When the country decided upon conscription" said Mr. Hall in talking over conditions of the market, "a sudden check was noticed in the closing of contracts for territory. A spirit of indecision seemed to be prevalent for a short time, but it was really remarkable how quickly business settled back into its usual channels and buyers became even more active than before the slump.

Sees Big Business

Judging from the live interest now being shown in the disposition of territory for "The Bar Sinister" and "Her Fighting Chance," the independent exchanges of the country are equipped to take care of a large number of new state rights pictures and are preparing for a strenuous midsummer drive for business. While pictures with a special advertising angle seem to appeal to buyers most strongly, producers making all high class features should have little trouble selling them at a fair profit.

"I share the belief of many of our leading financial experts that this country is entering upon an era of unprecedented prosperity and since the show business is one of the first to profit by good times, it is natural that motion picture men should be preparing for a rich harvest about to be reaped.

"With everybody working and a great amount of money in circulation it is a foregone conclusion that the capacity of our theaters will be inadequate to hold the crowds seeking relaxation and amusement. Exchanges will quickly profit by the prosperity of the theaters and the large demand for good pictures will keep the state rights buyers continually on the alert for new ones.

"With this condition in mind, many successful exchange men are preparing for a marked increase in business and are therefore showing an interest in state rights offerings which is exceptional for this season of the year."

SENSEIN FILM FOR 1918, IN SCENARIO, IS DONE BY NELL SHIPMAN

Author-Player Returns to U. S. from West Indies with Big Story Material for Forthcoming Film

Nell Shipman, author and star of a score of screen dramas, has just returned from the West Indies where she has been preparing the manuscript of what will be one of the biggest screen sensations of 1918, it is said.

She is now sojourning in California, but expects to return to New York very shortly to personally direct and supervise her story. It is safe to say that no other woman in the industry has achieved the marked success in such widely divergent fields that she has.

JANE GREY, THE STAR IN "HER FIGHTING CHANCE"

MISS NELL SHIPMAN
(Williamson Brothers)

Following her successful work with Greater Vitagraph, Fox and Lasky productions, she received many offers to continue her work before the camera, but the lure of writing drew her to the West Indies which proved to be a most fertile field for material for book, stage and screen.

Activities do not start upon her big picture until September, when she sails once more for the West Indies.

MUTUAL ISSUES PRESS SHEETS WITH AIDS FOR LATEST FEATURE FILMS

Two unusually attractive press sheets have just been issued by the Mutual Film Corporation advertising Mary Miles Minter, in "Periwinkle," and Jackie Saunders in "A Bit of Kindling." These sheets contain lists of advertising accessories, music cues and catch-line ads, as well as valuable program suggestions.
JUNE ELVIDGE MADE WORLD STAR OF FIRST RANK
BY BRADY; LEW FIELDS NOW WORKS ON NEW FILM

Director-General Is Retitling Four Productions Completed and Ready for Publication on Program; Play's Name Seen as Big Factor

June Elvidge, who has been appearing in World-Pictures Brady-made now advances to the front rank of fixed stars in this organization. A new contract between the World Corporation and Miss Elvidge to this effect, covering a term of years, was executed last Tuesday.

The rise of Miss Elvidge as a favorite of the screen has been extremely rapid and steady. It is only a few months since she was a comparatively unknown actress on the Winter Garden stage, where she occupied the position of understudy for Jose Collins, and played her part "on the road."

Lew Fields Again at Work

Another item of interest from the World-Pictures studios is that Lew Fields again is working under the Brady direction, this time in a photoplay the identity of which is not to be disclosed just now. The great success of "The Man Who Stood Still," produced by World, is the working cause for this renewal of relations.

It was in this comedy that Mr. Fields was enabled to demonstrate that he possessed other qualities as an actor than those of a farceur pure and simple, for his characterization of the soft-hearted old jeweler gained for him the appellation, "the David Warfield of the screen." It was Brady foresight that influenced the selection of Fields for the big part in "The Man Who Stood Still" and for this reason the actor is very happy indeed to be back again in the World's fold.

Brady Retitling Films

Just at present Mr. Brady is again demonstrating his firm belief in the proposition that a photoplay well named has more than half won the battle of popularity.

This demonstration has taken the form of changing the titles of four of the completed Brady-mades awaiting publication.

The picture drama formerly called "Partnership" has had its title shifted to "The Iron Ring." Arthur Ashley, Gerda Holmes and Edward Langford are the featured players. The play originally named "The Waster," starring Carlyle Blackwell and June Elvidge, with Muriel Ostriche a prominent member of the company, is now titled "Youth."

"Dandy Dick," directed in person by Mr. Brady, will reach the public under the final name "The Marriage Market," with a cast composed of Carlyle Blackwell, June Elvidge, Arthur Ashley and other World-Pictures actors and actresses. Ethel Clayton's picture play produced under the working title, "Chasms," now is known as "Souls Adrift," and the leading male part is played by Milton Sills.

SELIG FEATURE FILM FROM TERHUNE NOVEL SOON WILL BE READY

George Fawcett, Star in Stage Play of "Caleb Conover, Railroader," Has Lead in Screen Version

William N. Selig announces that the feature film taken from Alfred Payson Terhune's novel, "Caleb Conover, Railroader," soon will be ready for presentation. Colin Campbell directed the production and Gilson Willets wrote the film version of the story. George Fawcett, who starred in the play "Caleb Conover," is the star, and others in the cast are: Thomas Santschi, Fritz Brunette, Frank Elliott, William Robert Daly and Goldie Coldwell.

The Selig Company claims that the interior sets for this picture are among the most magnificent seen on the screen the past year. In some of the scenes hundreds of persons are utilized. The scenes of the political convention are said to be exciting and elaborate.

William Robert Daly delineates the character of Billy Shevlin, trusted lieutenant to the "Boss."

H. A. SPANUTH IN N. Y. TO ENGAGE STAFF FOR COMMONWEALTH FILM

H. A. Spanuth, president of the Commonwealth Pictures Corporation of Chicago, left for New York, June 26, where he will engage a director, technical man and camera man. It is also his purpose to fill in part of his cast for the first Commonwealth picture, featuring Elsie Mackay, which will be produced in Chicago.
George Loane Tucker presents

"I BELIEVE"

George Loane Tucker photodrama; eight parts

As a whole: Impressive
Story: Praiseworthy
Cast: Meritorious
Settings: Suitable
Photography: Fine

To George Loane Tucker, author and director of "I Believe," a wreath of laurels should be presented. The story deals with a gigantic subject—that of God and His subjects. Mr. Tucker tears holes with a vengeance into the theories of such unbelievers as Nietzsche and Haeckel and surely proves to scoffers that they cannot exist without the soul which only God can create. Mr. Tucker further proves his capabilities in handling this weighty subject by adding a lot of comedy touches. His fights, accident scenes, and his characterizations, all are more than commendable.

Franklynn Farnum in

"THE CAR OF CHANCE"

Bluebird comedy; five parts; published July 9

As a whole: Entertaining
Story: Amusing
Star: Pleading
Support: Good
Settings: Typical
Photography: Clear

Of that cheerfulness that has become so appealing and delightful to spectators is "The Car of Chance," with which exhibitors should find it a very easy matter to fill their houses.

The story is of the same entertaining type that has been found in previous Farnum productions. The subtitles are clever and amusing, and as a whole the film has been handled in a manner which will soon prove entertaining to any class of audiences.

Supporting Mr. Farnum are Brownie Vernon, Helen Wright, Molly Malone, Mark Fenton, H. J. Bennett, Walter Belasco and Harry De More. The story is by Waldemar Young, William Worthington directed.

The story: John Baird has provided in his will that unless his son Arnold settles down and takes life seriously he shall receive nothing but a touring car and $500, which money shall be used for nothing but gasoline and repairs for the car. Arnold loves Ruth Bennett, the daughter of the president of the traction company, but because of his lack of wealth Bennett will not allow Arnold to call on Ruth.

The street car men strike because Bennett will not increase their salary. As revenge Arnold forms a company providing machines for taking the people to and fro. He makes gains of wealth, while the car company makes nothing. Finally Bennett is willing to compromise and consents to the marriage of Ruth and Arnold.
**EXHIBITORS HERALD**

Valeska Suratt in

"THE SLAVE"

Fox drama; five parts; published June 3

As a whole: A poor feature
Star: Disjointed
Support: Poses in hats and costumes
Settings: Fine
Photography: Good

How to live sinless yet happy on $8 per week, is Valeska Suratt's great problem in "The Slave," her latest Fox vehicle. The picture might also be called "The Shopgirl's Dream," as this old, slipshod manner of telling the story is used. Valeska wears many hats and striking costumes, striped ones and spotted, white ones and black, and always a bunch of pure white lilies repose in her corsage. The picture is so jumpy and disconnected it was hard for the audience at the Boston Theater, Chicago, to fathom the plot and many walked away before the film ended. It was directed and written by William Nigh. Good photography abounds, but it is not a story for children.

The story: Caroline (Valeska Suratt) works in a hairdressing parlor. A wealthy citizen, known as Moneybags, falls in love with her, takes her home in his auto and proposes on the curb. Caroline falls asleep and has a most remarkable dream, a regular nightmare in fact, of marrying the man who proves to be very penurious and locks her up in his mansion. He dies finally and Valeska starts out to have a good time on his money. She sees the folly of her ways, however. She wakes up from her dream, turns down the wealthy man's offer of marriage and decides to wait "eight or nine years" for the return of her poor but honest young man from the west.

Antonio Moreno, Belle Bruce in

"A SON OF THE HILLS"

Vitagraph Blue Ribbon drama; five parts; published June 25

As a whole: tiresome
Story: Commonplace
Star: Fair
Cast: Fair
Settings: Suitable
Photography: Poor

"A Son of the Hills" is a story adapted by Joseph F. Poland from the novel of Harriet T. Comstock. It was directed by Harry Davenport. It is a rural drama with a hackneyed theme, poorly directed and only fairly well acted. Many noble sentiments are palely indicated, but the story proves nothing, offers no lesson, and hardly merits the attempt to entertain. There are too many loose ends to the plot. The cast surrounding Mr. Moreno and Miss Bruce is made up largely of people not suited to the roles in which they are cast.

The story: Sandy Morley runs away from his home in the south, to acquire an education, leaving behind his irate stepmother and his sweetheart, Cynthia Starr. He meets John Markham, a wealthy northerner, in search of a factory site, and goes to work in Markham's factory in the north. The boy works for a year and is sent to college, graduating with honors. He is dispatched south to superintend the building of a modern factory in his home town. In the meantime Cynthia has turned to Lansing Hartford, and while out for a drive, they are caught in a storm and stay all night in a cabin. Fearing the offer of marriage which Lansing convinces her will follow, she consents to marry him. When Sandy learns of their marriage he compels Lansing to promise not to exercise his right as a husband until Cynthia agrees. The sudden appearance of another woman whom Lansing had met during his college days, with a baby, disillusioned Cynthia and she marries Sandy after securing a divorce from her husband.

Bryant Washburn in

"THE MAN WHO WAS AFRAID"

Essanay-K-E-S-E drama; five parts; published July 2

As a whole: Good feature
Story: Interesting
Star: Splendid
Support: Fine
Settings: Well selected
Photography: Clear

Although there have been many war subjects on the market, "The Man Who Was Afraid" presents a war story from a different angle—one that should please theater patrons.

The story is adapted from one published in the Saturday Evening Post by Mary Brecht Pulver. The direction is by Fred Wright, who has handled the various situations splendidly. The story of the film follows that of the Post tale very closely and Miss Pulver's story, visualized, makes an entertaining feature.

A SITUATION IN "THE MAN WHO WAS AFRAID," FEATURING BRYANT WASHBURN (Essanay-K-E-S-E)

Bryant Washburn's pantomime brilliance is given a wide range and his handling of the role of weakening and slacker who becomes a strong, brave man, is done with finesse. A new lead in the person of Margaret Watts gives Mr. Washburn capable support. Ernest Maupain as a National Guard Colonel is splendid. And Frankie Raymond as the mother who has taught her son to fear war is well cast.

The story: Mrs. Clune has made of her son a weakling by instilling into his mind fear of war. This action has caused Benton to become a slacker and through this he loses the love of Elsie Revere. Tortured by the jeers of the other soldiers, Benton rushes from his mother and joins the troops on their way to the Mexican border. With the enemy advancing on every side, Clune's regiment is about to be driven back. Help must be secured and the only means is for someone to ride around the enemy's lines to another camp. Clune braves the danger and comes out victorious. The enemy is annihilated and Clune becomes the hero of the hour. Through his bravery he again wins the love of Elsie.

Marinette, Mich.—Manager Thorsen of the Cozy Theater here prevented a panic in his theater recently when a fire broke out beneath the building, by asking the audience to pass out quietly and orderly. Nobody in the audience knew of the fire until Manager Thoresen stopped the show and dismissed the crowd.

Buhl, Idaho.—Work has been started on a new motion picture theater here.
Ethel Barrymore in
"THE GREATEST POWER"

Metro drama: five parts; published June 18

As a whole... Average        Pad

Story... Adequate            Poor

Star... Excellent

Support... Good

Settings... In keeping

Photography... Clear

A slender story, prefaced with pictures and remarks by John Ruskin, and containing considerable padding is "The Greatest Power." The well known stage star plays but a small part in this romance of a laboratory; William Davison, Harry Northrup and Frank Courier putting most of the action into the piece. It deals with the discovery of a wonderful explosive which a young man desires to publish to all nations, and a gang of well-dressed crooks who plan to steal the formula. It is an old plot, bolstered up with pictures of Becky Sharp and the stars and stripes. In fact, it is a very ordinary feature, depending upon the star's name alone to draw.

The story: Miriam Monroe dabbles in chemistry to discover a cure for cancer. Simultaneously, John Conrad discovers a high explosive, but lacks funds to further his investigations. They are introduced and Miriam gives up the cancer cure to help John. Miriam's father, who is interested in a large factory, and his board of directors back John. They make a test of the explosive by blowing up a village. Miriam wants to give the secret to the United States, but John refuses. Spies attempt to steal the formula, and John becoming incensed, grants Miriam's request to turn it over to the government which assures the latter of complete victory over the enemy.

Olive Thomas in
"MADCAP MADGE"

Kay Bee-Triangle comedy-drama: five parts; published June 24

As a whole... Clean and humorous

Story... Excellent

Star... Clever

Support... Very good

Settings... Beautiful

Photography... Clear

Olive Thomas' winsome smile won the hearts of Covent Garden (Chicago) audiences, where "Madcap Madge" was shown Sunday, June 24. Not in a long time has a more delightful little farce-comedy been shown on the screen. The vivacious ex-Ziegfeld "Follies" star captivated everybody and the slight story moved along swiftly and joyfully and literally convulsed the audience.

AN AMUSING SCENE FROM "MADCAP MADGE," FEATURING OLIVE THOMAS (Kay Bee-Triangle)

Director Raymond B. West has skilfully handled the excellent company surrounding Miss Thomas, and the many beautiful scenes representing Palm Beach appeal to the eye throughout.

The story: Mrs. Flower is anxious to have her daughter Julia marry a man of wealth and prominence. They go to Palm Beach and commence a diligent search for an Englishman traveling incognito. In the meantime Julia's younger sister, Madge, is expelled from boarding school for several capers, and she goes to Palm Beach, where she is kept in short dresses and very much in the background. How she meets a young man who eventually saves her father from ruin, and how Julia marries another stalwart young American, after ignoring the real Earl of Lardsdale, whom she has set out to capture, make a highly interesting and pleasing story.

SELIG-WORLD LIBRARY

Number 7 of the Selig-World Library is an interesting offering. The incidents have been assembled with a view to entertaining as well as educational values.

Topics handled in an interesting manner are the shops of Siam, showing the manufacture of shoes, parasols and lanterns; also the British convict ship Success, which played an important part in the war of 1812, is shown. The various forms of torture used to inflict punishment on prisoners are all shown. Tigers and the like, as well as a fight between a tiger and a hyena and a tiger and a wild boar brings this interesting reel to an end.

Grand Junction, Colo.—A deal has been closed here whereby George L. Walker, of the Lyceum Theater, acquires the lease to the Palisade motion picture theater.
“THE GARDEN OF ALLIE”
Follies of the Week-Titan Picture Corporation travesties

Through the Titan Pictures Corporation the American Relief Fund will raise money to purchase tobacco and necessities for the boys at the front. One reel travesties are being produced by the Follies of the Week company under the direction of Rex Weber.

The travesties have been handled in a humorous strain. They are exceedingly clean and should make a fitting addition to any program.

There are many points to these pictures that can be advertised by exhibitors which should tend to interest spectators. The players appearing in these films are all prominent members of speaking stage productions. Earnest Truex, Julia Mills, Charles Grapewinn, Charlotte, the noted skater, and Raynmund Hitchcock are among some of the stars.

Rex Weber is devising the stories as well as directing the pictures. His success can be seen in the first two productions, “The Garden of Allie” featuring Mr. and Mrs. Truex and their two children, and the “Hawaiidiot,” featuring Charles Grapewinn and Gretchen Sherman.

“The Garden of Allie” is a humorous story of how Allie Smithers decides to raise vegetables to overcome the H. C. of L. The only thing he succeeds in raising is one lone bush which he immediately surrounds with a fence and tenderly nurses. His efforts at gardening being unsuccessful, he lays in a store of canned vegetables.

“Hawaiidiot” tells of a man who has the Hawaii craze. His actions, entertainments and foods are all Hawaiian flavored. His wife decides to give him all the Hawaiian atmosphere he can stand, and so has palm trees brought into her home and the floor strewn with sand. She garbs herself in the costume of a Hawaiian maiden and takes ukulele lessons as well as lessons in Hawaiian dancing. The atmosphere proves too much for the “Hawaiidiot” and he decides that America is good enough for him.

This last mentioned production is really better than the first and can stand on its merits. And when one considers that the Truex travesty was made in four and one-half hours, its merits will stand out even better.

Mary McAlister in
“THE EVEN ROAD”
Essanay - K-E-S-E drama; two parts; published July 25

As a whole Up to standard
Story Appealing
Star Fine
Support Sufficient
Settings Appropriate
Photography Good

“The Uneven Road” is equally on a par with other productions of the interesting “Dq Children Count” series. Mary McAlister, in a brilliant manner, displays her versatility as a child star and her work registers splendidly.

Ernest Maupin, John Cossar and Jane Thomas support Miss McAlister.

The story: Agnes Carlson, because she allows curiosity to govern her life, gets into all sorts of trouble. One day in her ramblings, she ignites some chemical and the explosion blinds her. An operation is the only thing which will save her. Her father, who has gambled away all his money, is driven from the home by the mother. When the mother realizes the awfulness of her child’s blindness, she is about to sell herself to Carlson’s former employer, when Carlson returns with enough money to pay for the child’s operation.

William Russell in
“THE MASKED HEART”
American-Mutual drama; five parts; published July 2

As a whole Good
Story Interesting
Star Fine
Support Ample
Settings In keeping
Photography Satisfying

“The Masked Heart” is an interesting feature with a well handled story and should appeal to all audiences. The work of William Russell is especially good. So with a production good as a whole, well directed and a strong star, exhibitors should find this a valuable box office feature.

ONE OF BIG SCENES IN “THE MASKED HEART,” WILLIAM RUSSELL’S LATEST VEHICLE (American-Mutual)

A new vampire in the person of Kathleen Kirkham makes her debut in this Russell production, and she apparently has all the qualifications of a real vampire. She, no doubt, will win the hatred of audiences. Francesca Billington offers Mr. Russell her usual good support. William Conklin and Ashton Dearholt do justice to their roles. Edward Sloman is responsible for the excellent direction.

The story: Philip Greycourt, a bored society man, meets Helene Villiers, the wife of John Villiers, and becomes infatuated with her. At the Villiers country home, Philip visits Mrs. Villiers in her sitting room, and her husband, returning unexpectedly, and seeing their shadows on the window shade, rushes up to the room.

Philip flees into another room with Catherine, the stepdaughter of Helene. When Villiers finds Philip in Catherine’s room he forces him to marry Catherine. Catherine, who has come to love Philip, is delighted and after the marriage is very happy. Before long Philip finds himself forgetting Helene and loving his wife.

John Villiers dies suddenly and Helene comes to visit the Greycourts to awaken the flame of Philip’s infatuation. When she finds that she is not successful, she tells Catherine that Philip merely married her to save her, Helene. Catherine, not wishing to stand between Philip and happiness, leaves. However, Philip follows and they are happily reconciled.

Benuidji, Minn.—The Rex Theater, which has been operated by E. M. Ney, has been sold to A. G. Harrill of Moline, Ill., who has taken possession. Mr. Harrill has had seven years’ experience in the motion picture business.
Billy West in "Cupid's Rival"

Lively

The story: Billy is the janitor of a studio apartment. He is ordered by Hyfligher, a rich artist in the building, to bring his breakfast to him. Residing in an adjoining studio is Daub, a poor artist. Daub paints the picture of a bouff for the landlord in lieu of the rent. Daub sees his sweetheart Ethel entering the studio of Hyfligher. He is afraid she may find the room in the apartment and assume he is the head of the rich artist. Daub seizes a painting of Ethel and smashes Hyfligher on the head with it. Hyfligher is distracted, for the day of the exhibition of the painting is near. Meanwhile, Mike, the elevator boy, is having a mouse running through the building and the chase leads him into Daub's studio, where the mouse runs up the side of the elevator car. Mike has a club with which he attempts to hit the mouse, but he misses and hits the portrait, tearing it. He is horrified at what he has done.

Daub enters and is heart-broken. Mike scours the idea of dressing up as the landlord and taking his place in the frame. At the exhibition the people are delighted with the paintings and think that they are real. Billy ends up in the subject of much mystery when it is discovered that his enemies, Mike's sitting in the frame, is dressed himself in a suit and hen the chase begins. The guests finally catch Billy and note out to him a just punishment.

Mysterious Miss Terry," starring

BILLY BURKE

is first film for Paramount's new "Star Series"

"The Mysterious Miss Terry," an adaptation of Gelett Burgess' story, starring Billy Burke, has been completed at the Famous Players studio under the direction of J. Searle Dawley and is to be the first of Billie Burke's productions to be issued by Paramount under the new "Star Series" of selective films.

As the title indicates, "The Mysterious Miss Terry" is an adventure story dealing with the experiences of a young society girl who is bored with the circumstances that have surrounded her all her life and decides to take matters into her own hands by dropping out of society and living in a boarding house. She is known merely as Miss Terry and is the subject of much mystery to the other boarders because of her gentle insistance upon keeping her personal affairs to herself despite her keen interest in their fortunes.

One of the first incidents which occurs in the story is the robbing of a deserted city home by this girl of mystery. Her delightful personality arouses the keen interest of three young bachelors at the boarding house whose rivalry for her affection is another source of interest in the story.

When Miss Terry becomes a clerk in a hardware store and is again involved in the robbery of the store, the mystery concerning her identity becomes unfathomable. The cast which has been assembled in support of Miss Burke includes Thomas Meighan, Walter Hiers, Gerald O. Smith, George A. Wright and Bessie Lear.

Carlyle Blackwell and June Elvidge in

"THE PRICE OF PRIDE"

World drama; five parts; published June 2

A drama that will without doubt appeal to the greater majority of motion picture patrons will be found in "The Price of Pride." Exhibitors should find it a good box office attraction, since it has been well handled and the story is one of marital entanglements which are always more or less interesting.

Carlyle Blackwell, in the dual role of half-brothers, present two distinct characters in the young man who has been well reared and who is a successful mining engineer, and the young train robber who has had no training nor any mother love to guide him. June Elvidge, as the mother of the train robber, does some good work. Other members of the cast, including Frank Mills, Evelyn Greetly, George MacQuarrie, Charles Charles and Pinia Nesbit, are good. The story is by Milton Noble.

The story: Nan Westland loves Jeffrey Black but Jeffrey loves Madge, his wife, and has no thought of Nan. One evening Madge finds Nan kissing Jeffrey and she orders both from her home. Jeffrey goes west and Nan accompanies him. A little son is born and Nan begs Jeffrey to divorce Madge and marry her for the sake of the son, but Jeffrey refuses.

The son of Madge, grown up, becomes a successful mining engineer. The son of Nan, whom Nan deserted to marry a man she learned to love, becomes a train robber. There is a striking resemblance between the two young men and when William holds up the train on which David's sweetheart is en route, Kathleen believes the robber to be David, and when David meets her at the train she will have nothing to do with him.

David is arrested as the train robber, and William, the real culprit endeavors to escape. He is fatally shot and as death draws near, he confesses to the crime. Kathleen begs David's forgiveness.

RIGHTS TO "Beware of Strangers" in Canada

The Canadian rights for the Selig film drama, "Beware of Strangers," have been purchased by the Monarch Film Company, Limited. This company outbid several other concerns for the Dominion rights to this production and the Monarch concern expects to start a big exploitation campaign soon.

"My Mother," five-reel Bluebird, finished by Director Julian

Director Rupert Julian practically has completed E. J. Clawson's story, "My Mother," in five reels, at the Bluebird studios. The principal roles in the photoplay are played by Julian, Ruth Clifford, Ruby La Fayette and Elsie Jane Wilson.

O. Henry Film Series of sixteen plays is extended to twenty

Owing to the success of the O. Henry two-reel pictures, General Film announces, the series of sixteen has been increased to twenty. Therefore, instead of booking only the sixteen subjects of these Broadway Star features first contracted for, exhibitors all over the country will have four more available before the two-reel series is complete.
Ernest Maupain in
"WOULD YOU BELIEVE IT?"
Essanay drama; S. T. 28 min.; published June 23

As a whole---------------Pleasing
Story---------------------Light
Star---------------------Splendid
Support--------------------Well Selected
Settings------------------Suitable
Photography---------------Agreement

While there isn’t very much to the story of “Would You Believe It?” it works into an entertaining two-reel subject and spectators should find it a pleasing offering.

The cast includes Ernest Maupain, Grace Walsh, Mark Elliston and Rodney La Roche.

The story: Henry Neville, a handsome social butterfly, is engaged to Eleanor Cadman. Eleanor is anxious to meet a homely man who is a genius. She does in the person of David Lee, who is the inventor of a storage battery.

LEFT TO RIGHT—ERNST MAUPAIN, MARK ELLISTON AND GRACE WALSH IN SCENE FROM "WOULD YOU BELIEVE IT?" (Essanay)

Eleanor’s father demands that Neville have a large sum of money in the bank before he can marry Eleanor. Lee sells his invention and gets just the sum of money that Cadman demands Neville have. Neville borrows Lee’s money and then informs Cadman that he now has the required sum. Eleanor and Neville are married.

AMERICAN PRESS HUMORISTS WILL BE ENTERTAINED BY GOLDWYN CORP.; SCRIBES TO ENACT FILM IN STUDIO

When the American Press Humorists gather in New York during the week beginning June 25, they will spend one day at the Goldwyn studio at Fort Lee, N. J. A committee of five women will have charge of the program at the studio. These women are Mae Marsh, Madge Kennedy and Jane Cowl, stars in Goldwyn pictures; Mrs. Elizabeth Sears, editor of Film Fun, and Miss Miriam Teichner of the New York Globe.

About 200 of America’s best known newspaper men will make the trip to Fort Lee and inspect screen dramas in the process of making. In addition to beholding Madge Kennedy, Mae Marsh and Jane Cowl working before the camera, the humorists will also have a flying at celluloid artistly themselves. Don Marquis, of the New York Evening Sun, and Roy K. Moulton, of the New York Evening Mail, have promised to deliver a scenario which it is expressly stipulated the humorists must act, direct and photograph.

George Fawcett in
"TRIALS AND TRIBULATIONS"
Selig-General comedy; two parts

As a whole---------------Good
Story---------------------Humorous
Star---------------------Fine
Support--------------------Ample
Settings------------------Faithful
Photography---------------Clear

“Trials and Tribulations” is an entertaining and humorous offering that should please most picture patrons. It will be published on the General Film program.

A SCENE FROM "TRIALS AND TRIBULATIONS," FEATURING VIVIAN REED AND GEORGE FAWCETT

George Fawcett is well cast and should win the approval and admiration of audiences. Vivian Reed offers him good support.

The story: Father does not approve of his daughter marrying the man of her choice, so the young couple decide to elope. Now, father, who is a widower, is also planning to elope with a young woman of whom daughter does not approve. Complications arise when they both arrive at the house of the minister and after much discussion the minister performs a double ceremony.

MASTER DRAMA FEATURES RECEIVES INQUIRIES FOR STATE RIGHTS AFTER SHOWING OF "WHO'S YOUR NEIGHBOR?"

The Master Drama Features, Inc., announces a large number of inquiries from state rights purchasers after the successful private showing of their moral propaganda spectacle, “Who’s Your Neighbor?” last week before an invited audience at the Broadway Theater, New York City.

Arrangements are under way for its presentation in a New York theater, announcement of which will be made in the near future.

“We have felt all along that in presenting a subject such as contained in this production,” said one of the officials, “that we have something that will not only entertain the motion picture patrons, but will also make them think in ‘Who’s Your Neighbor?’ It has been a great pleasure to us to learn of the encouraging manner in which this production has been received by the motion picture critics, most of whom have acknowledged this production of exceptional value, not only for the state rights exhibitor, but also for the moral that it teaches.”

Philadelphia.—The motion picture theater at 425 South street known as the Model has been sold by Max Deutsch to William Cohen.
Leading psychologists and other authorities on the subject are responsible for some astonishing deductions which can be made relative to the motion picture industry, what part it is playing and will play in the educational development of the younger generation.

Prior to the advent of motion pictures into his daily life, the short-trousered youngster was absorbed in story books of fact and fiction, which kept his imagination active and his brain busy. The youngster's liking for books developed him along wholesome lines, and at the age of twenty-one the average boy, or girl, has reached a point of fairly good knowledge of the best authors and their works.

Now, however, the motion picture theater has thoroughly insnared the same youngster, and he or she finds little time to read books. Figures show that a far smaller percentage of boys and girls today possess public library cards than two decades ago, before the motion picture became a staple. Nowadays they unconsciously depend upon the motion picture for development of imagination.

**Present Appalling Features**

This situation presents appalling features, the greatest of which is the fact that quite a few of motion picture productions today are morbid, risqué and wholly bad for the young idea. Thus we find the youth whose mind and imagination are being developed by motion pictures, becoming enthused over the seductive vampirings of a certain actress, or becoming a lover of the morbid, sensational drama. Rather than developing a liking for the works of a great author, the youth is developing a liking for a certain so-called star.

The logical future of the motion picture is not to be the purveyor of erudite plays for the sophisticated few, nor morbid drama for the lovers of sensationalism, but to be the purveyor of clean, wholesome pictures to that vast army of amusement seekers whose own lives and the lives of their children are tempered by the dictates of decency—those who will not tolerate filth in whatever form it may be presented.

This is entirely in accord with the idea of Wholesome Films. When its pictures appear on the market about September 1, the author of the story, be it Dickens, Stevens, Rex Beach, Clara E. Laughlin or others will be featured instead of the so-called star. It will be the author that will be identified with the story rather than a certain actor or actress.

**Will Take Place of Story Books**

The advantage of a policy like this can instantly be appreciated. The screen will present the works of good authors whose wholesome stories are and will be the kinds that will develop the minds and imagination of children along the proper lines. Wholesome pictures will adequately take the place of story books of fact and fiction. While the youth is being wholesomely developed he cannot help but acquire a certain literary education which will stand him in good stead throughout his life.

In this way Wholesome Films Corporation is decidedly different from any of the producing companies now engaged in the production of motion pictures. Figures prove that one can teach persons and time to do any considerable amount of reading. The other nine depend upon motion pictures to a great extent, for the stories of love, romance and adventure with which the human mind likes to beguile hours. These figures show that Wholesome Films will fill a long-felt want and that the demand for them among motion picture patrons will be large.

**To Use Good Literature**

Wholesome Films will bring to the screen, stories that have won literary recognition. It will be presented in such a way that the motion picture audience will gain from the picture, the same impression and cultivation of mind, as though each person in the audience had read the book or the story. The question, "Have you read the book?" can be affirmatively answered by the one who has seen the picture.

Thus it will be possible through the Wholesome idea for a person, young or old, to acquire the same knowledge and impressions in an evening or afternoon at the theater that in reading would take weeks perhaps.

**"LIVE WIRE TIP" OF MINISTER LEADS TO HISTORIC FEATURES SHOWING "CHRISTUS" FILM TO "YOUNG AMERICA"**

It is not often that a clergyman volunteers a suggestion for the exploitation of a motion picture—and still less often, perhaps, would a clergyman's suggestion class as a "live wire tip" in the picture industry.

It remains, however, for Rev. William Carter, D. D., pastor of the Throop Avenue Presbyterian church in Brooklyn to give Historic Features, Inc., owners of the American rights of "Christus," a suggestion which has appealed strongly to them, both as a means of promoting the picture and of "doing their bit" for Uncle Sam.

**Inspired Men at Front**

Dr. Carter is a director of the church and the School Social Service Bureau, which is interested in educational and uplift work through motion pictures. A close friend of his was in France, several months ago, when "Christus," playing at one of the largest theaters in Paris, was exhibited, under the auspices of a special committee, just behind the battle lines to soldiers, wounded or on furlough. The effect of the picture as narrated to Dr. Carter was to inspire every man who saw it with a higher patriotism and with fresh courage to face death for a righteous cause.

"Every boy in our army and navy training schools, every boy scout, every lad in military school or high school should see your picture," wrote Dr. Carter to Historic Features. "It will inspire them to fill whatever place may be theirs, now or in the future, in the service of their country as nothing else can."

**"Young America" to See Film**

As a result of Dr. Carter's recommendation, Historic Features now is arranging for the showing to "Young America" of the photographs which inspired the soldiers of France with a higher sense of patriotism than could, perhaps, have come to them in any other way.
MARY MAC LAREN IN "PLOW WOMAN," A BLUEBIRD PRODUCTION, LEADS UNIVERSAL PROGRAM FOR JULY 2

Mary MacLaren is the star in the Butterfly picture, "The Plow Woman," which heads the Universal program for the week of July 2. "The Plow Woman" is a film version of the novel by Eleanor Gates and was put in scenario form by J. Grubb Alexander and produced under the direction of Charles Swickard.

In the cast supporting the star are Eddie Polo, Kingsley Benedict, Harry De More, L. C. Shumway and others. "The Plow Woman" will be issued Monday, July 2. On the same day will appear the Nestor Comedy, "Poor Peter Pioues," with Eddie Lyons, Lee Moran and Edith Roberts.

Military Drama July 3

The feature for Tuesday, July 3, is the Gold Seal three part military drama, "A Young Patriot," with Mignon Anderson in the leading role. Supporting Miss Anderson are such well known screen favorites as J. Morris Foster, Charles Mailes and Roy Stewart. The Victor comedy, "Not Too Thin to Fight," starring Eileen Sedgwick, is the other film for this day.

The chief offering for July 4 will be the two-reel L-Ko comedy, "Bombs and Bandits." The regular issue of the Universal Animated Weekly also will appear this day.

"Seeds of Redemption," a two-reel society drama, will be issued under the Rex brand Thursday, July 5. Claire Mersereau, sister of Violet Mersereau, has the leading role in this picture. The Victor comedy, "Daredevil Dan," featuring Ruth Stonehouse, also will appear Thursday.

Lyons and Moran Appear July 6

Eddie Lyons and Lee Moran appear in the principal roles in a two-reel Nestor comedy, "Five Little Widows," which is presented Friday, July 6. The weekly issue of the Universal Screen Magazine also is to be issued this day.

The chief offering for Saturday, July 7, is the Bison two-reel western drama, "The Wrong Man," with Harry Carey in the leading role, supported by Fritzie Ridgeway. This is a story of adventure, written by N. P. Oakes and directed by Fred Kelsey. Other Saturday films are the Joker comedy, "The Twitching Hour," with Gale Henry and Milton Sims, and the Universal special, Universal Current Events.


During the week the second episode of "The Gray Ghost," the mystery serial founded on the Saturday Evening Post story, "Loft," by Arthur Somers Roche, will be published. The title of the second episode is "The Mysterious Message."

"BRAND OF SATAN" IS CURRENT WORLD FILM WHICH STARS MONTAGU LOVE

"The Brand of Satan" is the current World-Picture Bradley, in which Montagu Love stars. The story is laid in Paris, partly in surroundings of luxury and partly in the underground dives which are the resort of criminals of the most degraded kind. The principal personage has inherited a criminal taint from his father, an escaped murderer, and this supplies the singularly strong psychological interest of the drama.

Eldina, Mo.—Pete Campbell of Memphis, Mo., owner of the New Theater in Osceola, Ia., has purchased the Electric Dome Theater and will make alterations.

WM. RUSSELL IN "THE MASKED HEART" IS MUTUAL FEATURE FOR JULY 2

William Russell is the featured star on the Mutual schedule for July 2. Mr. Russell will appear in "The Masked Heart," a story of love and intrigue, in which he is a blase society man who is bored by his easy victories over women and goes in quest of an elusive man.

The other principals in the cast are Francis Billington, Kathleen Kirkham, William Conklin and Ashton Dearholt.

"The Road Wreckers" is the title of the thirteenth chapter of "The Railroad Raiders," featuring Helen Holmes, which also is scheduled for July 2. A spectacular smashup between a passenger train and a freight makes the big thrill of the chapter.

"Mutual Tours Around the World," ready July 3, show Bizerta, Tunis, a French naval port, and Sydney, the capital of New South Wales, Australia.

On this date also comes the La Salle comedy, "The Girl in the Frame," in which Jean Otto is the principal player.

Mutual Weekly, with its many news topics and patriotic features, will be ready for the public July 4.

The Cub comedy of the week, with George Ovey in the lead, is "Jerry's Gentle Nursing," to be issued July 5, in which Jerry takes care of a gouty invalid.

"Reel Life," to be issued July 5, is made up of six subjects—Making Jewelry at Home, Berry Pickers of the South, Toys of Wartime, Making Real Men, The Army System, Animated Drawings from Life—A Saving Grace and Hands Up.

The sixteenth and last chapter of the "Jimmie Dale, Alias the Grey Seal," series comes to the screen on July 6. This is entitled "The Victory" and E. K. Lincoln has the lead.

BEAUTIFUL AND HISTORIC PLACES OF HAVANA, CUBA, ARE IN GAUMONT FILM TO BE PUBLISHED JULY 10

So much appears in newspapers and magazines from time to time about Havana, Cuba, that patrons of motion picture theaters will welcome the views of that city which Gaumont will present through Mutual in "Tours Around the World," No. 38, to be issued July 10. The film will show this lovely city and the tropics, which is the metropolis of the West Indies. The Gaumont cameraman has been thorough in photographing the beautiful and historic places, and Havana is rich in both. On the same reel are pictures of a number of cities along the Nile. These give an excellent idea of life in Egypt as it has been lived for thousands of years.

The second Gaumont film of the week is the Mutual Weekly, which appears July 11. This is No. 132. It will contain latest news caught by the motion picture camera all over the world.

Gaumont's "Reel Life" reaches the screen July 12. This issue, No. 63, will entertain with pictures of America's Civil War submarine. Strictly speaking, this may not be the first submarine, since there were previous attempts that are chronicled as memories of American ingenuity, but certainly this is the first practical submarine to be used in war. It was built early in the war, sunk in the Pacific to escape capture by Admiral Farragut, and raised in 1885. While it itself did no damage, others of the same type were more successful.

On the same reel appear "A Square Deal for the Baby," the story in pictures of how settlement workers teach mothers to take care of their infants; "Whale Meat," "Camp Fire Signal Girls" and two animations from "Life" in the exclusive Gaumont series taken from pictured jokes in this magazine.
MOTION PICTURES IN "NATURAL" COLORS

[To the "Exhibitors Herald"]: The letter on this subject which I sent you March last, and which you kindly published, has elicited some comments on both sides of the Atlantic, to which I will be glad if you will allow me to refer in general terms.

In reply to the question whether I had ever seen a demonstration of Gaumont's Chronochrome process: I was present at a public showing of the pictures at the Thirty-ninth Street Theater, New York, in June, 1913. I saw Mr. Friese Greene's early results at Brighton in 1906; the Urban results in New York, 1909; Priema in New York, 1917. At least one other "natural" color process is imminent and I will not miss seeing the results if they are publicly shown.

The Hochstetter and Pathe pictures have also come under my notice from time to time, and I have been asked during my nine and a half years' residence in New York to pass upon the practicability of at least a dozen processes which only needed capital for their exploitation.

Eastman Gets Gaumont Process

The Gaumont process, I am informed, has been acquired by the Eastman Company. Why is it not being exploited? There are at present no Urban results being shown. Why? Kinematicolor is inactive; so, apparently, is Prizma. Why?

The Pathe and Hochstetter pictures that I have seen always pleased movie audiences. A London critic, is alone, I think, in calling them "horror" and "hideous." Some of the tinted and toned films that are produced are charming. The 11,000 feet of "Cabiria," for which I wrote much publicity, did not have a single foot of plain film. With Mr. Ince's "Civilization," about which I also wrote a great deal, some agreeable effects were produced from sheets of "blue" and "red" gelatine suitably placed in the projection system. And here in New York a few years ago I saw some colored movies, made by simply painting the positive with consecutive bands of "red," "yellow" and "blue" pigments which in my opinion were neither hideous nor horrid.

Physicist Could Define Principles

On a future occasion I hope with your permission to submit some observations on the ideal process, based on principles which do not appear to be obvious to the above named experimentalists. I hinted at these principles in my first letter, which, though frankly provocative, quite failed to elicit a rejoinder from practical color Kinematographers, or scientific authorities of standing. An intelligent modern physicist could, I think, readily define the principles that are essential to success; but so far the problem has only attracted the attention of empires and trial and error workers. For the information of a correspondent: It is impossible to produce stereoscopic effects on the screen without the use of oculars and the latter necessarily cut off so much light that the results if obtained would be intolerable to an audience. This was the case with Anderson's method with still transparencies, shown before the Photographic Society in, I think, 1893.

A great deal of my time in New York since 1908 has been passed in motion picture laboratories. Between the years 1896 and 1905 in London I did practical work in then available movie plants. At the moment of writing I am vitally interested in the production and distribution of motion pictures—a fact which should demolish an apparent impression that hypochondriasis inspired my first letter.

THOMAS BEDDING, 62 West 70th St., New York.

[To the "Exhibitors Herald"]: I believe there has been a government ban placed upon certain films dealing with war or upon war subjects. Will you please write stating whether or not "War Brides" is affected by this ruling? I contracted for this feature some months ago, but want to make no mistake in showing it. Your attention to this request will be greatly appreciated.

W. F. LINDSEY, Idle Hour Theater, Leon, Iowa.

Reply: In reply to your inquiry of 23rd inst., relative to a government ban upon certain films dealing with war and war subjects, the "Herald" is informed by the United States district attorney that the government has taken no action against the showing of war films, further than to publish requests to producers not to exploit pictures which would in any way discourage or retard enlistment. The United States district attorney's office advises us it is a matter that is up to the local authorities in each city or state.

It might be well for you to inquire from the city or state authorities as to whether or not there are any objections to the showing of "War Brides." The "Herald" understands the showing of this picture was restricted in the state of Pennsylvania.

"MAE MARSH DAY" AT CHICAGO EXPO IS SCHEDULED SATURDAY, JULY 14

Goldwyn Pictures Corporation has won the honor of opening the annual exposition of the Motion Picture Exhibitors' League, to be held in the Coliseum, Chicago, beginning Saturday, July 14.

The first day of the convention will be known and advertised as "Mae Marsh Day." Miss Marsh will arrive in Chicago on the morning of the 14th, accompanied by Samuel Goldfish and other officers of the Goldwyn organization.

Hugo Ballin and William H. Cotton, Goldwyn's artist-specialists, and Herbert Messmore, scenic constructor and technical director, are building and designing special settings for the Goldwyn booths at the Coliseum, and will journey to Chicago to erect them.

A late cable from Mary Garden, now in Paris, brings the information that she may arrive in America a day or two after the Chicago exposition has opened, but she gives the assurance that she, too, will journey to Chicago to appear at the exposition during the following week, as the closing day comes July 22.

F. M. Bröckell, manager of Goldwyn's Chicago offices, will be in active charge of this company's Coliseum exhibit and handle the local arrangements for Miss Marsh’s appearance.
**“SEVEN KEYS TO BALDPATE” WITH GEO. M. COHAN, TO HAVE COLLECTION OF ESTABLISHED PLAYERS**

Anna Nilsson, Mrs. De Wolf Hopper, Joseph Hopper, Russell Bassett and Others Support Star in Film Adapted from Stage Success

One of the features of George M. Cohan’s Artcraft picture, “Seven Keys to Baldpate,” adapted from his popular Broadway stage success and now being produced, is the capable supporting cast, which includes many well known artists of the screen and stage. In selecting the members of the cast for the new Cohan subject, Director Hugh Ford took unusual care, with the result that he has assembled a notable collection of established players.

**Anna Nilsson in Big Role**

Appearing opposite the popular actor-author-producer in his second Artcraft offering is Anna Nilsson, the well known film actress, whose six years before the camera has given her wide experience and popularity. Miss Nilsson’s prominent work in “Shenandoah,” “Regeneration,” the “Who’s Guilty” serial and other successful film subjects will be remembered by many patrons of the screen. In the leading role of the supporting cast Miss Nilsson should appear to particular advantage.

**GEO. M. COHAN PRESENTS AMBULANCE DONATED BY HIRAM ABRAMS TO AID RUSSIANS**

In the role of Myra Thornhill, another part which attracted wide attention on the stage, is Mrs. De Wolf Hopper, popularly known as Elda Furry. Mrs. Hopper’s work for various big producers has made her a favorite among the film public, her most recent portrayal being featured with that of Wilfred Lucas in “The Food Gamblers.”

**Other Well Known Players**

Corene Uzell, whose work under the Famous Players, Pathe, Essanay and Mirror trade marks will be well remembered, is entrusted with the part of Mrs. Norton, another feature character. Miss Uzell’s last appearance on the screen in “On Trial” added greatly to her wide prestige as a film artist. Joe Smiley, who appeared in Mr. Cohan’s initial picture, “Broadway Jones,” again plays in support of Cohan in this production.

Other players in this picture are G. Warren Cook, who appeared under the Artcraft banner once before in the Mary Pickford picture, “The Pride of the Clan”; Armand Cortes, who played under practically every prominent management both on the screen and the stage; Carlton Macy, who originated the role in which he appears in the screen version of this story, on the stage; Eric Hudson, whose work with many of the big film producers is well known; Paul Everton, Frank Losee and Purnell Pratt.

**HEADQUARTERS FOR CONVENTION MEN IN “LOOP” IS SELECTED**

While the Exhibitors’ League Exposition and Convention, scheduled for July 14 to 22, will be held in the Coliseum, in Chicago, the New Morris Hotel on Madison street in the heart of the “loop” district has been selected this year as the central headquarters for delegates and exhibitors.

The big annual banquet, it is announced, will be held in the banquet hall of the hotel Wednesday night, July 18. Preparations already have been made to accommodate 1,500 persons.

In the new ball room, the Reel Fellows’ Club, of Chicago, will hold their ball. The grand march will be led by a noted motion picture actor and a leading lady.

During the convention week a tally-ho drawn by six horses will be placed at the disposal of exhibitors and delegates in which to carry them to and from the Coliseum and “loop” headquarters.

The festivities of the exposition and convention will terminate, it is announced, Friday night, July 21, when the Terrace Garden at the New Morrison Hotel will be reserved entirely for the entertainment of exhibitors and the trade in general.

**“THE GARDEN OF ALLAH” RIGHTS SOLD IN NEW TERRITORIES BY SELIG**

The Selig Polyscope Company announces additional sales of territorial rights for “The Garden of Allah,” the Selig drama, written by Robert Hichens and featuring Helen Ware supported by Thomas Santschi. The Hy-Art Masterplays Company, Penn avenue, at Twenty-first street, Washington, D. C., recently closed a deal for the rights for Maryland, District of Columbia, Delaware, Virginia and North Carolina.

THE FILM STOCK MARKET
By Paul H. Davis & Company

American Film Company ........................................ 65 70
Lincoln Film Company, Pfd .................................... 90 100
Lone Star Corporation, Pfd .................................... 98 100
Lone Star Corporation, Corp .................................. 26 28
Mutual Film Corporation, Com ................................. 16 18
Mutual Film Corporation, Pfd .................................. 21 24
New York Motion Picture Corporation ..................... 68 72
North American Corporation, Com .......................... 25 25
States Film Corporation .......................................... 25 25
Thanhouser Film Corporation ................................. 34 1 1/4
Triangle Film Corporation ...................................... 1 3/4 2 1/2
World Film Corporation .......................................... 3 1/8

Quotations June 26, 1917.

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

J. B. SARDY & CO.
Film Stocks Bonds Investments
131 South La Salle Street
Telephone Majestic 7640

OFFICIAL CENSORS' LABEL MADE BY THE
CHICAGO BOARD OF CENSORS

There are going to be married to the effect that they have been married and are going to celebrate the event. Cut out "Nan, a woman of the underworld," all scenes of man smiling dope. "We don't need to be married. I can't hold you without the aid of the law," etc. Cut out view of marriage license. Cut out "A Savage passion that dissolves morality in its flame," and love scenes following. "The type of woman who gives all or nothing." Reel 2, cut out taking necklace from girl's neck. Reel 3, all scenes of Keeley with girl in his arms in dance scenes at party and scenes on table where girl is shown in man's arms. Shorten three party scenes. Cut out "I am not coming home, I'm going with Keeley." "Nan, if you do this thing it means the end." Cut out subtitle, "Well, you're not tied to anything, are you?" Cut out scene of crook turning key in door of girl's apartment. Cut out shooting of detective by Keeley. Cut out subtitle, "I'm handling big jobs now, Nan, and I'm no piker with my girl." Shorten long struggle scene in girl's room. Reel 5, cut out view of marriage license at end of picture.

Essanay, "The Land of Long Shadows"—Reel 1, cut out three shooting scenes. "You will kill the boys and let them buy the drinks," etc. Reel 5, subtitle, "Do you and your brother use the same bunck?"

Chaplin, Mutual, "The Immigrant"—Cut out close-up of stealing money bag. Cut out thumbing nose.

Italian-American, "The Prisoner of the Owl"—Cut out "Lord Wilmer has not released our comrades, our son must die." Shorten two scenes of womanashing. Reel 2, cut out, scene of woman in cavern pass. Reel 4, cut out attack on girl in cart. Cut out binding girl to post. First burning scene. Vision scene of kidnapping.

Forkheimer, "A Bit of Kindling"—Reel 1, flash three scenes of attack by thugs, and cut out scene where man's pockets are rifled.

Selig, "A Day and a Night"—Reel 2, cut out all scenes of Jewish character preparing fire. Close-up of insurance policy.

Mutual, "The Upper Crust"—Reel 5, cut out view of stamped envelope.

Selig, "The Font of Courage"—Cut out two scenes of hold-up of sheriff and shooting. Hold-up in saloon and one hold-up outside of saloon.

Rex, "Helen Grayson's Strategy"—Reel 2, cut out shooting of Barker by officer.

Pallas, "The Heir of the Ages"—Shorten scenes of tough dancing in saloon and shooting woman.

Lasky, "Her Strange Wedding"—Reel 2, cut out stealing bracelet. Reel 3, cut out shooting, also scene of man throwing woman on bed in struggle, and flash struggle following.

Pallas, "A Roadside Impresario"—Reel 1, flash dance scenes. Shorten scenes of intoxicated couple. Reel 4, cut out newspaper page.

World, "The Price of Pride"—Reel 3, cut out close-up of coin on gambling table. Four gambling scenes and cut four remaining scenes to flashes (thus to include scene of cheating). Reel 4, cut out three gambling scenes and flash three. Cut out placing logs on railroad tracks and flagging train. All hold-up scenes, with exception of scene where mask is torn from man's face. Four scenes of dividing pot. Reel 5, shooting man.

Bison, "The Men of Honor"—Cut out shooting. Subtitle, "There are four now for forgetting to lock the door. Bring on your necklace party." Reel 2, hold-up of sheriff. Binding of twin brother.

Gold seal, "The Brand of Hate"—Reel 3, shooting of man.

Steeer, "Redemption"—Subtitle, "Thoroughly rotten, one of those unclean lepers who look upon every woman as legitimate prey." Reel 5, cut out, man lying on the floor. "What if I told you I had an affair with her years ago?" Reel 6, "I fear he knows that when a mere slip of a girl," etc.


BANDBOX—"The Littlest Rebel," with E. E. Lincoln.


CASTLE—Triangle, "Hater of Men," with Bessie Barriscale (three days); Triangle, "The Flame of the Yukon," with Dorothy Dalton (three days).

COLOIAL—Julius Steeger, "Redemption," with Evelyn Nesbit They.

LA SALLE—Arrow Film Corporation, "The Decemster," with Wheaton Caine.


WARREN AND CLARKE SHOW "DEEMSTER" FILM TO CAPACITY HOUSES IN CHICAGO LA SALLE

Critics Pay Glowing Tributes to Production Termed a Winner, Which Is Offered on State Rights Plan in Illinois, Wisconsin, Indiana

Warren and Clarke declare they have selected a winner in "The Deemster" for their entrance to the ranks of state rights feature buyers. Not in many months has a picture received such glowing criticisms by Chicago papers as did this Arrow Film Corporation seven-reel production upon its initial showing at the La Salle Theater in Chicago, and the steadily increasing business during the two weeks the picture has been on view at that house has stamped the opinion of the critics with the approval of the public.

Draws Capacity Houses

Even the warm weather of the first week failed to keep the people away and the few rainy days encountered in the two weeks at the La Salle provided capacity houses.

So excellent has been the business, it is stated, that Warren and Clarke have made an effort to engage the house for another week from the new lesions, Constock and Gest, who will place musical comedies in its following alterations. The effort has failed, so far, however, owing to the desire of the new management of the theater to get it in shape for as early an opening of their speaking productions as possible.

In booking "The Deemster," its owners for the states of Illinois, Indiana and Wisconsin are making many departures from the stereotyped policy of "get the money and let the exhibitor do the worrying." They state that their interest in the picture extends further than that and contemplates a service to the exhibitor that will be of material aid to him in popularizing the offering. They expect to take full advantage of the popularity of Hall Caine as an author and from their experience in the Chicago "loop" deduce the belief that this visualization of his greatest and most popular works will introduce many new patrons to the motion picture as a substantial form of entertainment.

DAVID STEWART, NOTED CANADIAN SHOWMAN, GETS ONTARIO THEATER

Toronto Hears Exhibitor Secures Ownership of Red Mill House at Hamilton: Changes Expected

Toronto, Ont.—Latest advice from Hamilton, Ont., state that David Stewart has secured the Red Mill Theater from Mr. Childs. Mr. Stewart took over the business through a reorganization of the company which has just been completed, and by which T. J. Stewart, M. P., disposed of his interest.

Mr. Stewart has a reputation of being one of the most successful showmen in Canada and if the books of his company for the past few years could be seen, it is certain that the dividends secured by him through the Red Mill Theater or his directors, would prove that his reputation is a fact.

The Red Mill Theater has been improved and enlarged during the time that Mr. Stewart has been its manager and now as its owner it is quite certain that further changes will be made for its betterment.

"BELOVED ADVENTURESS" IS NEXT KITTY GORDON FILM LISTED BY WORLD

The World-Pictures Brady-made film to be published next will be Kitty Gordon's "The Beloved Adventuress." The play reveals the story of a young woman who begins in the gay life of musical comedy in New York, undergoes a series of heart-breaking disillusionments, and finally, as a Red Cross nurse on the battlefield in Europe, lays down her life in rescuing a woman who hated her worst. Miss Gordon's acting in the final scenes of this vivid drama is said to be wholly remarkable for its power and expression.

LAST "RAIL RAIDERS" SERIAL CHAPTER IS FINISHED BY MCGOWAN

The Helen Holmes Company under the direction of J. P. McGowan this week completed the last scenes in their production of "The Mystery of the Counterfeit Tickets," the fifteenth and last chapter of the Signal Mutual serial, "The Railroad Raiders."

This ends the third railroad serial which J. P. McGowan has made featuring Helen Holmes since the organization of the Signal corporation, the other two being "The Girl and the Game" and "A Lass of the Lumberlands."

The Signal Company has been in existence barely a year and a half and during that time the McGowan-Holmes Company alone has turned out a grand total of one hundred and twenty-five reels of positive film, of practically one and one-half reels per week.
SYNOPTES OF CURRENT RELEASES

MUTUAL

"When Lulu Danced the Hula"—July 10 (one-reel La Salle comedy).—Unless he will marry the wealthy Lulu, Billie's uncle threatens to disinherit him. Billie loves Matie, the beautiful dancer, and when uncle meets her he also falls for her charms. When Lulu sees how much Billie admires Matie's dancing, she takes dancing lessons and arranges for a public appearance. But instead of receiving flowers as Matie did, Lulu receives money as the man from whom Hildreth is to take back to England with him. After many of the Gray Ghost's plans are foiled, the Gray Ghost finally calls up Hildreth, and represents himself as the man from whom Hildreth is to get the necklace, makes arrangements to meet him at the theater. Morn Light, who is loved by the Gray Ghost, but whom he detests, picks up the telephone to tell Hildreth of the deception, but the Gray Ghost chokes her into submission.

"The Mysterious Message"—July 2 (No. 24 "The Gray Ghost," with Harry Carter, Emory Johnson and Priscilla Dean).—The Gray Ghost plans to get the valuable necklace which Hildreth is to take back to England with him. After many of the Gray Ghost's plans are foiled, the Gray Ghost finally calls up Hildreth, and represents himself as the man from whom Hildreth is to get the necklace, makes arrangements to meet him at the theater. Morn Light, who is loved by the Gray Ghost, but whom he detests, picks up the telephone to tell Hildreth of the deception, but the Gray Ghost chokes her into submission.

"Not Too Thin to Fight"—July 3 (one-reel Victor comedy, with Eileen Sedgwick).—Ralph loves the widow, but the widow cannot marry because she has a delicate brother to care for. Ralph decides to make the brother strong. And the brother gets so strong that he challenges McDuffee, the champion, to a fight. Willie is victorious. Ralph has bet the widow's necklace against Willie, and when the widow discovers he wagered the necklace, she has him thrown out.

"Seeds of Redemption"—July 5 (two-reel Rex society drama, with Claire Merseca).—Rita and Cora are guests of Mrs. Warren. Jack Warren loves Rita, but her father, Jack, Mrs. Warren gives a musical and Rita refuses to attend because her dress is too shabby. Jack buys Rita a new gown and she wears it at the musical. That night Cora's pearl beads are missing and she accuses Rita. However, when the Warren baby comes in saying that she planted the beads, the mystery is cleared. Cora leaves the Warren home and Jack announces his engagement to Rita.

"Daredevil Dan"—July 5 (one-reel Victor comedy, with Ruth Stonehouse).—Mary Ann Kelly decides that she would like to be a great gunman. One night she dresses in an old coat and takes a musket over her soldier. She is arrested on suspicion. Her mother misses her and goes to the station to take her home. Mary Ann then decides that she would rather be a policeman.

"Five Little Widows"—July 6 (two-reel Nestor comedy, with Eddie Lyons and Lee Moran).—Eddie loves Betty, but because he has no money, Betty's father would not allow Eddie to call. One day he gets a letter from his wealthy uncle in Turkey which tells him he will receive the uncle's treasures. The treasures develop to be the uncle's five wives. Betty and her mother leave with indignation when the five girls make their appearance. But when they hear of the box of jewels they were reconciled.

"The Wrong Man"—July 7 (two-reel Bison western drama, with Harry Carey).—Jack Wilson loves Alice Malone. Chip Malone, Alice's father, holds up the stage and rides away with the gold. He is seen by Jack, who stops him. Chip knocks Jack unconscious and puts his mask on Jack's face. The sheriff sets out on the trail of the robbers, and finding Jack with the mask, arrests him. Alice helps Jack escape and Jack rushes out and brings Chip, the real culprit, back.

"The Twitching Hour"—July 7 (one-reel Joker comedy, with Gale Henry).—Cleopatra and Launcelot, employees of a hotel, want to get married, but haven't sufficient funds. There is a reward offered for the capture of a certain spy. This spy is staying at the hotel and Cleopatra and Launcelot capture him and receive the reward and are then able to get married.

"The Girl in the Limousine"—July 7 (one-reel Imp drama, with Molly Malone).—Lured by a pretty girl, Dick is made a captive in an old house by some bank robbers. He pleads with the girl to save him, but the girl tells him she cannot. Finally she does release Dick and he goes for the police. He returns with some policemen in time to save the girl and capture the robbers. And the girl goes home to start over again.

"The Mad Stampede"—July 8 (one-reel Big U drama, with Jane Bernoudy).—John and Lasca love each other and the only time Lasca is not happy is when John makes her jealous by paying attention to other women. One night there is a stampede among the cattle and John and Lasca end their escape. Lasca falls over John, and with her body protects him. After the stampede John buries Lasca on the plain.

"The Young Patriot"—July 2 (three-reel Gold Seal military drama, with Mignon Anderson).—Captain Phillips is the inventor of a valuable explosive. Miklos Vitez, who pretends to be a friend of the captain, is anxious to secure the formula. When he learns that the captain keeps the formula in a certain strong box, he sends an anonymous note to the captain, calling him to his barracks. In the absence of the captain, Vitez breaks into the laboratory and is busily engaged in searching for the formula when he is discovered by the captain's son. Tommy picks up a bottle of explosives and throws it at Vitez. After the explosion, Vitez is found dying and the formula is saved.

"Poor Peter Pious"—July 2 (one-reel Nestor comedy with Eddie Lyons and Lee Moran).—Eddie cannot marry Eddie, because father has planned that Eddie marry a missionary, who is coming to visit. Eddie goes to visit Peter Pious and takes him to his room. Here he steals his clothing and goes to Edith's house in the guise of a missionary. Peter Pious escapes, and coming to the house, exposes Eddie. But when Peter Pious tells father that he has a wife and four children, Eddie is forgiven.
"Chris and the Wonderful Lamp"—(four-reel Edison-Conquest comedy-drama, with Joseph Burke and Nellie Grant).—Chris Flagstaff becomes the possessor of a lamp. Accidentally he rubs it with his sleeve and a genie appears. Chris has this genie take the form of himself and do all the things which Chris disliked to do. However, the genie picks up a history and reads Lincoln's Emancipation Proclamation and tells Chris that according to that he is no longer a slave. As the genie departs he requests that Chris turn over the lamp. Which he reluctantly does.

"Roaring Camp"—(two-reel Edison-Conquest drama, with William Wadsworth).—No strangers are allowed in Roaring Camp. Women were not known until one day the stage coach brings in a half dead haltbeard and a little baby. The mother dies and the little baby girl is left in the care of the rough miners. After a few years the "diggins" begin to peter out and everybody in Roaring Camp is out of luck. One day the miners miss the little girl and search for her. They find her playing with a pretty stone streaked with gold. Further investigation discloses a gold mine and once again luck descends on Roaring Camp.

"He Couldn't Get Up in the Morning"—(Split-reel comedy, with Raymond McKee).—Jonah Morpheus can not get up in the morning. He ties a string to his toe and to the bed, but this does not work. The largest alarm clock he could purchase does not arouse Jonah from his slumbers. So he ties a rope to his foot and has a friend pull it in the morning as he passes by. The friend fastened the rope to an express wagon. Jonah is pulled out of his bed and dragged by the wagon, down an embankment. A charge of powder explodes and Jonah is fitted in the air and lands right in his office on time.

"His Final Blowout"—June 25 (two-reel Fox comedy, with Hank Mann).—A stranger, who actually is a spy, comes to town and supplants Hank in the affections of a girl. He becomes leader of the Home Guards and a factor in the village life. His real purpose is to blow up the Home Guards, and he is prevented in this by Hank, who has been following him. Hank forces him to leave town and wins his place back in the affections of the girl.

"Patsy"—July 1 (five-reel Fox drama, with June Caprice).—Patsy Prim is sent to a friend of her father's in the city so that she might learn the refinements of a city. The friend had died and Patsy is received by his son, a young bachelor. Soon Dick is in love with Patsy, but because of a previous marriage and an adventur-ers, he cannot marry Patsy. At a house party given by Dick's sister, Dick learns that the adventuress was already married when he married her, so her previous marriage annulling his, the house party is turned into a wedding and Patsy and Dick are married.

"Aladdin's Other Lamp"—June 25 (five-reel Rolfe drama, with Viola Dana).—Patsy is the drudge in Mrs. Duff's boarding house for seafaring men. She hears a tale of Aladdin and his wonderful lamp, and believing that if she finds such a lamp she will see her mother. She searches the town for it. Mrs. Duff sells a trunk which had been Patsy's and which contained valuable things which Mrs. Duff never stopped to examine. A lamp of peculiar design is among the trinkets and when Patsy finds it, she purchases it. She falls asleep and dreams that she rubs the lamp and finds herself in a room with beautifully dressed people. She awakens from her dream and decides to throw the lamp away. In falling, some papers fall out, and Patsy learns the address of her mother. A telegram brings the mother to the little girl and at last Patsy finds happiness.

"The Trail of the Shadow"—July 2 (five-reel Metro drama, with Emmy Wehlen).—After the death of her father, Sylvia lives alone on the timber claim and sells beadwork to support herself. Henry Hilliard, a young millionaire from the east, purchases some of Sylvia's beadwork and falls in love with her. One night she is attacked in her cabin by Jack Leslie, who demands her hand in marriage. When Hilliard returns to Sylvia she turns away from him, believing that she was unworthy of him. However, at his death, Leslie confesses Sylvia's innocence and she and Hilliard are married.

"The Cigarette Girl"—July 8 (five-reel Astra drama, with Gladys Hulette).—The Cigarette Girl is the favorite of a New York restaurant, Money Meredith, a young millionaire, is struck with the girl's honesty. Mrs. Wilson, a scheming person, is anxious to get Meredith's money. His attor-
ne suggests that he marry some girl for a short time and sign over his money to her. Meredith selects the Cigarette Girl because of her honesty. And with the vanishing of the scheming adventuress they find real happiness in their marriage.

PARAMOUNT

"Oh Pop"!—July 2 (one-reel Klever comedy, with Victor Moore).—Vic's wife is called to the bedside of her sick mother and Vic is left in charge of the house and the children. His neighbors are going downtown and so ask Vic if he will not take care of their children, too, which Vic agrees to do. He orders meat balls and cream puffs for the children and immediately they wage war. Vic gets in the middle of it and before long all are covered with meat and cream puffs. Then the neighbors arrive for their children, but since Vic cannot pick his own he asks the neighbors to pick theirs.

MICHIGAN EXHIBITORS ELECT NEW OFFICERS AS CONVENTION ENDS

S. A. Moran, of Ann Arbor, Made President; P. J. Schlossman, Treasurer, with C. E. Cody, Secretary

Grand Rapids, Mich.—At the final session of the Michigan State Branch of the Motion Picture Exhibitors League here, the following officers were chosen: President, S. A. Moran, of Ann Arbor; first vice president, W. A. Mcurell, of Savoy; second vice president, F. G. Ongel, of Hancock; third vice president, M. Jaccobi, of Ionia; secretary, Claude E. Cody, of Lansing; and treasurer, P. J. Schlossman, of Muskegon.

The league met at the Pantlind Hotel and discussed the war tax, Sunday closing as well as many other important matters.

OUR PLATFORM

"There is but one course to take if the exhibitors' organization is ever to attain its rightful place in the industry: there must be a thorough house-cleaning of men and methods and the old parasitical system of making the league a poaching ground for a few selfish individuals must be forever abandoned."

—From HERALD editorial, May 19, 1917.

Montreal, Que.—The following article taken from a Montreal paper looks suspicious: It is said in a confidential report that the Holman Theater is fireproof throughout and there is not a particle of wood in the place, with the exception of the chairs. Possibly, the authorities are looking for velvet, it is said.

That the original plans were not followed, and that the changes made in the interior of the Holman, 295 St. Catherine Street West, one of Montreal's new film theaters, are of such a nature as to require serious consideration on the part of the building inspector's department, were declarations made by Chief Tremblay in a report he has submitted to the board of control.

"By comparing the original plans of the architect," says Chief Tremblay, "with the sketch prepared by Inspector Desmarais, you will readily see that important changes were made during the course of construction. A certain exit required in one place was put elsewhere. A certain aisle was suppressed and replaced by seats, and seats were put in many places where according to the original plans they should not be. In brief, little care was taken to observe the plan upon which the building permit was issued."

The report of Chief Tremblay was transmitted to the city architect for a report.

Toronto, Ont.—A. J. Ruddy, who was acting manager for the General Film Exchange for several months, has severed connections with the General and will shortly identify himself with a well known company doing business out of Toronto.

Kitchener, Ont.—Geo. Reinhardt, proprietor of the Commercial Hotel, is building a new theater in this city, to be completed and in operation by fall. He is using the best materials and is modeling it after one of the large Toronto houses. He has already placed an order for an Acme screen and Simplex machine.

Toronto.—While the Polson Iron Works was launching four mine sweepers in the Toronto harbor, the Tropical Review provided six camera men to shoot the action for leading Canadian theaters.

Toronto.—The Pathoscope are advertising for camera men throughout Ontario. Preparations for launching an "All Canadian News Service" for Canadian exhibitors are being made. They have been taking the news at leading points but intend to cover the country thoroughly.

Toronto, Ont.—W. A. Bach, who has been sales and advertising manager for M. H. Hoffman, Inc., and who recently resigned to join the Universal Film Company to organize publicity service departments in all the branch offices, is on a holiday trip to his old headquarters at Toronto.
EXHIBITORS

“Water! Water!” groaned R. O. Proctor, of the Art Dramas, last Friday night, as he was on the train for New York to make arrangements for the exchange he is about to open in Milwaukee.

B. Rosenthal, manager of the St. Louis Universal branch, was a recent visitor at the local branch. He reports St. L. very hot, business fine. That’s fair enuf, Bennie.

That’s some cute edition of “Fatty” Arbuckle ushering the fair damsels to their seats at the Bryn Mawr Theater. Keep yer eye on him, H. A. Gundling, if you expect to teach him how to manage a film theater. We overlooked quite a bevy of fair ones planning to kidnap him.

Spence Rogers, general eastern representative for W. H. Clune, left the city (June 23) for Los Angeles for a few weeks’ business trip.

Ollie Moore, erstwhile salesman for Paramount films, was reported culling the various specimens of trees in Washington Park last week. There are some great old shade spots out there for the summer, Ollie!

Joe Dickey, of the Star Theater, Aurora, Ill., and Si Grevier recently staged a bowling tournament on one of the local alleys. Joe carefully blamed the alleys. How about it, Si?

J. E. Willis, president and general manager of the American Bioscope Company, is certainly showing some snappy stuff in that ScreeNews edition. You should see the array of fair seals the camera shot for one of their late publications. He caught them all on Chicago’s north shore and they are good enough for the world to gaze upon.

F. A. (“Bill”) Hamburg, the frame export, is with us once again. He arrived home June 24 after an extended business trip through Michigan. He brought a swell flock of noisy

CHICAGO TRADE EVENTS

By “MAC”

M. G. Watkins dropped in on the boys at the Reel Fellows Club, June 24, from Milwaukee. “Watty” expects to spend a few days here prior to leaving for New York to make arrangements for the exchange he is about to open in Milwaukee.

NEW THEATERS

Thomasville, Ga.—The Mitchell Investment Company has let to J. L. Higgins a contract for the erection of a theater.

Richmond, Va.—Samuel Bendheim has granted a contract to G. J. Hunt & Son for the erection of a motion picture theater here to cost $12,000.


Cooperstown, N. D.—A. O. Kaested and Martin Nelson will build a motion picture theater here on Buzzard street.

Helena, Mont.—Work has started on a new theater here to be known as the Marlow.

San Antonio, Tex.—Alexander Joske has let the contract for the erection of a new theater here, to be 61x123 feet, to J. C. Diehlman of San Antonio.

Fort Wayne, Ind.—The Transfer Motion Picture Corporation is remodeling property at 622 Calhoun street into a theater, at a cost of $700.

Kansas City, Mo.—Madere & Field, architects, are preparing plans for the erection of a motion picture theater at 811 West Thirty-ninth street. The building will cost $25,000 and will seat 1,500.

Pardeeville, Wis.—Work has started on the complete remodeling of the New Majestic Theater for H. E. Mansfield.

Bluefield, W. Va.—The Graham Construction Company of Graham, Va., has been awarded the contract for the erection of a two-story theater and arcade for S. E. Matz of Covington.

Estherville, Iowa—Madson & Peterson of St. Paul have been awarded the contract for the erection of a theater here for H. W. Graf. The house will cost $130,000.

Tulsa, Okla.—Work has been started on the new Empress Theater on Third street, between Main and South Boulder. The theater will seat 1,400,000 and have a seating capacity of 1,800 persons.

Dallas, Tex.—Plans are being prepared for the construction of a $250,000 theater at 1913 Elm street, to be known as the Majestic. Karl Hoblitzelle of the Interstate Amusement Company is promoting it.

Fall River, Mass.—Plans are being prepared by architects W. E. Walker & Son, 17 Custom House street, Providence, R. I., for the erection of a motion picture theater to cost $200,000 for A. A. Spitz, 621 Caesar Misch Building.

Beautlev, Minn.—Domingo Schmitz is to erect a motion picture theater here.

NEW CORPORATIONS

New York—The Gloria Theater Company, Inc., has been granted a charter to make motion pictures. It is incorporated for $5,000. J. Previtali, M. Riehler and A. G. Fraushi are directors.

Boston, Mass.—Photostones, Inc., has been formed to make motion pictures with a capital of $75,000. James Sweeney, Roman Debs and Joseph Boyle are directors.

New York—The Producers Holding Corporation will make motion pictures under a new charter. The company is capitalized at $500,000. James Sweeney, Roman Debs and Joseph Boyle are directors.

New York—The Cinema War News Syndicate, Inc., has been formed to engage in the motion picture business. It is capitalized at $100,000 and the directors are Frederick W. Roos, Robert R. Reynolds and John E. Natterford.

New York—Pomont Pictures Corporation has been granted a charter to make motion pictures. The concern is capitalized at $752,000. Directors are Herman W. Braun, H. R. Rabicht and Frank E. Rabicht.

New York—The Craftsman Film Laboratories have applied for a charter to make motion pictures, with a capital of $50,000. Joseph H. Dish, Leonard Abramch and Charles J. Hiflin, Jr., are the organizers.

New York—Henry Alden, Inc., is the name of a new firm that has been granted a charter to engage in the motion picture business. The directors are Arthur Newcomb, K. N. Blackford and William P. Shafer. The concern is capitalized at $75,000.
ARTCRAFT PICTURES
Apr. 1—"Broadway Jones," five reels, with George Co Han.
Apr. 13—"In Again—Out Again," five reels, with Douglas Fairbanks.
May 1—"Red Tiles of the Redwoods," five reels, with Mary Pickford.
June—"Wild and Woolly," five reels, with Douglas Fairbanks.

ART DRAMAS. INC.
May 17—"Apollo," five reels, with Dorothy Phillips.
May 24—"Van Dyke, Song of Sixpence," five reels.
May 31—"S., House of Cards," five reels.
June 1—"Van Dyke, Man of Apples," five reels.
July 2—"The Townsman," five reels.
July 9—"Miss Debutant," five reels.
July 16—"Apollo, When You and I Were Young," five reels.

BLUEBIRD PHOTPLAYS
Apr. 30—"The Clock," five reels, with Franklin, Farnum and Agnes Vernon.
May 7—"Little Miss Nobody," five reels, with Violet Merserue.
May 14—"The Ring," five reels, with Allen Stratton and Joseph Girard.
May 28—"Southern Justice," five reels, with Myrith Gonzalez and George Fernandez.
June 4—"Bringing Home the Bride," five reels, with Franklin, Farnum.
June 11—"A Doll's House," five reels, with Dorothy Phillips.
June 18—"Lambe Orphan," five reels, with Ellas Hall.
July 2—"Fires of Rebellion," five reels, with Dorothy Phillips.
July 9—"The Case of Chance," five reels, with Franklin, Farnum.
July 16—"Cinderella," five reels, with Raymond, George and Carmen Fernandez.

BUTTERFLY PHOTPLAYS
May 21—"The Fire of Youth," five reels, with Herbert Rawlinson and Zea Gerber.
May 28—"Money Madness," five reels, with Mary MacLaren.
May 28—"Silent Life," five reels, with Zoe Rae.
June 15—"The Fire of Youth," five reels, with Jack Mulhall.

FOX FILM CORPORATION
May 7—"A Small Town Girl," five reels, with June Caprice.
May 14—"The Book Agent," five reels, with George Walsh.
May 21—"Heart and Soul," five reels, with George Walsh.
May 28—"The Townsman," five reels, with Nance O'Neill.
May 25—"The Silent Lie," five reels, with R. A. Walsh.
June 1—"The Slave," five reels, with Valeska Suratt.
June 10—"The Broadway Sport," five reels, with Stuart Holmes.
June 17—"Virtue of Love," five reels, with Virginia Pearson.
June 24—"Some Boy," five reels, with George Walsh.
July 1—"When a Man Sees Red," five reels, with William Farnum.
July 8—"The Innocent Sin," five reels, with Miriam Cooper.
July 15—"Two Little Girls," with Catherine and Jane Lee.

FOX FILM COMEDIES
Apr. 16—"The Film Spoilers," two reels, with Charles Conklin.
Apr. 23—"High Hat," two reels, with Charles Conklin.
Apr. 30—"An Aerial Joy Ride," two reels, with Ray Griffith.
May 7—"The Baby Hits a Bitch," with Mabel McVey.
May 14—"A Roman Cowboy," two reels, with Tom Mitch.
May 21—"A Tomb Polker," two reels, with Charles Conklin.
May 28—"Suil de Hli," two reels, with Harry Mann.

KLEINE-EDISON-SELIG-ESSANAY
Apr. 30—"Selig," five reels, with H. B. Warner and George Pearce.
May 7—"Selig," five reels, with Henry B. Walthall and Mary Charles.
May 14—"Selig," five reels, with Vivian Reid.
May 21—"Selig," five reels, with Marguerite Clayton.
May 28—"Selig," five reels, with Mabel McVey.
June 4—"Selig," five reels, with Mabel McVey.
June 11—"Selig," five reels, with Mabel McVey.
June 18—"Selig," five reels, with Mabel McVey.
June 25—"Selig," five reels, with Mabel McVey.
July 2—"Selig," five reels, with Mabel McVey.
July 9—"Selig," five reels, with Mabel McVey.
July 16—"Selig," five reels, with Mabel McVey.

METRO PICTURE CORPORATION
Apr. 23—"Columbia, "God's Law and Man's," five reels.
Apr. 30—"Role," five reels, with Viola Davis.
May 7—"Role," five reels, with Viola Davis.
May 21—"Role," five reels, with Viola Davis.
May 28—"Role," five reels, with Viola Davis.
June 4—"Columbia," five reels, with Viola Davis.
June 15—"Columbia," five reels, with Viola Davis.
June 22—"Columbia," five reels, with Viola Davis.
June 29—"Columbia," five reels, with Viola Davis.

MUTUAL STAR FEATURES
Apr. 10—"American, "Mother's Life," five reels, with Gail Kane.
May 7—"Powell, "Hedda Gabler," five reels, with Nance O'Neill.
May 21—"American, "Annie-fore-Spice," five reels, with Mary Miles.

PARAMOUNT PICTURES CORP.
Apr. 9—"Lasky, "The Cost of Hated," five reels, with Kathryn Williams and Theodore Roberts.
Apr. 12—"Lasky, "Tides of Chance," five reels, with Blanche Sweet.
Apr. 16—"Famous Players," five reels, with Pauline Frederick.
Apr. 19—"Pallas, "The Lonesome Chap," five reels, with Anne Pennington.
Apr. 25—"Lasky, "The Valentine Girl," five reels, with Margaret Clark.
Apr. 30—"Famous Players," five reels, with Vivian Martin.
May 7—"Lasky, "The Woman of the Year," five reels, with Mary Crawford.
May 14—"Famous Players," five reels, with Mary Crawford.
May 21—"Famous Players," five reels, with Mary Crawford.

PARAMOUNT COMEDIES
Apr. 2—"Black Diamond, "Getting the Evidence," five reels.
Apr. 20—"Famous Players, "His Rightful Wife," five reels.
Apr. 28—"Famous Players, "The Woman of the Year," five reels.
May 12—"Famous Players, "The Woman of the Year," five reels.
May 15—"Famous Players, "The Woman of the Year," five reels.
May 19—"Famous Players, "The Woman of the Year," five reels.
May 21—"Famous Players, "The Woman of the Year," five reels.
PARAMOUNT TRAVELOG

Exhibitors

Astrau, 5 reels, with Florences La Badie and Helen Badgley.
Balboa, "Sunshine and Gold," 5 reels, with Marie Osborne.
Bathhouse, "Hinton's Double," 5 reels, with Frederick Warde.
May 20—Tha houser, "The King's Gift," 5 reels, with Gladys Huette.
Astra, "The Woman in White," 5 reels, with Florence La Badie.
"His Social Rise," 1 reel.
"Love and Fish," 1 reel.
"Percy of the Hindus," 1 reel.
"Wheels and Woe," 1 reel.
"His Marriage," 1 reel.
"Their Weak Moments," 1 reel.
"His Secret Life," 1 reel.
"His Better Fate," 1 reel.
"Dad's Downfall," 1 reel.
"A Junior in Orient and Occident," 1 reel.
"Aired in Court," 1 reel.
"The Retreat of Magnus," 2 reels.
"Shading Hearts," 2 reels.
"The Dog and the Cherry," 2 reels.
"Whose Baby?" 2 reels.

GREAT VICTRAGHL-V.L.S.

Mar. 19—"Aladdin from Broadway," 5 reels, with Edith Storey and Antonio Moreno.
Apr. 2—"Babette," 5 reels, with Peggy Hyland and Marc McDermott.
Apr. 9—"Apartment 29," 5 reels, with Earle Williams.
Apr. 9—"Captain Always," 5 reels, with Earle Williams.
Apr. 16—"Her Secret," 5 reels, with Alice Joyce.
Apr. 23—"Silly in a Hurry," 5 reels, with Lillian Walker.
May 7—"The Capt. of the Grey Horse Troop," 5 reels, with Antonino Moreno and Dith Storey.
May 14—"The Sixteenth Wife," 5 reels, with Peggy Hyland and Marc McDermott.
May 21—"Cleaver's Rebellion," 5 reels, with Anita Stewart.
May 28—"The Soul Master," 5 reels, with Earle Williams.
"The Magnificent," 5 reels, with Antonio Moreno.
June 11—"The Question," 5 reels, with Alice Joyce and Harry Moroy.
June 18—"The Maelstrom," 5 reels, with Earle Williams and Dorothy Kelly.
June 25—"A Son of the Hills," 5 reels, with Belle Bruce and Antonio Moreno.
June 29—"The Message of the Mouse," 5 reels, with Anita Stewart.
July 9—"Mary Jane's Pa," 5 reels, with Marc McDermott and Mildred Manning.
July 16—"Richard the Brave," 5 reels, with Alice Joyce and Harry Moroy.

WORLD FILM CORPORATION PROGRAM

Mar. 5—"The Web of Desire," 5 reels, with Ethel Clayton.
Mar. 19—"Fascinating Olga," 5 reels, with Alice Brady.
Apr. 2—"Man's Woman," 5 reels, with Ethel Clayton and Rockwell.
Apr. 9—"The Family Honor," 5 reels, with Robert Warwick.
Apr. 16—"Forget-Me-Not," 5 reels, with Kitty Gordon.
Apr. 23—"Darkest Russia," 5 reels, with Alice Brady.
Apr. 30—"The Page Mystery," 5 reels, with Carlyle Blackwell and Sarah Bernhardt.
May 7—"Mothers of France," 5 reels, with Sarah Bernhardt.
May 14—"Moral Courage," 5 reels, with Muriel Ostriche and Arthur Askey.
May 21—"Yankee Plunk," 5 reels, with Ethel Clayton and Montague Love.
May 28—"Maternity," 5 reels, with Alice Brady.
June 4—"The Crimson Crescent," 5 reels, with Carlyle Blackwell and June Elvidge.
June 11—"The False Friend," 5 reels, with Gail Kane and Robert Warwick.
June 18—"The Stolen Paradise," 5 reels, with Ethel Clayton.
June 25—"The Divorce Game," 5 reels, with Alice Brady.
July 2—"The Price of Pride," 5 reels, with Carlyle Blackwell and June Elvidge.
July 9—"The Brand of Satan," 5 reels, with Montague Love, Gerda Holms and Eugene Greeley.
July 16—"The Beloved Adventuress," 5 reels, with Kitty Gordon.

SERIALS


MISCELLANEOUS

A. KAY COMPANY

"Golden Spoon Mary," C. 1000.
AMERICAN STANDARD
Apr. 21—Sunshine, "A Poison Rose," "F. C., one reel.
May 5—Sunshine, "Jones' Day," C., one reel.
June 1—Sunshine, "The Human Fly," E., split reel.
July 5—"When Justice Errs," five reels.
May 14—Fletcher, "The Daughter of Darkness," No. 1, two reels.
July 26—Fletcher, "The Ghost," C., one reel.

ARGOSY FILMS, INC.
"Where Dye Get That Stuff," five reels.
The Celebrated Stirelrow Case," five reels.
"Mishin," five reels, with King Baggett.

ARIZONA FILM CORPORATION
"Should She Obey?" six reels, with Billie West.

ARROW FILM CORPORATION
"The Demoner," nine reels, with Derwent Hall Caine.

GEORGE BACKER FILM CORPORATION
"The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.

REX BEACH PICTURES CORPORATION
"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS
"Who Knows," five reels.

BIOGRAPH COMPANY
"Her Condemned Sin," six reels.

BLUEBIRD
"Eagle's Wings," five reels, war drama.
"Even as You," five reels, with Lois Weber.

CARDINAL FILM CORPORATION
"Joan the Woman," eleven reels, with Geraldine Farrar.

CINES CORPORATION OF AMERICA
"The Fated Hour," six reels.

CHRISTIE FILM COMPANY
May 21—"The Milky Way," one reel.
May 28—"His Last Push," one reel.
June 4—"Those Wedding Bells," one reel.
June 11—"A Lucky Slip," one reel.
June 18—"A Bold, Bad Knight," one reel.
June 25—"Almost a Scandal," one reel.

CLARIDGE FILMS, INCORPORATED
"The Birth of Character," five reels.

CLUNE PRODUCTIONS
"Ramona," ten reels.

CORONA CINEMA COMPANY

COSMOPHOTO FILM COMPANY
"The Black Spots," four reels.
"Incomparable Miss Bellairs," four reels.
"Liberty Hall," four reels.
"His Vendication," five reels.
"Victoria Crook," four reels.

CREATIVE FILM CORPORATION

DIXIE FILM COMPANY
"Tempest and Sunshine," five reels.
"Just a Song at Twilight," five reels.

EBONY FILM CORPORATION
"Dat Blackbird, Wanda Man," one reel.
"Shine Johnson and the Rabbit's Foot," one reel.

E. I. S. MOTION PICTURE CORPORATION
"Trooper B," six reels, with George Soule Spencer and June Jaye.

E. & R. JUNGE FILM COMPANIES
"Discovered," one reel.
"Napoleon's Night Out," one reel.
"When Jones Went Wrong," one reel.
"Circus Brides," one reel.
"Fowl Play," one reel.
"Jungle Rats," one reel.
"When the Clock Went Cuckoo," one reel.

ENLIGHTEMENT PHOTOPLAY CORPORATION
"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY
"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY
"Birth," six reels.

EUROPEAN FILM COMPANY
"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION
"Where Is My Father?" seven reels.

FAIRMOUNT FILM CORPORATION
"Hate," seven reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
"On Tract," nine reels, with Sydney Gage.

FLORA FINCH FILM CORPORATION
"War Brides," C., two reels, with Flora Finch.

FRIEDER FILM CORPORATION
"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES
"A Mormon Maid," five reels.

FROHMAN AMUSEMENT CORPORATION

GOLD MEDAL PHOTOPLAYS
"The Whf of Life," five reels, with James Cruze.

GRAND FEATURE FILM COMPANY
"Rex Beach on the Spanish Main," five reels.
"Rex Beach in Pirate Haunts," five reels.
"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY
"The Woman and the Beast," five reels.

D. W. GRIFFITH
"The Birth of a Nation," nine reels, with H. B. Walthal.
"Intolerance," five reels, with Mae Marsh.

HANOVER FILM COMPANY
"Macists," six reels.
"How Uncle Sam Prepares," four reels.

HARPER FILM CORPORATION
"Civilization," ten reels.

HAWK FILM CORPORATION
"Monster of Fate," five reels.

EDUCATIONAL FILM COMPANY
"The Valley of the Hoth," one reel.
"The Sheep of Chetan," one reel.
"High, Low and the Game," one reel.
"The Mysteries of Crystal Land," one reel.
"The Living Book of Nature," one reel.
"Seven of Index," one reel.
"The Orange Outing," one reel.

EFFANGE FILM COMPANY
"The Marriage Bond," five reels, with Nat Goodwin.

FRANK HALL PRODUCTIONS
"The Bar Sinister," nine reels.
"Her Fighting Chance," five parts, with Jane Grey.

HILLER AND WILK
"The Battle of Gettysburg"

HOWL COMEDIES
"Balloontics."
"Automaniacs."
"Neptune's Naughty Daughter."

IVAN FILM PRODUCTIONS
"Two Men and a Woman," five reels.
"One Law for Both," twelve reels, with Leah Baird.

JUVENILE FILM COMPANY
"The World War in Richmond," one reel.
"A Chip Off the Old Block," one reel.
"Chip's Elopement," one reel.
"Chip's Backyard Barstomers," two reels.
"Chip's Rival," one reel.
"For Sale—A Daddy," two reels.
"Chip's Carma," two reels.
"Chip's Movie Company," one reel.

KEEN CARTOON CORPORATION COMEDY CARTOONS
"Mose Is Cured," half reel.
"The Old Forty-Niner," half reel.
"Jef Jenkins, the Village Genius," half reel.
"Jerry McBride Loses His Job," half reel.
"Zoo-logical Studies," half reel.
"A Dangerous Girl," half reel.
"Dr. Zippy Opens a Sanatorium," half reel.

KLOTZ AND STREIMER, INC.
"Whiter Thun quest," five reels, with Orin Johnson and Rhea Mitchell.

KULIE FEATURES
"Germany on the Firing Line," five reels.
"France on the Firing Line," six reels.
"The Unborn," five reels.

LEA-BEL COMPANY
"Modern Mother Goose," five reels.
"Snow White," four reels.
"Jimmie Gets the Pennant," Mo-Toy comedy.
"Out in the Rain," Mo-Toy comedy.

THE LINCOLN CYCLE
"The Spirit Man," two reels.
"The Physical Man," two reels.
"The Lincoln Man," two reels.
"Old Abe," two reels.
"At the Slave Auction," two reels.
"The President's Answer," two reels.

C. POST MASON ENTERPRISES
"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.
"Who's Your Neighbor?" seven reels.

MILO COMEDIES
"Great Danbury Fair," one reel.
"Never Again," one reel.
"The Devil In Again," one reel.
"Gooseburg Elopement," one reel.

MONTOR FILM COMPANY COMEDIES
"Those False Teeth," one reel.
"Robinson Crusoe," one reel.
"How Levi Fooled the Folks," one reel.
"Dear Old Dad," one reel.
"The Ghost of Moorhead Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA
"It May Be Your Daughter," five reels.

H. B. MOSS
"The Girl Who Doesn't Know," five reels.
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Paxton,
Findlay,
Grand
Rapids,
Ohio
Wabash,
Thibodeau.

Philadelphia—The Palace Theater, which was destroyed by fire last April, is being rebuilt.

Mahanoy City, Pa.—Isaac Refowich has organized a company and will build a theater here. The concern is to be known as the Refowich Theater Company and has a capital of $10,000.

Minneapolis, Minn.—Fred S. Meyer, western district manager of the General Film Company, has been made sales manager of the Chicago office and will take up duties this month. Mr. Meyer came to Minneapolis in 1912 and at that time headed three exchanges. He was later made manager of the Laemmle exchange, the Kriterion and of the General Film Company's offices, and was also president of the Theatrical Mechanics Association.

Mingo, Ohio—The Palace Theater here is being remodeled.

Churubusco, Ind.—J. S. Thompson has purchased the Palace Theater from George Underhill of Fort Wayne.

Paxton, Ill.—E. E. Alger has purchased the Crystal Theater from Mr. and Mrs. Cyphers and Dave Undell.

Findlay, Ohio—Floyd Bergschicker and H. B. Solomon will open a motion picture theater here next month.

Clanon, Mich.—George Smith has taken possession of the Lyric Theater, having purchased it from Dana Bartholomew.

Grand Rapids, Mich.—Wirt S. McLane, manager of the Majestic-Colonial Theater at Jackson, was elected first vice president of the M. P. E. L. of Michigan at the ninth annual convention held here. Stephen S. Springett, manager of the Family Theater, and Mr. McLane were named as delegates to the national convention in Chicago, July 14 to 22.

Wabash, 3111—J. H. Ross has made extensive improvements in the Lyric Theater this city and will make extensive improvements.

Nebaska City, Neb.—Frank A. Ewing, of Iowa, has purchased the Empress Theater from Edward Blakeslee.

O'Neil, Neb.—Mr. and Mrs. Alva Plummer have bought the motion picture theater in this city and will open it after improvements are made.

Greene, 1a.—John Hale of Clarksville has purchased the Crystal Theater from Lloyd Gates.

White Hall, III.—John B. Morrow has sold his Royal Theater to Sid Simpson.

Des Moines, 1a.—At a recent meeting of the Iowa Motion Picture Exhibitors' League, called to reorganize the league, a bitter fight was waged between the exhibitors and exchangemen over the admission of exchangemen as members. N. C. Rice, of Algona, represented the exhibitors, while D. B. Lederman, of Des Moines, spoke for the exchangemen. The latter won out and the name of the association was changed to the Iowa Motion Picture Industry League. Several of the defeated members withdrew their names and left the session.

Shelby, Mont.—Ground has been broken for the erection of a motion picture theater here, to be known as the Liberty. Williamson & McClory are the owners.

PHOTOGRAPHY OF "WOMAN IN WHITE,
STARRING FLORENCE LA BADIE, IS
LAUDED BY EDWIN THANHOUSER

"Our six-reel film, 'The Woman in White,' is a good story, well acted," says Edwin Thanhouser. "But it also shines in another department—photography. I have been making motion pictures for eight years, but I never have seen a Thanhouser production that surpassed the present one in steady photographic effectiveness. At times this effectiveness reaches the startling plane, and I must publicly commend Director Warde and Cameraman Zollinger on what they have attained in this direction."

Florence La Badie is the star of "The Woman in White," which has been adapted by Lloyd Lonergan from the book by Wilkie Collins. In Miss La Badie's support are Richard R. Neill, Arthur Bower, J. H. Gilmour, Gertrude Dallas, Wayne Arey and Claude Cooper.

"THAT'S WHAT THEY ALL SAY"
Talk is cheap—Results are what count. What are you buying? See me for
lobby display—interior decorations—frames.

Mallers Building
Hamburg
Chicago, Ill.
"THE LITTLE AMERICAN," WITH MARY PICKFORD, JUST COMPLETED; WILL BE PUBLISHED JULY 2

Story Has Patriotic Touch and Deals with Yankee Girl's Dangers in War Zone; Cecil B. De Mille Directed Production

Mary Pickford has just completed at the Lasky studios in Hollywood, Cal., her newest dramatic production, entitled "The Little American," which will be published by Artcraft July 2.

The story has a patriotic touch and deals with war. Captain I. H. Beith, author of "The First 100,000," and a British army officer, was among those who proved invaluable to Director Cecil B. De Mille, who handled the production.

As Angela Moore, the little American girl who braves the dangers of the war zone, Mary Pickford appears in a part that demands much fine acting, it is said. Among the spectacular scenes in which she appears are those depicting the sinking of the "Veritania" in mid-ocean.

Although the story deals with the war, it is not of the same type as the ordinary war drama, as it deals more with the intimate than with the general. The picture should strike a responsive chord, as it will be in time for July 4 presentation. In keeping with the work of the star is a cast including Hobart Bosworth, Jack Holt, James Neil, Raymond Hatton, Guy Oliver, Edythe Chapman, Lilian Leighton, Walter Long, Dewitt Jennings and Little Bert Alexander.

SUPERPICTURES WITHDRAWS FROM TRIANGLE, SELLING OUT HOLDINGS TO S. A. LYNCH

Superpictures, Inc., has withdrawn from the Triangle Distributing Corporation, having sold its holdings to S. A. Lynch.

Superpictures, Inc. is the holding company for McClure Pictures and until last week was the controlling factor in the Triangle Distributing Corporation. It will sell its new features through two channels. Superpictures, Inc., also will produce for the state rights market and will publish through Triangle.

Such confidence has Frederick L. Collins, president of the Superpictures, Inc., in the Triangle organization that he has arranged for Triangle to produce six features to be sold on the state rights plan and for the distribution of twelve additional pictures a year through the Triangle Distributing Corporation.
MAE MURRAY, KATHLYN WILLIAMS AND WALLACE REID ARE STARS IN TWO PARAMOUNT FEATURES JULY 2

"At First Sight," starring Mae Murray, and "Biz Timber," starring Kathryn Williams and Wallace Reid, are the two features which will be issued by Paramount for the week beginning in this two-storey picture. Paramount will distribute the 73rd edition of the Paramount-Bray Pictorials, the magazine-on-the-screen, the 74th of the weekly trips around the world, personally conducted by Burton Holmes, in which he takes his fellow-travelers to see "How California Harvests Wheat," and a Klever Komedy entitled "Oh, Pop," in which Victor Moore is starred.

"At First Sight" deals with adventures of pretty Justine Gibbs, played by Mae Murray. Justine is a very attractive and highly American type of young woman who rebels against a prearranged marriage and follows the dictates of her heart. It is essentially a comedy, and the story is really based upon the efforts of the young woman to win the heart of a young writer, so absorbed in his work that the heroine must take him by storm. A great deal of the charm of the story lies in the quaint and humorous scenes between the absent-minded young writer and the impetuous heroine.

The writer is at work upon a story which closely follows his own adventures, and it monopolizes his time and attention to such an extent that Justine sees that the only way she can successfully win his heart, or arouse his interest, is by providing material that will satisfactorily finish the story—which she proceeds to do in a wholly unexpected and original manner of her own. The cast supporting Miss Murray includes Sam T. Hardy as Hartly Poole, Jules Rancourt as Paul, Julia Bruns as Nell, W. T. Carlton as Mr. Chaffin, Nellie Lindreth as Mrs. Chaffin, William Butler as sheriff and Edward Sturgis as deputy.

"Biz Timber," in which Kathryn Williams and Wallace Reid are starred, is an adaptation of Bertrand Sinclair's story of the same name by Gardner Hunting. There are many thrilling scenes in the film, among them a real forest fire in the Big Timber of California.

"Biz Timber" is the story of Stella Benton, a young society girl who has lost her beautiful voice through the death of her father, and who goes to live with her brother Charles, the lumber magnate. Charles and Stella have a struggle to make both ends meet, and when his cook quits, he makes his sister do the work for the hundred men in the lumber camp. Jack Fyfe, a neighboring lumber man, meets Stella and gradually falls in love with her, but the love is not reciprocated. Seeing that she is being overworked, Fyfe offers to marry her, in spite of the fact that she does not love him. A child is born of this loveless marriage, and the couple are reasonably happy, until Walter Monahan, a wealthy lumberman, begins to make love to Stella. She gradually becomes tired of her husband, and when the child dies, decides to leave him. Her voice returns, and she makes a substantial success as a concert singer. Monahan, who has professed love for her, becomes indifferent, but she will not return to Fyfe, in spite of his pleadings.

Monahan, jealous of Fyfe's success, sets fire to his holdings and is caught in the act. Friends telephone this fact to Stella, and she immediately returns to the lumber camp, and there, at their home, she finds Jack, heart broken, as his holdings are on fire and there is nothing but a heavy rain which could save them.

She comes to him and offers to use her own money to retrieve his lost fortune, and as she goes into his arms, the heavy downpour of rain comes and they are safe. In the cast supporting Miss Williams and Mr. Reid are Joe King as Walter Monahan, Alfred Paget as Charlie Benton and Helen Bray as Linda Abbey.

"A STRANGE TRANSGRESSOR" OFFERS LOUISE GLAUM IN A NEW ROLE

Louise Glaum, the Ince-Triangle vampire player, soon will be seen in a part distinctly different from the usual vampire roles, when she is presented by Thomas H. Ince in "A Strange Transgressor." This is the story of a woman who becomes the mistress of a man through love—and love alone. Her life, with the exception of this one sin, is without blemish. Then comes the time when the man tires of his playing. He tells her of his desire to marry a good woman, who will exert the proper influence over his son, who is falling into evil ways. The woman begs him to marry her, but he insists that he must not darken his son's future. She then confesses that she, too, has a son, a little boy who is protected in the cloistered surroundings of a religious institution. But even this has no effect. From here the play presents exciting situations.

Miss Glaum, as Lola Montrose, the woman who loved and sinned for love, presents a strong characterization. J. Barney Sherry, who plays the leading masculine character, offers an excellent performance. He is the typical man of the world, living his own life regardless of how he is judged. Others in the supporting cast include Colin Chase, Dorcas Matthews, May Giraci, J. Frank Burke and William H. Bray.

M. F. TOBIAS HAS HAD METEORIC RISE FROM A BOOKKEEPER TO CHIEF OF SUPERLATIVE PICTURES CORP.

From bookkeeper to president in twelve years, every step achieved by his own effort, is the achievement of which Maurice F. Tobias, executive head of Superlative Pictures Corporation, can be justly proud.

Mr. Tobias entered film business as a bookkeeper for the Greater New York and Empire Film Exchanges, then on Fourteenth street, in 1905. He was one of William Fox's first associates when Fox entered the film business, and while with him originated a system of booking that is still in vogue. This system, termed by Mr. Tobias the "lock system," locked a complete show for a period of consecutive days, thereby eliminating any loss of time from one exhibitor to another and avoiding any mistakes in the course of shipments.

Joining Paramount, Mr. Tobias traveled through New York and the rest of the country, as manager of the Mutual New York Western exchange. Mr. Tobias proved his worth. Taking over the office of that organization when it was in a state of chaos, he promptly righted matters, and after four years he resigned.

At the present time Superlative Pictures Corporation, the mother organization of Irving Cummings Pictures, Inc., and Lois Meredith Pictures, Inc., feels that with Maurice F. Tobias as its head its success is assured.

NOW IS THE TIME. SEE ME!!

I have satisfied a number of the foremost exhibitors of the country. Get in touch with me—it costs nothing—will save you money to figure with me on interior decoration—lobby display—frames.

Mallers Building

HAMBURG

Chicago, Ill.
BRITISH COLUMBIA FILM MEN PLAN A STRONG ORGANIZATION

Vancouver, B. C.—There has been a strong and united effort by both exhibitors and exchanges in the past toward organization in British Columbia, but up to the present time very little has been accomplished. The association has taken on new life, however, and the exhibitors and the exchanges hope to be soon able to boast of an organization second to none in Canada.

There is a much better feeling and stronger co-operation among the exhibitors now than ever before. The exchange managers had a general meeting on June 1 and adopted the name of the Film Managers’ Protective Association, and plans for a permanent organization were made. The following officers were elected: C. R. Bippie, Mutual Film Company, president; W. P. DeWees, Triangle Film Company, vice president; N. R. Fewser, Fox and Metro, secretary-treasurer.

The executive committee comprises the three named officers together with two other members to be selected. These early steps for a new association drafted in part from the ideas adopted by the Winnipeg association point strongly to better conditions in the Vancouver field and to the film interests at large. Representatives from the Universal, Famous Players, Mutual, Metro, Fox, Triangle, Pathé, General and Regal exchanges were present at the meeting.

Montreal, Que.—The Majestic Theater Company is advertising preferred stock at $10 a share with a bonus of 15 per cent common stock in the Montreal papers. The money is to be devoted to erecting a new motion picture theater, to be called the Majestic Theater. It will be located in Westmount, a suburb of Montreal.

Toronto, Ont.—The Regal Film Company, with a home office in Toronto, and branches in all the large Canadian cities, are to be the Canadian distributors of Goldwyn productions.

Toronto, Ont. — "The Submarine Eye" now is playing its second week at the Grand Opera House, Toronto, and reports good business.

NEW PICTURE THEATER SEATING 10,000 PERSONS IN NEW YORK, IS PLANNED BY A SYNDICATE

New York city is to have the world's largest motion picture theater, if plans of a syndicate headed by Felix Isman are carried out. The new amusement place will be erected on the site of the New York Railway's car barns, on Eighth avenue between Forty-ninth and Fiftieth streets, and will seat 10,000 persons. The syndicate has secured a long-term lease on the property from the Railway Company. It is reported, on terms involving several millions of dollars. Situated as it is in the heart of New York's densest population, the project should be a money-maker, and it will be easily accessible to elevated trains, subway and surface lines.

Attend the Chicago Convention — make the voice of square-dealing heard upon the floor of that assembly.

"Redemption Movie sold out: Hundreds turned away" — N.Y. World

JULIUS STEGER'S
Production of

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EVELYN NESBIT

and her Son

RUSSELL THAW

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Now playing Fifth Week in New York to full Capacity

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Harriet Underhill, New York Tribune:
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"The best screen melodrama that Broadway has had this season."

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Jan. C. Reddy, New York Morning Telegraph:
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Victor Watson, New York American:
"The melodrama thrills; there is a veritable murrain of events."

Robert E. Welsh, New York Evening Telegram:
"The latest and best crook play of the film."

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"Remarkably thrilling . . . wonderfully entertaining. . . . The best suspense drama New York has had for years."

"Come Through" is that master of melodrama—George Bronson Howard—at his best. It captured Broadway on the opening night and continued to play to capacity. It is not only extremely novel in plot, but it is directed and acted with much more than usual skill.

"Come Through" is the only film play shown on Broadway this year that has received the enthusiastic and unqualified endorsement of every critic in Greater New York.

"Come Through" is the best States Rights opportunity on the market today. Positive record proof of its pulling power is your assurance of the way YOU can present this marvelous picture to the Exhibitors in your territory. Choice open territory awaiting negotiations. Don't be the last to apply. All communications answered in the order of their receipt. For Direct Bookings apply to any Universal Exchange. For State Rights address State Rights Department.

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IN

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A love story of business life. Adapted from the novel by Marie Van Vorst. In five acts. Released the week of July 9.

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"Mary Moreland" by Marie Van Vorst has been read by thousands of readers of Harper's Bazaar. In pictures it should attract those who have read the fiction version and a host of others who delight in the novels of this celebrated author. Reservations can be made now at your nearest Mutual Exchange.


Produced by FRANK POWELL PRODUCING CORP.

Distributed by MUTUAL FILM CORPORATION

John R. Freuler, Pres.
Why Is Circulation?

A Talk to Advertisers

CIRCULATION has been discussed a great deal during the past few years, and the technical side of circulation analysis has been studied from every angle.

How much, how secured and where located are the big questions which are asked of the publisher by the advertiser, with various subdivisions of the inquiries as modified by individual interest.

The biggest question of all is seldom asked.

*Why* is circulation?

The average space-buyer never stops to consider the one vital fact about circulation—that it is the definite result of a definite creation, *editorial quality*.

Editorial appeal pulls circulation of which that appeal is the index. The higher the appeal and the stronger its character, the better and more desirable the circulation is going to be.

The value of a trade publication lies in the character of its circulation appeal.

If it has built up a distribution based on specific editorial character, the advertiser who goes into a publication of this kind knows in advance whether the interest is *live or passive*.

The advertiser who puts quantity first, and who reads circulation statements so closely that he has no time to study the publications themselves, has got away entirely from the fundamental fact back of all circulation, he has forgot to ask himself, "*Why*?"

A page-by-page analysis of the "Exhibitors Herald" proves that it has a vital and commanding *readers' appeal*. 
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Everybody's Lonesome
5 Reels

Coming:
The Penny Philanthropist
5 Reels

Miss Clara E. Laughlin

America's foremost authors, whose works are enjoyably popular because of their absolute wholesomeness, newly joined to the staff of Wholesome Films Corporation will be announced very soon. You'll have a new viewpoint on life when you see Miss Laughlin's

Everybody's Lonesome
And gain a better concept of your relations with others from Miss Laughlin's

The Penny Philanthropist

Write us for further information

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Have been given in succession to six
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features released by Pathe. Read!

"THE CANDY GIRL" (Releasing Next Week)

"Another Gladys Hulette picture, reversing the usual order of the Hulette pictures, but entertains quite as fully as did its predecessors."
—Motion Picture News.

"HINTON'S DOUBLE" (Just Released)

"Aside from the drawing power of the star, the play itself is of exceptional interest and will do much toward upholding the high standard set by Thanhouser productions during the past six months."
—Exhibitors' Trade Review.

"WHEN LOVE WAS BLIND"—"The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the 'Sex problem' there is in the story has been handled with great delicacy."
—Sunday Telegraph.

"POTS-AND-PANS PEGGY"—"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."
—Exhibitors' Trade Review.

"HER BELOVED ENEMY"—"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories."
—Sunday Telegraph.

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to all exhibitors and operators to visit us at our office and salesroom, Fourth Floor, Mallers Building, 5 South Wabash Ave.

While Attending the M. P. E. L. Exposition and Convention

which is being held at the Coliseum Building, Chicago, Ill., July 14 to 22. We will have on display late model picture machines, motor generator sets and all equipment used in the M. P. Theatre

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- BETTY TO THE RESCUE
- A GIRL LIKE THAT
- LOST AND WON
- GOLDEN FETTER
- HIS SWEETHEART
- THE WAX MODEL
- EACH TO HIS KIND
- HER OWN PEOPLE
- THE BLACK WOLF

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There Is No Charge for This Service
"The Film Follies of 1917"
—Is but one of the many features in the ScreeNews Magazine
—And but one of the many reasons why You've Got To Run It!

ME—and a long, cold drink
are two things that folks are goin' to want a lot of this summer.
And there's one thing I've got on any liquid refreshment ever served—I'll be on the job for thirty weeks—and anyone can down a tall one in a few good swallows.

If you want folks to come to your theatre
when the thermometer is tryin' to bust through the top, just whisper gently in their ears, "Say, this theatre is Cico Toodle's Home." You don't need to tell them how cool it is inside—they forget the heat as soon as they see my name in your lobby.

Start giving out Cico Toodles Cards now
Don't let someone else get the jump on you. If you can't get them at your nearest exchange, write in to

CAHILL-IGOE COMPANY
117 W. HARRISON ST. CHICAGO, ILLINOIS

Just say, "I saw an Ad of Cico Toodles in the 'Exhibitors Herald,' and I want full information about Cico Cards and the Free Slides and Free Lobby Display."
Goldwyn Pictures For the Clean-Minded Millions

Goldwyn Pictures will be seen by millions of women and children with enjoyment instead of shame. They are censored in advance of production by clean-minded producers who have never on screen or stage catered to the lower or cheaper tastes.

They are the type of pictures that every organization of watchful men and women guarding against impurities or indecencies on the screen can indorse without a single reservation or exception.

They are stories of love and laughter, of honor and refinement, built to appeal to the mental and internal fineness of the wholesome American people.

Goldwyn has recognized the necessity for screen betterments and staked a fortune upon its ability to gauge intelligently the desires and requirements of an enormous public throughout the world—the kind of a public we are most anxious to serve.

Goldwyn Pictures
Corporation
16 E. 42d St., New York City
Telephone: Vanderbilt 11
Operation of Censorship

The Chicago Board of Censors has ruled out the newest Mary Pickford picture because it is too "anti-Prussian."

This picture is a too violent indictment of German militarism to be permitted exhibition in the City of Chicago—yet America has consecrated its men and its millions to the task of forever curbing this Prussian militarism.

This is an excellent example of the operation of censorship.

Mary Pickford in "The Little American" did not strike the fancy of Major Metullus Lucullus Cicero Funkhouser, so the citizens of Chicago—temporarily at least—will not be permitted to view this inspiring picture.

It would be unfair to Major Funkhouser to speculate whether Major Funkhouser's Teutonic ancestry, as suggested by his name, did not have a bearing upon prejudicing his mind against this picture. But it is also unfair to ban this production and thereby question the intelligent patriotism of its sponsors.

Censorship of all kinds unofficially subjects those within its scope to the prejudices of those wielding the censor power. Censorship is the rule of a few over the many. This picture may be distasteful to Major Funkhouser and also to a great many other Americans but millions of citizens of this country will rise up to inquire how it would be even humanly possible for any producer to over-emphasize dramatically the castigation which the President himself has inflicted upon the military caste of Germany.

Motion picture censorship continues to convince the public of its utter absurdity.

Chicago Is Calling

ATTEND the Chicago Convention.

The future of the Motion Picture Exhibitors League of America depends upon putting the affairs of the association in order at the coming meeting.

Many questions of paramount importance are to be decided.

A president—the responsible head of the organization—must be elected. The league will either have to re-elect Mr. Ochs and thereby give full endorsement of the conduct of his
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administration and of the policy of "A Public Office is for Private Gain," or it will have to depose ignominiously the present incumbent of the office.

Many questions of national scope must be deliberated upon.

The future of the league depends upon your presence and your vote for righteousness and square-dealing.

* * * * *

Good Stories

A n indication of great hopefulness is the general recognition of the fact that the story is the vital factor of a motion picture.

Until quite recently the opinion was held in various quarters that a prominent star, superior direction or something else could be depended upon solely to make a successful photoplay.

But it has been found time after time with practically every "big star" in motion pictures that without a story of genuine appeal and human interest the result is flat and unprofitable. No star is big enough today to carry a poor story. The public no longer is content merely to see a big star; they want to see the big star enacting a role that is in itself appealing, faithful to life and convincing.

Continued insistence upon the necessity of real stories cannot help but have a most salutary effect upon the motion picture business. A good story enables the producer to escape the huge monetary exaction of a big star in many cases and at the same time obtains a production that is eminently satisfactory to the public.

* * * * *

T HE film salesman is a vital factor in this business—more vital than many realize. He is the intermediary between the distributor and the exhibitor, and as such is greatly responsible either for a relationship of good-will or the reverse.

Frequently we hear of film salesmen who, for the sake of an order, make promises which their company cannot possibly fulfill. This simply creates a distrust in the minds of exhibitors and contributes to a strained relationship which is a burden both to the exhibitor and the distributor.

Salesmen should realize they occupy a most important position in the industry and they should strive to meet the great expectations of that position.

Martin J. Quigley.
For the purpose of discussing the plans for the organization's fall campaign and to perfect other details to be announced soon, the second meeting of the First National Exhibitors' Circuit, Inc., was held at the Congress Hotel, Chicago, Thursday, June 28.

At the session, which lasted two days, more than $1,000,000 in cash was paid into the treasury, it was announced, thus placing the company, which was formed in New York City April 25, on a sound financial basis.

Logical Distributing Center

S. L. Rothapfel, president of the circuit, said that Chicago was chosen to hold the meeting for the reason that it is undoubtedly the logical dis-


distribution center of the film industry in the United States, and for the convenience of the members coming from St. Louis, Los Angeles, Minneapolis and other cities. Other meetings will be held in the Windy City.

The meeting was a most harmonious one, Manager J. D. Williams announced, and considerable business was transacted. An immense advertising campaign will be launched in August, Mr. Williams stated, and he is negotiating for the services of one of the best-known publicity men in the industry, who will have charge of that end of the Exhibitors' Circuit.

$1,000,000 SUBSCRIBED TO EXHIBITORS' CIRCUIT IN CHICAGO

Funds in Cash for Treasury Secured After Two-Day Session Places Concern on Sound Financial Basis; City Is Logical Distribution Center, Says Rothapfel

When asked whether it was true that the First National Exhibitors' Circuit had secured Charles Chaplin's signature to a contract to produce comedies for them, Mr. Williams would neither confirm nor deny the rumor.

The circuit as it now stands, the manager said, represents $30,000,000 worth of motion picture theaters throughout America; the twenty-seven members controlling it is estimated, more than 400 houses.

The organization, which is chartered under the laws of New York State and has a capitalization of $50,000, full paid and non-assessable, proposes to buy, lease and possibly produce motion pictures for the exclusive use of the circuit. A film once purchased or leased by them becomes their property and is at the disposal of the members. Each exhibitor in the organization controls the rights in his particular territory.

"On Trial" First Film

"On Trial," which is playing to capacity business wherever shown, is the first picture being exploited by the Exhibitors' Circuit. Other productions which will follow will be of the same high standard, it is said.

Those present at the Chicago meeting were: S. L. Rothapfel, manager of the Rialto Theater, New York, president of the new organization; Mr. Tally of Los Angeles, vice-president; Harry O. Schwab of Philadelphia, secretary and treasurer, and Directors Aaron Jones of Chicago, E. H. Hulsey of Dallas, Texas, and Robert Lieber of Indianapolis.

Mr. Gottstein of Seattle, Wash., Mantlebaum of Cleveland, A. J. Gillingham of Detroit, J. H. Kunsky of Detroit, Tom Sax of Milwaukee, John Sax of Milwaukee, Nate Ascher (Ascher Bros.) and Adolph Linick (Jones, Linick & Schaefer) of Chicago also attended the meeting.

$500,000 BLAZE SWEEPS CHICAGO PATHE EXCHANGE, DESTROYING VALUABLE FILMS

Firemen Protect Other Concerns' Reels After Hard Battle; Complaints Lodged Against Suspects; Police Guard Other Cinema Branches

A fire which started from an unknown cause in the vaults of the Chicago Pathe Film Exchange, in the Consumers Building on State street, early Sunday morning, July 1, destroyed about $500,000 worth of valuable film and damaged the building to the extent of $150,000.

Four In Office

At the time the fire occurred only four employees of the Pathe Company were on the floor. It is said four distinct explosions occurred, the doors of the vaults were blown off and the detonations were heard throughout the loop district. Firemen had a hard battle to subdue the flames. However, they prevented the fire from spreading above the sixth floor of the building to the Universal exchange on the fifteenth floor and the Mutual on the eighteenth, where thousands of dollars worth of films are stored in their vaults.

(Continued on page 15, third column)
"QUEEN OF SPADES," FIRST RUSSIAN FILM, LAUDED BY AMBASSADOR IN WASHINGTON

Play Unique in Story and Acting Brings Praise from High Diplomat at Special Showing; Shepard & Van Loan Firm Makes Subtitles

Washington—(Special to the "Exhibitors Herald")—The first of the fifty unusual Russian photoplays recently brought to this country by Nathan H. Kaplan was shown in the ball room of the Willard Hotel, on June 27; at a reception given to Ambassador Boris Bakemetieff, the head of the newly appointed Russian Commission. The film which was the feature of the entertainment was "The Queen of Spades" and was unique both in interest of story and excellence of the Russian actors who produced it.

The scenario for the film was written by Pushkin, one of Russia's greatest poets, and the musical accompaniment was taken from Tschaikowsky's opera.

Ambassador Lauds Art

Two special cars from New York city brought about thirty representative film and newspapermen and the orchestra to Washington on the Congressional Limited. They were met at the Union station by busses and taken to the Hotel Willard. At the conclusion of the showing of the film the ambassador expressed his appreciation of the compliment his hosts had given in illustrating so successfully what the Russian people are doing in the way of art.

Besides "The Queen of Spades" Mr. Kaplan has brought fifty other complete photodramas which bear vitally upon the new Russian republic. These will be shown through the United States in the hope of cementing closer relationship between the United States and Russia.

The plays about to be issued, illustrate the work of Russia's greatest actors and actresses and such literary names as Sienkiewicz, Pushkin, Tolstoy, Ostrovsky and others furnish the subject matter. The works of these need no introduction, many of them having long since been read and appreciated in America.

Shepard-Van Loan Subtitles

The firm of Shepard & Van Loan made the subtitles for the Russian art pictures and deserve much credit for their part in the finished product.

Among those who attended the reception from New York were: James Beecroft, "Exhibitors Herald"; Jack Edwards, Billboard; Robert Welch, Motion Picture News; Charles Condon, Photography; H. C. Judson, Moving Picture World; Gerald Duffy, Picture Play Magazine; Wid Gunning, "Wids": Fred Eltonhead, Exhibitors Trade Review; Paul Sweinhart, Clipper; H. H. Van Loan, C. C. Field, Hedwig Laboratories; L. H. Goldsoll and William Barry.

WILSON PICKS BRADY TO MASS FILM INDUSTRY

Washington — President Wilson has commissioned William A. Brady to mobilize the picture industry. Official camera men will accompany United States troops to France; others will aid the food administration. In his letter to Mr. Brady the president says:

It is in my mind not only to bring the motion picture industry into fullest and most effective contact with the nation's needs, but to give some measure of official recognition to an increasingly important factor in the development of our national life. May I ask you to organize the motion picture industry in such a manner as to establish direct and authoritative cooperation with the committee on public information? My knowledge of the patriotic service already rendered by you and your assistants makes me count upon your generous acceptance.

Cordially and sincerely yours,

WOODROW WILSON.

BRYANT WASHBURN IN THREE SCENES FROM "THE GOLDEN IDIOT"

George K. Spoor, President of Essanay, Announces that "The Golden Idiot" Should Prove to Be One of the Best Vehicles Mr. Washburn Has Ever Had (Essanay)
CHICAGO CENSORS CALL "LITTLE AMERICAN" ANTI-GERMAN AND DENY EXHIBITION

Mary Pickford's Latest Film Might Cause Riots, Says Funkhouser; Artcraft Will Fight for Permit in Court; Showing Scheduled at Studebaker, July 1

The Little American," Mary Pickford's latest vehicle, has run against the wind in the sale of the Chicago residence of Bodkin, Williamson & Co., and Chicago's censors will not be able to see the latest Artcraft production until the matter has been settled in court.

The Major's objection to the film is based on the story's anti-German nature and he is afraid, it is said, that it might cause riots if shown in public.

Artcraft's attorney will take the matter into court to compel the second deputy of police to issue a permit for the film.

It was booked to appear at the Studebaker Theater, Chicago, for one week, commencing July 1.

Injunction proceedings against the city of Chicago to restrain it from interfering with the exhibition of "The Little American" have been commenced today by Max Goldstein, the manager of the Chicago branch of Artcraft.

"The picture is pro-American, and every American citizen should see it," said Mr. Goldstein. "We will not stop until we get permission to show it."

Evanston, Ill., Accepts Film
Evanston, Ill.—Mary Pickford's latest picture, "The Little American," was declared by Evanston's censors to be "O.K."

Both Mrs. W. X. Rose and Mrs. Grace Brooks, the "movie autocrats," gave the Pickford film much praise and declared it is not a "sex picture," but merely a patriotic one.

Major Funkhouser, head of the Artcraft board, intimated that the film reflects on Von Hindenburg and the German people, therefore conflicting with the government policy of suppressing racial prejudices.

John P. Bodkin, owner of the Strand Theater here, invited several business men to see the film, and he said they were enthusiastic over it.

Lawhead Sells "Submarine Eye" Rights for Illinois to Central Film Corp.

Chicago Concern Buys Territory After Successful Chicago Run at Studebaker; Exhibitors to Get Spectacle July 9

Rex O. Lawhead, who is handling the interests of the Williamson brothers in the Central States, has sold the Illinois state rights for the exploitation of the undersea spectacle, "The Submarine Eye," to the Central Film Corporation of Chicago, following a successful engagement at the Studebaker Theater.

This is the most recent drama which has been enacted and photographed through the medium of the Vivitar Film Corporation of Chicago, revealing the secret mysteries of under-sea life, a strong romance as been ingeniously woven and cleverly enacted.

The production will first be available to Illinois exhibitors through the central Film Corporation, July 9. The film, it is announced, has proven so popular a attraction throughout the Central States that rights have been sold everywhere except in Michigan, Iowa, Nebraska, Wisconsin, Minnesota, North and South Dakota and Montana.

Many bids for the remaining territories have been received during the past fortnight, Mr. Lawhead announces, and during the next week he expects to have disposed of a major portion of the remaining territory.

Drew Big in Chicago

During the showing of the production at the Studebaker in Chicago, the film drew capacity houses by virtue of its novel educational as well as dramatic story-value. The terrific tides of the ocean, the great man-eating monsters of the deep, the wrecks of ships, and the story of the film has been built, drew crowded houses at every performance during the Chicago engagement.

CHAPLIN SIGNED FOR $1,000,000 BY NEW CIRCUIT?

President Rothapfel Silent, but Coast Rumor Says Star Is Engaged

While S. L. Rothapfel, president of the First National Exhibitors' Circuit, and J. D. Williams, manager of the organization, would neither confirm nor deny the rumor that Charles Chaplin, the noted comedian, had signed a contract with the circuit, word comes from Los Angeles that such is the case.

It is said the comedian's contract calls for a salary of $1,000,000 and $75,000 bonus, for a series of eight pictures.

Chaplin now is working on his last picture for the Mutual Film Corporation, following which he will take a month's rest, after which he is said he will start work about October 1 on his first picture for the First National Exhibitors' Circuit. It is expected it will be published some time in November.

Mr. Chaplin will deliver negatives only of his pictures, it is stated, and within the figures quoted is to finance the producing of all pictures, including directors' salaries and studio sets. The sum named is probably the highest salary paid any actor in history -- not the highest paid anybody in the world.

Under his Mutual contract the comedian received $87,000 a year, and it is reported that he recently refused renewal of his contract for twelve pictures at a salary of $1,000,000 a year.

AD FILM MAKERS' EXECUTIVE BODY MEETS IN CHICAGO

Will Convene July 16 at Rothacker Mfg. Co. Studio

The executive council of the Advertising Film Producers' Association will meet in Chicago, July 16, at the Rothacker Film Manufacturing Company's studios.

This association is the official motion picture department of the Associated Advertising Clubs of the World and the holding of their meeting during the Motion Picture Convention brings to Chicago another group of men who are vitally interested in the film industry.
SHERMAN PICTURES CORP. FORMED IN N. Y. TO EXPLOIT FILMS IN STATE RIGHTS FIELD

Popular Pictures Corporation and Sun Photoplay Company Taken Over; Concern Is Capitalized to Handle Biggest Productions

One of the biggest and most important combinations in the motion picture industry was formed this week when a group of men, headed by Harry A. Sherman, formed a company which will be known as the Sherman Pictures Corporation.

Mr. Sherman was formerly head of the Sherman-Elliott Company of Minneapolis, and is considered one of the big men in the state rights market.

Mr. Sherman has taken over the Popular Pictures Corporation of 218 West 42nd street, the Sun Photoplay Company and the building now occupied by these two organizations, and after it has been thoroughly renovated and altered to suit his requirements, it will be known as the Sherman Pictures Building.

Associates Are Named

The new combine will be conducted under the firm name of Sherman Pictures Corporation, and its destinies will be guided by Mr. Sherman as president. Associated with him are the following men, well known to the film world: Harris P. Wolfberg of Pittsburgh, who owns and operates "The Crisis" in Ohio, Pennsylvania and other territories; A. J. Bimberg of New York, formerly treasurer of the Popular Pictures Corporation, who now is the treasurer of the Sherman Pictures Corporation; Hilton H. Goldsmith of New York, of the law firm of Goldsmith & Rosenthal; Col. Fred Levy, a well known theatrical man of Louisville, Ky., and Oscar Lynch, of the Otis Lithographing Company.

The company is sufficiently capitalized to handle productions of the largest size, and this, coupled with its affiliations, gives every promise that the new combine will be one of the strongest film publishing corporations handling state right pictures exclusively.

Object Outlined

The object of the Sherman Pictures Corporation is to assure producers a ready market and a cash profit for their productions instead of monthly statements and percentage arrangements. By assuring profits to manufacturers, a long step is made toward stabilizing the entire industry.

Without good attractions picture houses cannot exist and it is realized in order to assure that the manufacturer also must have a square deal.

To establish this desirable condition the Sherman Pictures Corporation has been formed.

The company will purchase outright the world's rights to good state rights productions, and will exploit the world's rights for state rights productions for the manufacturer, assuming all the expense of marketing and exploitation.

Also the concern will advance any responsible producer the cash to make or complete a satisfactory production. The corporation will exercise its option in the next few days for several productions, announcements of which will be made later.

F. J. HERRINGTON CANDIDATE FOR OCHS' OFFICE

Several States Back Former M. P. E. L. Head in Race for Chair

Philadelphia—Fred J. Herrington, the National Organizer for the Motion Picture Exhibitors League of America, announced while attending the M. P. E. L. convention here, June 25 to 27, that he would be a candidate for the office of national president of the league at the coming convention in Chicago, July 14 to 22.

Several states have urged Mr. Herrington to become a candidate and have stated they would present his name at the convention.

Mr. Herrington, who gave up the presidency to Ochs last year in Chicago, has worked earnestly for the betterment of the league since its inception and has a glowing reputation as a hard working, conscientious officer of the National League.

INCE TO PRODUCE FOR ARTCRAFT-PARAMOUNT COMBINATION FROM STUDIOS AT COAST

As published exclusively in the "Exhibitors Herald" June 23, Thos. H. Ince will hereafter publish his productions through Paramount and Arctraft.

Mr. Ince resigned from the Triangle Film Corporation about two weeks ago and has been negotiating with Adolph Zukor, Hiram Abrams and Walter E. Green, of the Famous Players-Lasky-Paramount-Arctraft combination ever since.

By the terms of his contract Mr. Ince is to preserve his own organization and will produce feature films exclusively for the Arctraft-Paramount distributing companies.

Thus Mr. Ince joins David Wark Griffith and Cecil B. De Mille as individual directors. He will continue to make his headquarters on the Pacific coast.

"My association with the Famous Players-Lasky Corporation comes as the result of careful deliberation and of a painstaking study of motion picture conditions. I have kept much more closely in touch with market conditions than is the case with the average producer and I therefore speak with impartial authority when I say that the Famous Players-Lasky Corporation has evolved a distribution plan which is for the interests of producer, star and exhibitor," declared Mr. Ince in discussing his new affiliation.

"Furthermore, my own inquiries of exhibitors, made while negotiations with the concern were pending and after my resignation from Triangle, convinced me that Paramount and Arctraft had given the exhibitors just the method of distribution which they most desire. Frankly, I surveyed the field very deliberately before making any new alliance as I was in no hurry to make new connections. I have reached a point where a few dollars more or less do not mean as much to me as happiness in my business relations, and to know that my efforts for the industry are in sympathy with the most progressive and lasting policies.

"I therefore stood off in the corner, as it were, and surveyed the motion picture business from a birdseye view, for the purpose of forming the most impartial opinion possible. When we are actually engaged in a business we cannot always judge it quite so clearly as a complete outsider. It was the outsider's viewpoint which I sought, plus that of the enlightened exhibitor. The result of my observation gave me no choice but to ally myself with Famous Players-Lasky."

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CLARA KIMBALL YOUNG TO PRODUCE OWN FILMS; OPENS OFFICES AT FORT LEE, N. J.

First Picture Will Be Published About August 15; Eight Features a Year Planned; Silent on Selznick Suit

Clara Kimball Young announces the formation of her own company, which will begin producing her own plays, under her own directors and in her own studio as soon as she returns from a tour of the principal cities of the West, South and East where she has been closing contracts for the handling of her output.

Offices of the new film company have been opened at Fort Lee, N. J., and the first picture will be published, it is said, about August 15. She proposes to produce at least eight features a year, from stories of well known writers, and under a director who has achieved an enviable reputation in the motion picture field.

Contracts for Studio

A studio near New York has been contracted for and Miss Young will personally select the cast to support her in her initial production. Announcement will be made of the members of the cast, as well as the name of the star's first play upon her return to New York.

According to an interview in Chicago, Miss Young will no longer produce "sex" plays or any pictures likely to run afoul of censor boards. She is to have liberties in working out her screen destiny which have hitherto not been enjoyed by a motion picture star, and practically the entire direction, selection and production of her photoplays as well as their distribution is being left to her decision.

Trip Proves a Success

Miss Young's trip through the South and West proved very successful, she states. Exchangemen, exhibitors and the public in general gave her a warm reception which augurs well, she feels, for the success of her new organization.

With regard to the suit recently brought by Lewis J. Selznick, Miss Young has nothing to say, preferring to leave that matter up to the court, she says.

FAIRBANKS WORKING ON "THE OPTIMIST," HIS THIRD ARTCRAFT PLAY

Mountain Country Picked to Get Effect of Alps; Eileen Percy Plays Opposite Star

Douglas Fairbanks and his company in charge of Director John Emerson have left for the mountains on the west coast to begin the production of "The Optimist," an original story written by the popular star. The mountainous country where production is being carried on was picked to get the effect of the Alps.

Opposite Douglas Fairbanks in his third starring vehicle appears Eileen Percy, who recently joined the Fairbanks organization.

THREE GOLDWYN STARS IN FORTHCOMING PRODUCTIONS

(Continued from page 11)

Colored Films Destroyed

"Many of the reels destroyed," said C. W. Bunn, manager of the Chicago Pathe exchange, "were of colored pictures and cannot be duplicated. In order to take care of orders we have asked our branch offices in Minneapolis, Milwaukee and Detroit to rush films to Chicago so that our service will not be crippled."

As the result of the fire a rigid investigation is being conducted by the state's attorney, the police and the city fire attorney. A conference was held in the city hall Sunday afternoon at which representatives of the various film exchanges lodged complaints against suspects and their aids and Sunday night policemen were stationed at the offices of sixteen film companies, to guard against possible attacks.

OUR PLATFORM

"There is but one course to take if the exhibitors' organization is ever to attain its rightful place in the industry; there must be a thorough house-cleaning of men and methods and the old parasitical system of making the league a poaching ground for a few selfish individuals must be forever abandoned."

—From HERALD editorial, May 19, 1917.
CHICAGO THEATER OWNERS FACE $200 YEARLY LICENSE FEE; FAIL TO FRAME NEW SCHEDULE

Readjustment Held Over Until Next Fall Because Exhibitors Could Not Submit Table Equitable to All

Chicago theater owners will continue to pay the $200-a-year license, at least for the present, the question of a readjustment of the license fees, which has been in the hands of a sub-body of the license committee of the Chicago city council, having been held over until next fall.

Lacked Co-operation

Alderman James B. Bowler's committee was instructed to prepare a schedule to submit to the Chicago city license committee, which body was to report to the council before summer adjournment, but, through lack of co-operation on the part of the Chicago exhibitors, Deputy City Collector George F. Lohan informed a "Herald" representative they were unable to draft a measure which would meet the approval of those most vitally interested.

Meetings have been held from time to time in the city hall, and expressions from exhibitors, both large and small, were heard. Several tables were prepared by Alderman Bowler's sub-committee and placed in the hands of exhibitors, but none, it appears, met the demands of the situation.

Attempts Futile

After several futile attempts to get the Exhibitors' League and independent exhibitors to submit tables of license fees, some of which would be found equitable, the sub-body reported to the license committee that it was unable to draft a new ordinance table for passage at this time.

GEORGE BACKER STARTS FIRST FOURSQUARE STATE RIGHTS FEATURE FOR HOFFMAN, INC.

With Array of Talent and Strong Story Material Forthcoming Play Seen as One of Greatest of Year

George Backer, president of the George Backer Film Corporation, is starting on his first Foursquare state rights picture, which will be published through M. H. Hoffman, Inc. This will be one of the great photoplays of the year, it is said.

Has a Big Story

First, Mr. Backer secured a big story. It has an absorbing theme, suspense, drama, contrast, and several situations that grip. Finally, this story has a climax that comes from splendid cumulative development. The outcome is in doubt almost up to the climax itself. Pierre V. R. Key is the author of this story.

Second, Mr. Backer has secured for the cast of this Foursquare photoplay an array of talent that, in its entirety, is one of the strongest which any state rights picture has had so far, it is announced. Ruth Roland and Milton Sills are the featured players. Other nationally known stage and screen stars in the cast are Leah Baird, J. Herbert Frank, Ollie Kirkby and George Larkin.

Makes Film Like Buildings

Third, Mr. Backer has made the production as he makes buildings—and as a builder he is pronounced one of the greatest in New York. The settings and furnishings will reflect the Backer ideal—the Backer taste of simplicity in art. The direction is to be done by Robert Ellis, who, while one of the youngest in the profession, was trained in the school that developed Marshall Neilan, who was a director colleague of Mr. Ellis until recently.

The new Backer super-feature is being made in the Norma Talmadge studios, in west Forty-eighth Street, and will be ready for publication in September. It is said to contain one novelty which has not yet been offered the public.

Toronto, Ont.—The Pleasant Hour, one of St. Mary's theaters, has been forced to close its doors on account of lack of patronage.

Attend the Chicago Convention—make the voice of square-dealing heard upon the floor of that assembly.

ILLOIS PASSES BILL HITTING FILM AGAINST THE NEGRO

SPRINGFIELD, ILL.—(Special to the "Exhibitors Herald")—Among the bills that became laws at the close of the fiftieth general assembly June 29 was the Jackson "Birth of a Nation" bill. This measure, drafted by a negro representative from Chicago, was primarily aimed to prevent the exhibition of films in which negroes were shown in an unfavorable light.

The bill as finally passed, however, is amended greatly from the form in which it was vetoed earlier in the session, and while it becomes a law is declared to be perfectly harmless.

OMAHA FILM EXCHANGE ANNOUNCES SALE OF PROJECTION MACHINES

The Omaha Film Exchange, with offices at 108 South Fourteenth Street, Omaha, through its Manager A. C. Hartman, announces the sale of projection machines as follows: Motionograph to B. A. Gavin, Friend, Neb.; a Baird, to D. Thomas, Randolph, La.; and a Baird to John Mott, Mullen, Neb.

NEW CORPORATIONS

New York—The G. & C. Company has been granted a charter to manufacture motion pictures with a capital of $2,000. Charles D. McPail, George P. Hanahan and George H. Amusees are directors.

New York—The Great Picture Corporation has secured a charter to engage in the motion picture business. The organizers are Carle E. Carlton, Sidney Sonnenschein and Mary Kegley. The company is capitalized at $50,000.

Adolph Jean Menjou will appear in support of Norma Talmadge in her next production, "The Moth." Mr. Menjou previously appeared on the screen in support of Margaret Clark in "The Valentine Girl" and in "Ti Amazons."

W. E. Lusk has been appointed manager of the Cleveland exchange of the Mutual Film Corporation. Mr. Lusk was formerly a member of the sales department of the home office.

Mildred Rayly, formerly with Metro, has been engaged by Lois Meredith Pictures, Inc., to play the part of Isabelle in that company's next production for publication through Sperling Pictures Corporation.

OUR PLATFORM

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—From HERALD editorial, May 19, 1917.
Lew Fields is at work in the Peerless studio, Fort Lee, upon the second of the series of photoplays in which he is to appear for World-Pictures Brady-made. This is a screen version of "The Corner Grocer," which is said to have had the longest New York run as a stage comedy-drama.

"The Corner Grocer" was written and produced by Adolph Phillip at the German Theater in New York, where its career continued for 1,007 performances, outdistancing "The Old Homestead," which held the record up to that time. This achievement was the more remarkable for the reason that the piece was played in a foreign tongue and could not appeal to anything like the entire populace.

To see this Serio-Comic
The story is of the kind sometimes described as serio-comic—which is to say it is mainly humorous, but carries a vein of serious material. Thus "The Corner Grocer" comes well within the acting gifts of Mr. Fields, whose skilful blending of fun and pathos in "The Man Who Stood Still" is well remembered.

From the offices of the World Corporation also comes word that "When True Love Dawns," the last of the series of French photoplays purchased by the Brady International Service for the World-Pictures program, is about to be published. Susan Grandais, called "the sweetest girl in Europe," is the star of this play, and the cast also includes Albert Signer, whose acting attracted much attention in Sarah Bernhardt's "Mothers of France" and Regina Badet's "Atonement."

Contains Unique Features
"When True Love Dawns" is said by its American sponsors to contain certain unique features, among them a set of characters and a story without evil. In spite of this the play carries a remarkably strong and interesting plot. This screen drama was directed by Louis Mercanton, whose artistry has been praised in a most emphatic manner by the reviewers.

Miss Grandais is expected to come to America in person under consignment to World-Pictures Brady-made as soon as she finishes the play upon which she is working with Mr. Mercanton at present "somewhere in France." The uncertainties of ocean travel are such at this time that the date of her coming cannot be stated positively, but it is believed that she will be here before the end of August.

Brady Provides Scenarios
Director General Brady has already provided several scenarios for the use of Miss Grandais. These are all on American topics, and the present plan provides that they shall be produced one after the other, with no waste of time between plays.

Regina Badet, "the Vampire of France," who has been seen in this country in "Atonement" and "The Golden Lotus," will not join the forces of World-Pictures for three or four months.

**NEW EDGAR LEWIS PICTURE, UNDER WAY, SOON WILL BE READY FOR PUBLICATION**

Anthony P. Kelly Is Author of Story Which Producer Now Is Making Independently; Hint of Plot Withheld

With the announcement of the opening by Frank Hall of Edgar Lewis' special production, "The Bar Sinister," at the Pitt Theater, Pittsburgh, for a summer run, come rumors of big preparations well under way for a new Edgar Lewis picture which promises to be ready for publication in a few weeks.

Edgar Lewis' new picture is by Anthony P. Kelly, author of "The Bar Sinister," but no hint has yet been given as to the nature of the story or the importance of the subject treated. It is natural, however, that unusual interest should be shown in the next production of this prominent director who, aside from the success achieved by his former efforts, which include "The Nigger," "The Bondman" and "The Barrier," is backing his own pictures and operating as an independent producer.

**FORT LEE SUNDAY PRODUCING HIT BY CITY'S MAYOR**

Rules Concerns in N. J. Town Must Work in Studios on Sabbath

An order, which will have a far-reaching effect upon the motion picture concerns with studios in Fort Lee, N. J., was issued this week by Edward A. White, mayor of the New Jersey city, when he ruled that henceforth no motion picture companies will be allowed to photograph exteriors or do other work "on the lot" on Sunday.

The Fort Lee executive at the same time declared there would be no objection to picture producing on the Sabbath if it is conducted within the studios. The laws of New Jersey vest him with discretionary powers in the matter.

Mayor White's new measure regulating the manufacture of film was set forth after he had ordered a cancellation of Sunday picture-taking on the third Mac Marsh Goldwyn production, and other concerns' activities.

**NEXT CHAPLIN COMEDY TO BE BURLESQUE ON TYPICAL WESTERN "MOVIE"**

Charlie Chaplin is at work on his next comedy for Mutual. While he has not made known definitely the character of the production he has hinted that it will be a "western." If the idea is worked out, it will probably be a burlesque on the typical western "movie."

Mutual's $670,000 a year comedian is back at the Lone Star studio at Los Angeles after a five day trip to San Francisco with his brother. Syd. When "The Immigrant" was completed, Chaplin declared a vacation for all hands and started for northern California with his brother. He showed the strain of the strenuous work on "The Immigrant" and returned after his rest, full of energy and enthusiasm for his forthcoming production.

Edna Purviance, Chaplin's leading woman, hurried to the old home town, Lovelock, Nev., where she spent the time between pictures.

**AMERICAN COMPLETES WATER SCENES FOR JULIETTE DAY FILM**

Water scenes in and out Los Angeles harbor were completed this week for "Betty and the Buccaneers," a future American Film feature, Juliette Day's cinema introduction.
BIDS FROM BUYERS ON "WHO'S YOUR NEIGHBOR?" ARE BRISK, IS REPORT OF MASTER DRAMA

Interest Manifested by Purchasers in State Rights Market Exceedes Concern's Expectation, Says General Manager Becker

Following the private showing last week of "Who's Your Neighbor?" the seven-reel sociological cinema spectacle to exhibitors, state rights buyers and trade newspaper critics, the offices of the Master Drama Features, Inc., 1493 Broadway, New York, have received many bids from buyers for this screen drama.

Is Propaganda Film

"The interest manifested by state rights buyers and exhibitors in this, our first screen production, has exceeded our fondest expectations," said General Manager Herman Becker. "All along, even while this picture was in process of production, we have felt that in it we had the ideal propaganda photoplay. It has been generally accepted by critics everywhere as the most powerful argument of its kind ever presented upon the screen. Virile and full of dramatic tension, it offers a solution for a troublesome problem. "In our desire to produce a photoplay that should stand out above anything of its kind, we have spared no expense. Written by Willard Mack, author of 'Kick In,' one of the greatest melodramatic successes ever seen in New York, and many other successful plays. 'Who's Your Neighbor?' was directed by S. Rankin Drew."

Cast Carefully Picked

The cast, including such well known favorites as Christine Mayo, Evelyn Patinoff, Ethel Desmond, Euredia Morgan and William Sherwood, was chosen carefully with a view to complete harmony of all the characters. The Overland Film Company, Samuel Krellberg, general manager, has been apointed selling agents and will operate from the offices of the Master Drama Features, Inc., 1493 Broadway, New York.

STANLEY V. MASTBAUM, PHILADELPHIA EXHIBITOR WITH THEATER CHAIN, SIGNS FOR GOLDWYN FILMS

Entire Year's Output of New Producing Concern's Products Will Be Shown in America's Third Largest Premier Showplace

Stanley V. Mastbaum, who controls a large chain of film theaters, has signed for the entire first year's output of twenty-six Goldwyn pictures for his Stanley Theater, Philadelphia.

Is Called Achievement

Thus does Goldwyn enter America's third largest city in the premier showplace of the community; an achievement as distinctive as its signing of the Strand Theater, New York. The booking of the Goldwyn productions by Mr. Mastbaum may be taken to mean that Goldwyn Pictures will be presented in the hundred or more theaters under the direct control of this Pennsylvania exhibitor.

Goldwyn's managers in its nineteen American branches, as well as the managers of its six Canadian offices, have been on duty since June 11 and announcement is about to be made of the signing of important exhibitors in most of the large American and Canadian centers.

Branch Showings in July

In other announcements this week Goldwyn gives the street addresses and locations of all of its branches in North America, and presents a solid front with no branch vacancies to be filled. While the formation of this distributing organization has been accomplished in sixty days the work of preparation for it has extended over a period of ten months.

Trade showings will be held in all of the branches in July, thus making good the promises of Goldwyn Pictures Corporation given to exhibitors last January.

EDWARD WARREN BUSY ON HIS SECOND FILM WITH ALL-STAR CAST

Edward Warren is busy at work on his second big production under his own banner. It promises to excel even the settings of "The Warfare of the Flesh," and an all-star cast is being used. A number of well-known actors have been secured from the stage as well as from the motion picture ranks, and they are being supported by a big cast.

The exact nature of the new play is not disclosed, but it is understood that it is going to be an all-pleasing heart story of the present day.

SHERRILL TRAINING WITH FIGHTER FOR ROLE IN NEW FILM

"Live in the atmosphere of the character to be played" evidently has become the motto of Jack Sherrill, the popular Frohman Amusement Corporation juvenile star. For the past three weeks, since the completion of his enacting the leading juvenile role in the Authors' Film Corporation production of Otto Hauerbach's Broadway play "The Silent Witness," young Sherrill has been hard at work under the tutelage of a prominent ex-lightweight champion of the padded ring, putting himself in shape for the lead which he will play in a coming Frohman production.

The part to be played by Jack Sherrill calls for some athletic stunts. It is, however, for the success of the prize-fighting scenes in the new play that young Sherrill is now priming himself, and consequently each morning finds him bounding the lanes about the outskirts of the city with his trainer and associate (each night finds him in close attention at some ringside), and it is rumored that the mysterious "Dixie Dandy" whose shifty left put one "Battling" Dunn along the knockout route a night or two since "somewhere in Jersey" was none other than the selfsame Jack Sherrill.

OLOMA PHOTOPLAY CO. IS FORMED AT TERRE HAUTE

Terre Haute, Ind.—A new motion picture company, to be known as the Oloma Photoplay Company, has been formed here and will commence work in a new studio on the outskirts of Cleveland as soon as the building is completed.

The Cleveland Chamber of Commerce furnished the site. The incorporators are: Al Weston of Terr-Haute, Ind.; Mabel Stone of Bicknell Ind.; Jane Darnell of the World Film Corporation, and it is announced the probably G. M. (Broncho Billy) Anderson will be among the owners.

Plans for the building of a modern studio are being drawn by Louie Walker, and the contract will be let to Edward Sunday. One of the chief features of the new concern will be the fact that every actor and actress in the company will be counted among the stockholders, as it will be formed on a co-operative basis.
BESSIE BARRISCALE AND KERRIGAN FILMS FOR PARALTA WILL BE FINISHED IN AUGUST

Big Sets Being Built for Features in Making; Lucille K. Younge and Edith Chapman in "Rose o' Paradise" Cast

Work is progressing rapidly on "Rose o' Paradise," the first Bessie Barriscale film under the direction of James Young, and also on the J. Warren Kerrigan production "A Man's Man," to be issued by Paralta Plays, Inc. Both of these features will be finished and ready for publication in August, it is expected.

Building Big Set
A massive outdoor scene is being constructed by Richard Holmes Paul, art director, for "A Man's Man," representing a cantina presided over by "Moth Jenks" in Sobrante, Central America. It is here many of the important scenes take place between John Stewart Webster, played by Mr. Kerrigan, and other leading characters of the story.

Another big set being built by Mr. Paul and his assistants represents a street in a small town in Virginia. This scene will be utilized in Miss Barriscale's production of Grace Miller White's story. Clyde De Vinna, Bessie Barriscale's cameraman, is introducing some original photographic effects in this production of "Rose o' Paradise."

Miss Younge Supports Star
Lucille Younge is playing the part of Miss Merriweather in support of Miss Barriscale. Edith Chapman has another important role in this play. Both these players are widely known. Both have been identified with several of the most important productions made on the screen.

Beside the new indoor studio and other improvements at the Paralta studios at Hollywood, a new property storage house is being built, dimensions 100 by 125, and a new light diffusing system is being installed, laid out on original lines devised by Robert Brunton. At least two months more work will be required to make all the changes and erect the new structures planned by Vice President Kane to bring the studios up to the standard of efficiency set by him.

MARCUS LOEW AND T. L. TALLY, BIG EXHIBITORS OF EAST AND WEST, MEET ON GOLDWYN "LOT"

T. L. Tally of the West and Marcus Loew of the East met at the Goldwyn studios in Fort Lee, N. J., last week and were photographed with Samuel Goldfish, president of the Goldwyn Pictures Corporation, and Alfred Weiss, vice president of the Goldwyn Distributing Corporation, out "on the lot" where a pretentious circus spectacle in Mac Marsh's third play was being photographed.

Mr. Tally owns and conducts a big motion picture house in Los Angeles, while Marcus Loew controls many theaters in New York City.

All photographic traditions require that the principals of a picture be identified from left to right. Owing to the fact that the left wing of the accompanying snapshot is occupied exclusively by those who were contributing no more than "atmosphere" to the circus scenes, the batting order will be presented right to left. Omitting the great-great-grandson of Julius Caesar and the two upholstered camels, the first four figures, from right to left, are T. L. Tally of Los Angeles, Samuel Goldfish, Marcus Loew and Alfred Weiss.

N. Y. F. I. L. M. CLUB SOON TO HOLD OUTING

President Saunders of the F. I. L. M. Club of New York City, at a recent meeting, appointed a committee to make arrangements for the club's first annual outing, to be held soon.

EAST MEETS WEST ON THE GOLDWYN "LOT"

Emitting the Man in Uniform, the First Four Figures from Right to Left: T. L. Tally of Los Angeles, Samuel Goldfish, Marcus Loew and Alfred Weiss (Goldwyn)
FATE OF EX-CZAR WILL DETERMINE ENDING OF “FALL OF ROMANOFFS” FILM

Varied Reports of Former Ruler’s Final End Hold Up Completion of Herbert Brenon’s Picture; Now Is Without Ending

So much is happening in Russia at present, and so varied are the accounts of the present mode of living and occupation of the czar and the royal family, that Herbert Brenon, who is working day and night to complete his picture “The Fall of the Romanoffs,” is unable to tell from day to day how his picture will end. At first he had planned to close his picture with the czar receiving the news of his overthrow at the railroad station.

Varied News Stalls Film

The news was cabled to this country that the czar and his whole family were devoting their energies and spare time to digging potatoes in one of their palaces just outside of Petrograd, and that in the garb of simple peasants, they had joined the back-to-the-soil movement.

Later came information that death had brought an end to the life of the ill-fated ruler of Russia. Still later Mr. Brenon was informed that the czar was still alive but had been thrown into prison.

Mr. Brenon is watching the dispatches with intense interest from day to day, hoping to glean the truth from the garbled dispatches, and to be able to get an ending for his picture.

Picture Without Ending

As it stands at present it is a picture without an ending and the only solution for the problem is for the Russian people to decide just exactly what will be the permanent fate of their former ruler.

“The Fall of the Romanoffs” is nearing completion. A few more weeks and the last scenes will be taken, that is, should circumstances permit.

ROTHACKER CO. GETS FIRST TRAVELOG FILMS FROM CAMERAMAN WORKING IN ORIENT

Will Send Staffs to National Parks for Scenic Series; Work on Other Features in Plant Now Under Way

The Rothacker Film Manufacturing Company of Chicago announces receipt of the first consignment of exposed negative from Charles Hugo, a cameraman who is in the Orient securing motion pictures of the life, industries and scenes of Japan, China, Sumatra, Java, Borneo and India.

Other activities at the Rothacker plant, Chicago, include the making of a five-reel Polish feature, entitled “His Peasant Wife,” the story of which was written by W. Zadora Szwalski; the finishing of a one-reel novelty subject typical of a day at Riverview park, and 1,000 feet of film showing every detail of the life of a soldier at the training camp at Port Sheridan, from the time he reports there until his training is finished.

To Film Big Parks

Two camera crews from the Rothacker studios will leave Chicago on July 12 to secure a series of scenic pictures of Yellowstone Park, Glacier National Park, the Jackson Hole district, Grand Canyon of the Colorado and other western territory, while another crew, under T. H. Miller, now is in New York State getting special industrial subjects.

GERALDINE FARRAR TO START ARTCRAFT FILM AT COAST NEXT WEEK

Cecil B. De Mille Will Direct Noted Diva at Lasky Studio; Film Not Named

Geraldine Farrar, who will soon make her debut as an Artcraft star under the direction of Cecil B. De Mille, is at present making a motor trip with her husband, Lou-Tellegen. The couple are touring the northern part of California and are expected back at the Lasky studio next week.

Cecil B. De Mille has set the machinery of the Lasky studio at work preparing for the forthcoming production, so that when the famous diva returns she will be able to commence work immediately. Upon completion of her first Artcraft picture, the title of which has not as yet been announced, Miss Farrar will take a two weeks’ rest before starting her second film.

GENERAL WILL OPEN THREE NEW EXCHANGES

Branches to Be Located in Cities Not Used as Distributing Centers

As the result of the expansion inaugurated by General Manager Harold Bolster in the General Film Company’s volume of product, the order has gone out for the opening of three exchanges in as many different cities as not used as distributing centers.

The three new exchanges will be announced soon. It was found necessary to provide them to relieve other exchanges of pressure of business arising out of the larger product being handled.

General Sales Manager S. R. Kent is at present engaged in organizing the staffs of the new exchanges and arranging quarters.

CHICAGO ART DRAMAS GETS KING-BEE FILM FOR THE MIDDLE WEST

R. O. Proctor, Manager of Exchange, Announces Plan of Distribution

R. O. Proctor, general manager of the Art Dramas Service at 207 South Wabash avenue, Chicago, announces that he has secured the Billy West King-Bee comedies for the Midwest. These comedies will be distributed in the same manner as the regular program features the company now handles.
CRITERION THEATER AT ATLANTIC CITY LEASED BY FRANK HALL FOR THE SUMMER SEASON

New Jersey Exhibitor and State Rights Operator to Operate Big Boardwalk House with Feature Attractions; "The Whip" Used for Opening

The Criterion Theater, one of Atlantic City’s leading photoplay houses, situated on the boardwalk in the heart of the amusement district, has been leased for the summer by Frank Hall, the New Jersey exhibitor and state rights operator, who recently widened the scope of his activities by purchasing outright from Edgar Lewis his latest production, “The Bar Sinister.”

Mr. Hall opened the seashore theater June 23 with “The Whip” as the chief attraction, and this will be followed by “Enlighten Thy Daughter,” “The Bar Sinister,” “On Trial,” “Joan the Woman,” “Civilization,” “The Garden of Allah,” and “Beware of Strangers.” Mr. Hall controls the New Jersey rights to all of these films. The productions are distributed in that territory through the Civilization Film Corporation, with executive offices in Newark.

Contrary to the policy of most theatrical men, Mr. Hall does not believe in curtailing his activities in the summer. Not only will he keep all of his picture theaters open during the hot months, but he has increased the size of his programs, and with the aid of a special publicity campaign has launched a drive for summer business that already has brought excellent results.

Despite the recent hot weather, business in Atlantic City and other coast resorts has been splendid. “The Whip” played to big business on the occasion of its initial presentation at the Criterion, and throughout the week the house was filled.

CHICAGO COMPELLED TO ALLOW SHOWING OF “BIRTH CONTROL” FILM

Judge Joseph David and Jury Find Nothing Immoral in Margaret Sanger Photoplay

Chicago will be allowed to see Margaret Sanger in the photoplay “Birth Control.” Judge Joseph David and a jury so decided June 25, when a petition for a writ of mandamus compelling the city officials to issue a permit for the exhibition of the play was allowed.

The judge and jury attended a private showing of the film and failed to find anything immoral in the entire play. The picture portrays Margaret Sanger giving information on methods of birth control to women in the slums of New York.

JULIAN JOHNSON QuITS PHOTOPLAY MAGAZINE TO EDIT SELZNICK FILMS

Julian Johnson, editor of Photoplay Magazine, has resigned from that publication to accept the position of editor in chief of Selznick-Pictures. Mr. Johnson’s resignation from Photoplay will go into effect as soon as the publishers engage his successor, and he will take up his new duties immediately, probably soon after July 1.

FIRST GROUP PICTURE OF GOLDWYN PLAYERS

Vice President Baumer of Rothacker Co. in Chicago after Trip

W. J. Baumer, vice president of the Rothacker Film Manufacturing Company has just returned to the Chicago plant after a tour of observation throughout the East.

$16,100 Suit Brought Against Kalem by Director J. W. Horne

Seeks $5,100 in Salary and $10,000 in Commissions Claimed to Be Due

Los Angeles, Cal.—Claiming a violation of contract, James W. Horne, a motion picture director, has filed a suit in the Superior Court to recover $16,100 from the Kalem Company.

Horne alleges he was to receive $200 a week and 2 per cent commission on pictures issued for one year from January 1, 1917, but that on June 18 he was discharged. The suit includes $5,100 salary claimed to be due, $10,000 on commissions and $1,000 for the use of his automobile.

REEL FELLOWS' CLUB OF CHICAGO HOLDS A SMOKER AND LUNCHEON

Film Shown for Entertainment of Members and Guests; Trade Well Represented

The Reel Fellows’ Club of Chicago held an old-fashioned smoker and lunch party at the clubrooms, Wa-bash avenue and Adams street, Friday night, June 29.

A pleasing feature of the evening was the showing of a film for the entertainment of the guests, and many men prominent in motion picture circles in the Midwest attended the open session.
FAIRBANKS ENGAGES TWO NOTED DIRECTORS TO MEET DEMAND FOR MORE FILM PLAYS

J. W. McDermott and Joseph Henaberry to Work Under Personal Supervision of Director-General John Emerson in Speeding Up Production

As a result of the unusual hits scored by Douglas Fairbanks' first two Arcafrict films, "In Again—Out Again" and "Wild and Woolly," and at the repeated requests of exhibitors all over the country, Arcafrict Pictures has notified the popular actor-producer that more pictures than originally called for are demanded. Never in the history of its existence have more remarkable reports of record-breaking business on a production been received by Arcafrict than were displayed last week soon after "Wild and Woolly" made its first public appearance throughout the country. At the Rialto Theater, New York, despite the hot weather, Manager Rothplet experienced his usual "Fairbanks business."

Thus, closely following the announcement from the Douglas Fairbanks office in California of its consideration of a means of speeding up productions, or rather the elimination of lost time between pictures, Arcafrict announces that Mr. Fairbanks has added two directors to his staff in the persons of John W. McDermott and Joseph Henaberry, who will work under the personal supervision of John Emerson. Mr. Emerson will hereafter be known as director general of the Fairbanks organization, and as a result of the assistance of McDermott and Henaberry will be able to overcome the loss of time as outlined recently in the new working plan of this producing unit.

Both Mr. McDermott and Mr. Henaberry have had considerable experience as directors, the former having been on the Morose directorial staff, while the latter is a graduate of the D. W. Griffith school and is responsible for many Fine Arts successes.

FOOD TRUST METHODS TO SQUEEZE BUYER AND PRODUCER EXPOSED IN "PUBLIC BE DAMNED"

Five-Part Feature Produced by Human Rights Film Corporation Approved by Herbert Hoover, United States Food Administrator; Will Arouse Public, He Says

Showing both the methods used by the food trust in squeezing the consumer and the producer, the Human Rights Film Corporation has produced a five-part film, entitled "The Public Be Damned," starring Charles Richman and Mary Fuller. The picture also shows the solution of the problem of defeating the men responsible for the high cost of food.

Herbert Hoover, former head of the Belgian Relief Commission and newly appointed Food Administrator of the United States, was recently given a special showing of "The Public Be Damned," and he heartily endorsed the production, declaring that it was especially timely and would arouse the public to a realization that something must and can be done to check the food barons who are robbing the public.

The picture will be presented at the Strand Theater, New York, this week.

The story concerns John Black, the head of a powerful food trust, and Marion and Bob Merritt, who own a small farm. The trust secures control of all food channels and strangulates the farmer, who cannot find a market for his products. Marion attempts to sell produce to a mission, but Black, who is behind it, blocks her plan. The farmers band together to fight the trust. Black gives Bob a check for $10,000 to cover the farm's output for three years, and Bob is denounced by the other farmers. Bill Garvin, a politician, professing friendship for the farmers, introduces a bill to control foodstuffs, and Marion works for its passage. Seeing the distress caused by the food trust, Bob helps to save the bill passed, taking it away from the gangster, and he is reinstated in the good graces of Marion, whose love he had lost.

ENGINEERS TO INSPECT ROTHACKER CO. STUDIO DURING CONVENTION

The Society of Motion Picture Engineers will devote one day of their sojourn in Chicago, during the M. P. E. L. convention, to the inspection of the Rothacker Film Manufacturing Company's laboratory-studio.

KING-BEE MOVES TO BAYONNE, N. J.; STARTS SEVENTH COMEDY

Production of Billy West Features Will Be Carried on at New Plant During Summer

The King-Bee Comedy Company this week moved into large studios at Bayonne, New Jersey, and proposes to remain there during the summer months where production of comedies will be carried on. The Bayonne Studio has for some time been under the tenancy of Charles Urban, who has sublet the major part of it to the King-Bee Company.

Production of the seventh comedy of the series has started. Billy West, Babe Hardy, Leo White and Bud Ross are in the cast. The story is one of domestic strife. Billy and Babe and their wives occupy adjoining flats, and confusion arises when husbands and wives find themselves at war through mistaking one another's residences.

FAIRBANKS TO MAKE SERIES OF FIVE-REEL FILMS ON WORLD TOUR

Accompanied by Director Emerson and Prominent Players, Star May Start Trip Next Summer

Douglas Fairbanks is entertaining the thought of touring around the world next summer, providing war conditions do not interfere with his present plans. It is his intention to do a series of five-reel plays for publication through the Arcafrict, dealing with an American touring abroad, whose romance takes him to the various foreign countries. He will be accompanied on this trip by Director John Emerson and four prominent players, who will play important parts in the supporting cast. Director John Emerson has purchased a theme upon which will be based these European films.

KLEINE ISSUES PRESS BOOK ON CONQUEST PROGRAM SUBJECTS

George Kleine is sending a pamphlet to the trade telling of fourteen "films for the whole family" on the Conquest program. Exhibitors looking for clean films will find a wide diversity of subjects of a high grade entertainment value, it is announced. The pamphlet contains a full description of each subject offered as well as valuable advertising helps.

Attend the Chicago Convention—make the voice of square-dealing heard upon the floor of that assembly.
Mary MacLaren in

"THE PLOW WOMAN"

Butterfly drama; five parts; published July 2

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Adapted by J. Grubb Alexander from the novel of Eleanor Gates and produced under the direction of Charles Swickard, "The Plow Woman" presents a vivid story of the days of 1871, in which a hard-hearted old Scot, Indians on the warpath, burning stockades and frontier soldiers play an important part.

Mary MacLaren portrays the part of Mary MacTavish the plow woman, in a most pleasing manner, and is accorded excellent support by a large cast of players, including H. C. De More, Marie Hazelton, L. C. Shunnway, Kingsley Benedict, Hector Sarno, Frank McQuarrie, Tommy Burns, George Hupp and a delightful little child, Clara Horton.

Kitty Gordon in

"THE BELOVED ADVENTUROUS"

World drama; five parts; published July 16

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"The Beloved Adventuress" is a story of a sister's love for a younger sister and a desire to have the younger sister lead a better life. The film should prove to be a highly interesting and entertaining offering. The inauguration of Wilson, the parade of the West Point cadets and other features of the inaugural day celebration are injected into the story. And as the picture draws to a close the battle-scarred fields of France are shown with bombs exploding and trenches being blown up.

Kitty Gordon interprets with certain finesse the role of older sister while Lilian Cook's work as the younger sister registers very well. Other members of the cast are Madge Evans, Jack Drumier, Inez Shannon, Robert Forsyth, Edward Elkas, R. Payton Gibbs, Frederick Truesdell, William Sherwood, Finna Nesbitt and Katherine Johnston. The direction was done by George Cowl.

The story: At the death of their father, Francine Nicholson goes to live with her sister, Juliette La Monde, a former musical comedy favorite. Francine has been kept in ignorance of her sister's mode of living until Amy Barker, a member of the young smart set, tells her. When Francine learns her sister's past she will take no dictation from Juliette, who is trying to bring Francine up in a wholesome atmosphere.

Juliette is in love with Morgan Grant, who is separated from his wife. When Morgan meets Francine there is mutual attraction and Morgan invites Francine to his apartment one day. Juliette intercepts the note and locking Francine in the house, goes to Morgan's apartment.

Here, at the point of a revolver, Juliette forces Morgan to write Francine saying that he does not care to see her any more. Morgan leaps at Juliette to get the weapon and in the struggle he is shot. Dying, Morgan writes a letter exonerating Juliette. After Francine is married to a man who has always loved her, Juliette goes to France where, as a nurse to the wounded soldiers, she meets her death.

SELIG-WORLD LIBRARY

No doubt by now exhibitors who have shown the Selig World Library have discovered its popularity with their patrons, and little need be said regarding its merits.

That the subjects have been assembled with a view to educational as well as entertaining qualities is evident. And those patrons who are desirous of seeing points of historic value as well as locations and industries which they perhaps would not see otherwise should find the World Library interesting.

In publication No. 8 are found scenes of historic and romantic New Orleans and its mint; the St. Louis Cathedral, which was built in 1775 and which is said to contain a corpse under each block forming the ancient cathedral; the St. Roch's Chapel, which was built in 1871 by Father Thevis; many interesting facts regarding the lion, king of beasts, and the making of lumber from the time the huge trees are chopped until it comes out smooth, flat boards.
Viola Dana in

"ALADDIN'S OTHER LAMP"

Metro comedy-drama; five parts; published June 25

As a whole: Amusing
Story: Interesting
Star: Good
Support: Punny
Settings: Fair
Photography: Good

The patrons of motion picture theaters who take life more seriously and enjoy only the dramatic in picture productions doubtless will proclaim "Aladdin's Other Lamp" silly trash. The story is utterly improbable, being based on the Aladdin stories.

But the motion picture patron who goes to the theater with a view to seeing something that is of an entertaining nature, whether it be probable or improbable, will no doubt find entertainment in the working out of the story. And Viola Dana will be enjoyed by such audiences.


The story: Through the purchase of an Aladdin lamp, Patricia Smith, the drudge at Mrs. Duff's boarding house, is able to locate her mother. Mrs. Smith is wealthy and loses track of her daughter through separating from her husband. Harry Hardy, who always had been Patsey's friend, becomes a rising lawyer, and prospects for a happy future for Patsey and Harry are brought about.

Kathryn Williams in

"IN THE AFRICAN JUNGLE"

Selig drama; two parts; published July 1

As a whole: Good
Story: Jungle life
Star: Pleasing
Support: Punny
Settings: Faithful
Photography: Satisfying

As a general rule an animal picture means a picture that will please most audiences. "In the African Jungle" should prove a pleasing offering. The scenes represent the African jungles, and the various wild animals have been introduced into the story in an interesting manner.

The production is a reissue from the days when Kathryn Williams won popularity in animal pictures. Outside the fact that the clothes worn by Miss Williams are out of date, there is little in the direction and photography which would give away the age of the film.

Miss Williams is supported by Edwin Wallock and William Stowell.

The story: Robert Wayne is lost in the African jungle. His daughter Edith is anxious to locate him, and when she meets Captain Jones, a hunter, and learns of a wild man who inhabits the African jungle she becomes interested. She goes into the jungle accompanied by Captain Jones, and when the wild man sees his daughter his memory comes back to him and they are happily reunited.

MAUPAIN SUPPORTS TAYLOR HOLMES IN ESSANAY'S "EFFICIENCY EDGAR'S COURTSHIP"

Ernest Maupain is supporting Taylor Holmes in the filming of the noted stage star's first Essanay picture, "Efficiency Edgar's Courtship." Maupain's role is that of the irate father who becomes angry and breaks up things when Edgar attempts to win his daughter's love by playing romantic love songs.

Bessie Barriscale in

"HATER OF MEN"

Kay-Bee Triangle comedy-drama; five parts; published July

As a whole: Mildly interesting
Story: Fair
Support: Kind
Settings: Adequate
Photography: Idea

C. Gardner Sullivan's tale, "Hater of Men" might make good reading as a story, but as a screen play—that's another thing. This latest Triangle production is mostly subtitles, with a few pictures of Bessie Barriscale as a reporter, sitting in a Japanese tea room, mingling with Bohemians in their native haunts—i.e. studios—and preparing a meal for a "drawing room philosopher." Admirers of the dainty Miss Barriscale will like the little star's work, but the piece is devoid of action and possesses very little plot.

The story: Janice Salisbury is engaged to a young reporter, Billy Williams, who is covering court news on one of the city dailies. Becoming disgusted with the details of a divorce case, the story of which she is writing for her "solo" column, she breaks her engagement with Billy and becomes "a hater of men" and a cynic with regard to marriage. She becomes chummy with a crowd of men, who meet in her apartment, over the punch bowl, and finally finds herself eloped by her friends. She is saved from herself by a bachelor known as "the drawing room philosopher" and she renews her engagement with Billy.

"A BIT O' HEAVEN"

Frieder Film Corporation comedy-drama; five parts; published state rights

As a whole: Clean entertainment
Story: Pathetic
Cast: Very good
Settings: Adequate
Photography: Clear

Kate Douglas Wiggins' well known story "The Birds' Christmas Carol" has been made into an acceptable five-reel film by the Frieder Film Corporation, and is offered to exhibitors on the state rights basis.

It is a pathetic story, enacted by juvenile players for the most part, and should appeal to lovers of Mrs. Wiggins' books particularly. The severest censor board could not take exception to the screen play and the touch of comedy supplied by the child actors is delightful. Little Mary Louise, who is Carol Bird, portrays the little invalid in a manner most charming, while the nine Raggedy Ruggles' antics furnish innumerable funny situations.

The cast includes Mary Louise, Harold Skinner, Ella Gilbert, Madaline Eastin, Carl Miller, Mary Talbot, Donald Watkins and nine children. Miss Talbot is excellent as Mrs. Ruggles. The picture was directed by Lure Warren.

The story: Carol Bird, the child of wealthy parents, is a confirmed invalid. Her playmates shower her with gifts but she takes most pleasure in watching the nine Raggedy Ruggles children play at their games under her window. As Christmas approaches and her Uncle Jack is about to return from African jungles, she plans a big Christmas dinner, to which she invites the Ruggles. Mrs. Ruggles has a hard time dressing her offspring and making them presentable "in society" as she expresses it, but finally they appear hatless at Carol's bedside, enjoy the feast and go home laden down with holiday gifts. Carol whispers in her mother's ear as the children depart: "I do think we have kept Christ's birthday this time as He wanted it done."
Kathryn Williams in
“BIG TIMBER”
Morocco-Paramount drama; five parts; published July 5

As a whole: Entertaining
Story: Enjoyable
Star: Pleasing
Support: Ample
Settings: Interesting
Photography: Clear

"Big Timber" is an interesting story, laid in the timber regions. Kathryn Williams does some good work, as does Wallace Reid, and no doubt this will prove a popular offering.

Many phases of work in the timber regions are brought into the story in an entertaining manner, a forest re has been well handled, and the typical and beautiful settings should prove a delight to spectators. Exhibitors will undoubtedly find this a successful offering.

Miss Williams as Stella Benton and Wallace Reid as Jack Fyfe make an excellent team. They are supported by Joe King as Walter Monahan, Alfred Paget as Charlie Benton, Stella's brother, and Helen Grey as Linda Abbey.

The story: The death of their father leaves Stella Benton without a home and she goes to the timber regions to live with her brother. The roughness of her surroundings proves a burden to Stella, and when Jack Fyfe, who loves Stella, asks her to marry him, Stella accepts, although she does not love Jack.

Jack tries to win Stella's love, but without avail. Finally Stella goes to the city and tries to forget her unhappy married life. She becomes infatuated with Walter Monahan, but when she sees him at a cafe with another woman she realizes his fickleness, and then love for Jack returns to the surface. She returns to the timber region, where she is happily received by her husband.

Shirley Mason in
“LIGHT IN DARKNESS”
Edison-K.-E.-S.-E drama; five parts; published July 9

As a whole: Well directed
Story: Entertaining
Star: Pleasing
Support: Good
Settings: Appropriate
Photography: Excellent

“Light in Darkness” is an excellent production, and from every standpoint offers splendid entertainment.

This production has been made by people who know how to make pictures the feeling and experiences in viewing “Light in Darkness.” The photography and tinting are of the masterful Edison brand, and exhibitors should really find this a strong subject.

Shirley Mason and her charm predominate the picture. Good support is afforded Miss Mason by Frank Morgan, William Booker, J. Frank Glendon, George Tremble, Bigelow Cooper and William Wadsworth.

The story: On their way to the state penitentiary Hilary Kenyon and Ramsay Latham first meet, and there is mutual attraction. Their sentence is for ten years, but both are paroled after serving five years. After their parole they meet, and because Hilary has no friends Ramsay marries her. "Gentleman Harry," who was Ramsay's partner, learns of his marriage, and since it is against the rules for paroled prisoners to marry until after the expiration of their term, Harry endeavors to extort blackmail from Ramsay. However, Ramsay refuses to pay him, and Harry reports Ramsay's marriage to the parole board.

Sheriff Milligan, who has become a friend of Ramsay, goes to the governor to plead for his cause, and after much persuasion the governor strikes out the clause which says that the marriage of paroled prisoners is illegal until the expiration of their terms.

Harry Carter, Emory Johnson and Priscilla Dean in
“THE GRAY GHOST”
Universal serial; fifteen parts; two reels published each week

As a whole: Exciting
Story: Excellent
Stars: Well cast
Support: Good
Settings: Appropriate
Photography: Clear

What will undoubtedly develop into a thrilling and exciting, as well as a deeply interesting serial, is "The Gray Ghost," produced by the Universal Film Manufacturing Company in fifteen chapters.

The story is adapted from "Loft," which ran serially in the Saturday Evening Post. The main action centers around a master-mind crook, known as the Gray Ghost. Once he gets a man in his power it is useless for the man to make a getaway.

The first three chapters have been handled in a fine manner. There is enough excitement provided in the ending of each chapter to make the spectator desire to see the next.

In addition to an interesting story, with each chapter having an ending that should bring patrons back, the picture has a large and strong supporting cast. Harry Carter, Emory Johnson and Priscilla Dean play important parts. Others appearing are Eddie Pottoe, J. Foster Morris, Lou Short, John Cook, T. D. Crittendon, Gertrude Astor, Dick La Reno and Wilton Taylor. The scenario and direction are the works of Stuart Paton.

The story of the first three chapters deals with the workings of the Gray Ghost to secure a two million dollar check in the possession of Wade Hildreth of London. "Hildreth has been sent to purchase a two million dollar necklace. It is the intention of the Gray Ghost to also secure possession of the necklace.

Hirelings of the Gray Ghost, representing themselves as employees of Arabin, the jeweler, meet Hildreth at the dock and secure rooms for him at the hotel. Hildreth follows them first by refusing to ride in their machine and second by taking a different suite.

The Gray Ghost then plans that his men get Hildreth at the theater, but through the efforts of Morn Light, the musical comedy star, their plans are again foiled.

The close of the third chapter finds Hildreth in Bishop's restaurant with instructions from Morn Light not to return to his hotel, and the Gray Ghost issuing instructions to his hirelings to "get" Hildreth.

“OUR NAVY”
Zenith Motion Picture Company patriotic feature; one reel

Jack Harlow who had charge of the camera corps which filmed the activities of the sailor boys in the embassy at the Lake Bluff (Ill.) Naval Training Station is to be commended for the modeling in film form the interesting scenes of life in the war, the life of the men who take up their duties aboard the great, gray man-o'-wars.

Captain Moffett, straight in stature, grim-visaged, stern but patient appearing, is brought before the audience at the Castle Theater, Chicago, where the picture is being shown this week. The flower of American youth, the picture has been carefully attended to. The photography is clear, while the subtitles are well written.

This short subject should be welcomed by any exhibitor. It will afford diversion from heavy drama, and besides being educational, should entertain and even enthuse any typically American audience.
Marion Swayne in
"THE ROAD BETWEEN"
Erbograph-Art Dramas comedy-drama; five parts; published June 25


| As a whole | Fair |
| Story | Old |
| Star | Good |
| Support | Fair |
| Settings | Suitable |
| Photography | Clear |

"The Road Between," smacks of the melodramatic, where the villain tries to get the beautiful maiden to sign away her rights to a tract of land which contains valuable coal deposits. There are a few clever subplots and some very pretty little scenes, but the picture fails to hold the attention and falls far below the standard of the present day requirements. Miss Swayne's handling of the part of Polly is the only redeeming feature.

Others in the cast are: Bradley Barker, Armand Cortes, Gladys Fairbanks, Frank Andrews and Kirk Brown. The picture was produced by Joseph Levering.

The story: Polly's father becomes very rich through an important scientific discovery, and her step-mother who longs for society persuades him to give up the farm and go to live in the city. Polly's father deeds to her a tract of land on which to pasture her pet calf.

In the city they meet a group of social parasites who succeed in getting all the father's money. He then signs over to them all the land he owns. But they discover that the deed to the tract of land they want most, is not among the other deeds, and they ask Abbott about it. He tells them that the land belongs to his daughter. Polly overhears the conversation and decides for the sake of her father to sign her portion of the land over to the parasites. She receives a letter from Davey, her sweetheart back at the farm, telling her that her land is rich with coal.

The men have arrived to await her signature to the deed at the time that Polly receives the letter from Davey. She refuses to sign the deed and shows her father the letter. He orders the men out of the house, and then takes his daughter in his arms. Later, back at the farm, she meets Davey and they wed.

Myrtle Gonzalez in
"THE GREATER LAW"
Bluebird drama; five parts; published July 16


| As a whole | Well handled |
| Story | Gripping |
| Star | Charming |
| Support | Very good |
| Settings | Adequate |
| Photography | Clear |

Replete with beautiful snow scenes, this story of the North country moves along swiftly, one climax following another, forming a gripping, interesting story.

The clever star wins the sympathy of her audience from the start, and the star cast supporting Miss Gonzalez embraces such well-known names as Gretchen Led-er, Lawrence Peyton, G. M. Rickerts, George Hernandez, Jack Curtis, Jean Hersholt and Maud Emory. It is a beautiful production, well acted and carefully directed.

The story: Barbara Benson, upon the death of her mother, finds it difficult to control her young, wild brother Jimmy, and when he decides to go to the Klondike to seek his fortune she gives him her last cent. Falling in with a tough gang, he loses his money, becomes involved in a fight and is shot by Leberge, who is in love with "Seattle Sue," when the latter tries to shield Jimmy. Not hearing from her brother, Barbara goes to the northern camp to find him. Tully Winkle and Cort Dorlan, two prospectors who have struck it rich, turn their cabin over to the girl, and she becomes acquainted with Leberge to find out, if possible, what has become of her brother. Leberge tells her that Cort Dorlan killed him, and Barbara follows Cort to his cabin and demands that he fight a duel with her to avenge the death of Jimmy. Cort is shot in the arm. Jimmy's timely return straightens matters out, and Barbara, having fallen in love with Cort, nurses Cort back to health.

Fannie Ward in
"HER STRANGE WEDDING"
Lasky-Paramount drama; five parts; published June 25


| As a whole | Average |
| Story | Fair |
| Star | Likeable |
| Support | Sufficient |
| Settings | Suitable |
| Photography | Good |

Where Fannie Ward is a favorite "Her Strange Wedding" will no doubt receive a warm welcome, since it is practically all Fannie Ward. However, the story is weak and at times drags, until the last five hundred feet when some action is injected into the picture.

The story tells of two young men who love the same woman. One brother is an honest young man while the younger brother is fleeing the law. The younger brother wins the girl and when he sees his brother talking to his wife, they get into a fight, the latter winning out.

Jack Dean, Tom Forman and Billy Elmer support Miss Ward. Charles Maigne wrote the scenario and George Melford directed it.

The story: Dr. Max Brownell loves Coralie Grayson, but when Coralie meets Lee, the doctor's brother, it is a case of love at first sight and a short time after they are married.

Lee has taken money from his former employer and is fleeing the law. For the honeymoon the young people go to Honolulu. Max, disappointed over the turn of affairs, also goes to Honolulu to be alone. He meets Lee and Coralie on the steamer and Lee becomes jealous of Max.

Lee is the victim of a weak heart and in one of his moments of rage at Max he becomes ill. They arrive at Honolulu and while convalescing Lee notices the attention Max pays Coralie and decides to shoot him. On the beach the two brothers engage in a fight and Max is victorious. Coralie realizes her mistake and also realizes that she has always loved Max.

"A RAG BABY"
Selig-K-E-S-E comedy; two parts; published July 9

The third of the Hoyt comedies for publication on the K-E-S-E program is entitled "A Rag Baby." There are many humorous situations in this comedy, and no doubt patrons of picture theaters will find this film a very entertaining subject.

The kidnapping of a baby, the humorous operation of a drug store by a man who does not know one chemist from another, and the throwing of a bomb by blackhanders are among the thrilling and humorous episodes in the picture.

In the cast are William Fables, James Harries, Edward Allen, Amy Dennis, Tony West and Jim West.

The story: Tony Gay goes to visit his sister and find her husband fleeing with the baby. The sister tells Tony that her hubby is lying because she upbraided him for kissing the cook. Tony decides to find the baby.

He purchases a drug store, and although he knows nothing about it, he manages to keep it open until black handers explode a bomb in it. Tony is sent sailing in the air and lands in the sleeping-room of a girls' boardin school, where general confusion reigns.

Hubby has taken baby to the boarding school, an just as Tony is to leave with it hubby and wify return. They are reconciled and leave with the baby, forgetting all about Tony.
Mo-Toy Comedies Seen as Summer Program Aid

Films Have Wide Appeal to All Classes, Giving Novel and Clean Entertainment, Says H. C. Allen, Peter Pan Film Corporation President

Kennon of perception, sound judgment and unbounded enthusiasm are the characteristics that make for success in any field of endeavor and those qualities are extolled in H. C. Allen, president of the Peter Pan Film Corporation.

In expressing his opinion upon the industry in general and the Mo-Toy Comedies, he said: "All that has been accomplished in the 'movies' dwarfs before the tremendous future that lies in proper film interpretation of the work of masters in thought and literature. Not 'high brow' stuff, which has only an academic appeal to the w, but the great big human appeal expressed, if I may in a phrase, in the 'mental vernacular of the people.'

Cites Beban Film as Example

"The productions of George Beban, for instance, are delightful portrayals of life; there is nothing trashy about them and they represent a type of picture we want more of. Humanity, like individuals, is interested in itself; the very fact that one half of the world does not know how the other half lives creates a lively interest in any accurate, artistic portrayal of life with which one half of it is not familiar.

"It does the opinion you express find amplification in Mo-Toy Comedies to which you are just now giving our attention? "Mo-Toy Comedies, of course, are in harmony with the opinion I have expressed inasmuch as they are perfectly wholesome, but on other grounds they have a wide-open appeal to all classes of people. Remember, the child is the father of the man and any man or woman who has lost interest in children or has lost contact with the delightful other world in which the child mind lives, is lost—almost hopelessly lost.

Appeal in Mo-Toy Comedies

"Mo-Toy Comedies appeal to all right thinking people and draw desirable audiences: they have a universal appeal by virtue of their fascinating interest and the ingenuity of their production. It pays a compliment to an audience to assume that they have a lively interest in things that pertain to child life. Only recently an experience in a well known suburban theater proved this. At an afternoon show, fostered by the women of the community, the exhibitor, either through an error of judgment or bad taste, put on a reel that soon developed a dance hall scene with a barroom and all its activities. Some of the ladies in the audience began at once to gather their children preparatory to an immediate departure. The picture was snapped off instantly and a Mo-Toy comedy was put on; the delights of the audience both adult and juvenile was audible expressed in no unmistakable manner.

Zoological Series an Example

"The success that attended the Zoological series of Ditmar further instances a point of popular appeal along right lines.

"Then the reception that already has attended Mo-Toy Comedies inspires you to further adventures along this line.

"Without a shadow of doubt, the success of Mo-Toy Comedies lies in the fact that they get quite away from similarity to anything else in the motion picture field. The dolls are well selected; animation is carefully done and the pictures are not long enough to tire. They are refreshing.

"And this is a matter that exhibitors should bear care-fully in mind with the approach of the hot summer months. They will be well advised to go more into the open market and avoid booking long features at high prices. Good class stuff with a wide appeal and not long, drawn out, will keep the theaters well filled in the hottest weather. Fans are too occupied with the problems of their own fatigue and inconvenience from the heat to add the complicated problems of certain feature films to their own troubles.

Mothers Approve Comedies

"The key to the summer situation is the ability of the exhibitor to interest, to amuse and to elevate without labored or palatable effort.

"For an absolutely impartial opinion of the value of our work witness the enthusiasm and delight of the National Congress of Mothers' and the Parent-Teacher Associations in Chicago, before whom Mo-Toy Comedies have been shown. This is a gratifying endorsement of the pulling power and desirability of the series.'

George Fawcett Stars in New Selig Film from "Caleb Conover"

Tale by Albert Payson Terhune

George Fawcett, the stage and screen star, perhaps does his finest motion picture acting in the forthcoming Selig drama founded on the book and play, "Caleb Conover," written by Albert Payson Terhune. The story was produced in motion pictures by Colin Campbell from the scenario by Gilson Willets.

In the drama Mr. Fawcett has many opportunities for artistic character delineation and it is said he takes full advantage of them all. In the beginning he is seen as a section boss on a railroad. Later he becomes the leader in his ward. How Caleb earns his first million dollars and how he wins a bride are also presented in an interesting manner. Then there comes a time when the masterful boss can no longer govern events. His slogan, "What I want I take," proves misguided. His son, his daughter, the woman he trusted, all prove disappointments, and he meets a tragic end.

Those who have seen preliminary showings of the drama pronounce it excellent. There is said to be a very capable cast in the support of Mr. Fawcett, including Thomas Santschi, Fritz Brunette, Frank Clark, Eugene Besserer and others. The scenic effects are also declared to be out of the ordinary, particularly the scenes in the Caleb Conover home, which, it is stated, are unsurpassed for neatness, beauty and depth. A number of unusual lighting effects are also introduced during the course of the action.

Mr. Fawcett won success both in Europe and America in the character part of Caleb Conover, which was very popular on the stage.

"John Ermine of Yellowstone," with Francis Ford, is New Universal Film

Francis Ford has secured thrilling battle scenes for the Universal eight-reel special feature "John Ermine of Yellowstone," a screen adaptation of the novel by Louis Evan Shipman. Mr. Ford plays the leading role in the picture, supported by Mae Gattson and Duke Worne.
"MARY MORELAND," ADAPTED FROM NOVEL, STARING MARJORIE RAMBEAU, LEADS MUTUAL PROGRAM FOR JULY 9 WEEK

"Mary Moreland," a picture dramatization of Marie Van Vorst's popular novel with Marjorie Rambeau in the title role, leads Mutual's schedule for the week of July 9. "Mary Moreland" is the sixth of Miss Rambeau's productions for Mutual. This film follows "The Dazzling Miss Davison," "The Mirror," "The Debt," "Motherhood" and "The Greater Woman," a series in which exhibitors have found box office value.

"Mary Moreland" is the story of a very ordinary girl from a very ordinary suburban home, who, in her career as a stenographer, became a most extraordinary young woman. She won the love of a rich man. How she resists the temptation of love and wins is the story the picture tells.

Marjorie Rambeau is well cast in "Mary Moreland." The character provides wide opportunity for the display of her emotional talent. The supporting cast includes Robert Elliott, who has played opposite Miss Rambeau in her Powell-Mutual productions and who formerly supported Margaret Hlington, Gene LaMoth, Augusta Buremster, Fraser Tarbut and Edna M. Holland. The picture was produced under the direction of Frank Powell at the studios of the Frank Powell Producing Corporation, College Point, L. I.

FOURTEENTH OF "RAILROAD RAIDERS"

"The Trap" is the title of the fourteenth installment of "The Railroad Raiders." Mutual-Signal Photo novel, for July 9. Helen Holmes, playing the leading role, makes a daring leap from a moving train, crossing a viaduct, into a river and rescues the hero. Miss Holmes' exploits in the "The Railroad Raiders" have been the most sensational of her screen career.

George Ovey's Horsley-Mutual one-reel comedy, "Jerry at the Waldorf," is scheduled for publication, July 12. Jerry beats his board bill and gets into a fashionable hotel, where his experiences in hunting a bathroom create wild commotion and eventually land Jerry in jail.

Hawaiian atmosphere has been introduced into the La Salle comedy, "When Lulu Danced the Hula," on the Mutual for July 13. Barrymore boggled Hawaiian girls take a conspicuous part in this film.


"STRICTLY BUSINESS," FROM O. HENRY

TALE, OFFERED EXHIBITORS BY GENERAL

All the subtle humor of which O. Henry could boast is centered in the latest of his stories to be issued through General Film in its series of twenty-two-reel Broadway Star Features by this noted author. In "Strictly Business," the platonic relations of a pair of vaudeville artists, who travel together in a successful sketch, but who appear off stage on purely formal terms, is made the background for a dramatic climax, followed by a comedy anti-climax which O. Henry uses with effect in his short stories.

Alice Brady, who stars the girl in "No Story," another recent O. Henry success, is seen as the vaudeville actress. J. Frank Glendon reappears in this Broadway Star Feature after his former work in "The Marionettes," "Friends in San Rosario," etc.

ALLEN HOLUBAR AND LOUISE LOVELY STAR IN "THE REED CASE" LEADING UNIVERSAL PROGRAM FOR JULY 9

The Universal Film Manufacturing Company presents a well balanced program suitably interspersed with comedy, for the week of July 9. "The Butterfly feature, "The Reed Case," stands by itself as the big feature. Several exchanges consider these Butterflies of such value, that they have asked the home office to take them off the program and issue them as special attractions.

"The Reed Case" was written and directed by Allen Holubar, who stars in it with Louise Lovely. The five reels have a big appeal, it is announced. The plot threads entwine a cleancut ambitious young detective and a society girl and unravel to a happy ending.

Comedy Scheduled July 9

On the regular program all types of motion picture stories are presented by well chosen casts. The offering for Monday, July 9, is a Nestor comedy "Minding the Baby." Eddie Lyons plays Mr. Youngwed. Edith Roberts is Mrs. Youngwed. While Lee Moran as that auto- crat of flatdom, the janitor, adds a good touch.

The feature for Tuesday, July 10, is a Gold Seal three-reel drama "A Limb of Satan." It stars Ruth Stonehouse, who produced it, in the sympathetic role of a mischievous orphan. In support are Jack Dill, Chester Bennett and Mrs. Witling. "The Paper Hanger's Revenge," a Victor film featuring Eileen Sedgwick, will appear the same day.

For Wednesday, July 11, an L-Ko two-reel comedy entitled "Hearts and Flour" will be issued. Also on this day appears the regular issue of the Universal Animated Weekly, showing news events.

War Drama for July 12


The weekly issue of the Universal Screen Magazine, with its instructive and interesting pictures, appears July 13. The same day a two-reel Victor comedy "Kicked Out" will be issued. Carter De Haven is starred. He also produced the picture. Others in the cast are Mareia Moore, Ed. Clark, Dan Duffy and Margaretie Whistler.


During the week the final episode of "The Gray Ghost" entitled "The Warning," the serial adapted from the Saturday Evening Post story "Lost," will be published.

MARY MILES MINTER FINISHES WOODS SCENES IN "MELISSA OF THE HILLS"

Mary Miles Minter and company have returned to the American studios after a fortnight among the "big red woods" near Santa Cruz, filming scenes for the forthcoming feature, "Melissa of the Hills."
TRIANGLE ISSUES POLICY STATEMENT TO EXHIBITORS

Will Issue Two Films Each Week, with Noted Stars; Intensive Co-operation in Service and Advertising to Be Rendered Theater Owner

The following statement was issued from the offices of the Triangle Distributing Corporation, Thursday, June 29, to all exhibitors:

During the past few weeks there have been carried in trade papers and motion picture journals many rumors about the future of Triangle. At first we felt that it could be best not to comment on these one way or the other, but after due consideration we feel that the exhibitors are entitled to know the true status of conditions.

For this reason we take great pleasure in announcing that the future of Triangle was never more assuring than it is at present. A complete reorganization and consolidation of the producing plants has made possible to bring the production of a picture down to a scientific business basis. All waste is eliminated, making possible to spend a specified amount of money for each picture, wherein the entire value goes into the production of the picture itself, a plan that has heretofore not been attempted.

System of Direction and Criticism

The direction of all Triangle productions will be in the hands of the best directors that can possibly be secured—the plan of organization making it possible for three directors to work almost as one on the production of any picture. In this way full advantage is given to the exhibitor of every dollar spent upon each production.

After productions have been made by the Triangle Film Company they will undergo the most rigid criticisms by people capable of passing on the merits of a production, and when any picture falls below the Triangle standard it will not be released on the Triangle program, but another will be substituted in its place, assuring you and every exhibitor of a consistent program of the highest quality at all times.

Star, Production, Service

Our policy of two productions per week makes it possible for us to render the most efficient service of any organization releasing pictures. There will be stars on the future Triangle productions, such as have been on Triangle productions in the past, but it will be the intent of the Triangle Company to help the exhibitor advertise Triangle pictures and Triangle service at the same time that he is advertising such stars.

In other words, we want each picture to have such value that the exhibitor can advertise from three different angles, namely: the star, his production itself and the service which it represents. By this means we will not place you in such position that it some future date you will have to pay an exorbitant price for the star that you yourself have helped to make.

The Triangle program must be sold at equitable prices and each picture so made that this program will be a valuable asset to any house. We are not coming out with any big story as to how we intend taking care of the exhibitor regardless of all other things, and how unfair others have been to him since the beginning of the picture industry, because we believe that most all exhibitors are fully developed business men able to take care of themselves and understand any proposition through a fair business proposition when it is submitted.

Willng to Submit Business Policies

We are perfectly willing to submit our future business policies to the business men in the exhibiting end and we do not think that we will suffer by the final analysis.

Our service will not be excelled by any distributing organization today. It will be our desire to co-operate and help the exhibitor to make the Triangle program an asset to his house. Our pictures will be made from well known plays that carry an advertising value at all times.

“MRS. RAFFLE’S CAREER” IS VEHICLE IN WHICH JULIAN ELTINGE WILL MAKE FILM BOW THROUGH PARAMOUNT

Following the announcement that Julian Eltinge, the noted feminine impersonator, is to make his motion picture debut as a member of the Famous Players-Lasky stellar forces, Jesse L. Lasky, vice president of the corporation, announces that the first production in which Mr. Eltinge will star upon the screen will be “Mrs. Raffle’s Career.”

This story, which is a combination of comedy, mystery and thrills, was written for Mr. Eltinge by Gillett Burgess and Carolyn Wells in collaboration. It will be staged at the Lasky studio in Hollywood, and Mr. Eltinge, who has just closed a successful season in “Cousin Lucy,” will shortly go to the Lasky studio in Hollywood, where the script of this story has already been forwarded, in order that preparation for the staging of the production can be begun.

“Mrs. Raffle’s Career” is the second production which Mr. Burgess has written for Famous Players-Lasky, Billie Burke being now actively engaged at the company’s eastern studio upon an adaptation of Mr. Burgess’ story “The Mysterious Miss Terry,” which was chosen as a vehicle for Miss Burke’s first appearance in Paramount pictures.

TOPICS FROM FRANCE, ITALY AND SAHARA ARE IN GAUMONT REELS SCHEDULED THE WEEK OF JULY 15

It is an interesting program of single-reels which comes from Gaumont through Mutual the week of July 15. The first film of the week is “Tours Around the World” No. 37, to be issued July 17. First in importance upon this reel is Avignon, France. This ancient city is known to all the Roman Catholic world as the home of the popes during the fourteenth century, and for this reason will excite a great deal of interest among those of this faith. The city is picturesque in the extreme, and the views of it are comprehensive. On the same reel are pictures of Timbuktu, the city situated on the edge of the Desert of Sahara within a few miles of the River Niger. A third section shows the ruined palace of Tiberius upon the Island of Capri, Italy.

The second film of the week is Gaumont’s Mutual Weekly No. 133, July 18. This contains the latest news of the world obtainable for motion pictures. The war pictures, sent from the Societe des Establisements Gaumont in Paris, are the first always to reach this shore.

“Reel Life” No. 64 is to be issued July 19. “Incandescant Mantles” tells in pictures just how these aids to illumination are manufactured. “The Boy Scout Signal Corps” shows the youth of the nation being trained for war, and may well fit in the war schedule for the future time. “The Cocoaanut” gives views at various periods of growth and also some grotesque carvings of the rind of the fruit. Other sections of the reel are “A Novel Bicycle Race” and “Leaves from ‘Life.’”
REMBUSCH LAUDS KLEINE FOR ABOLISHING DEPOSITS

Indiana M. P. E. L. President Predicts Sounder Commercial Basis and Commands Move by Veteran Producer in Correspondence

The following correspondence, which will be of interest to exhibitors, passed between George Kleine, the veteran producer, and Frank J. Rembusch of the Motion Picture Exhibitors League of Indiana, anent the abolition of the deposit system:

Mr. F. J. Rembusch,
Exhibitor's Protective Association, Shelbyville, Ind.

My Dear Mr. Rembusch:
I have held before me our correspondence of February 6th, 21st and 22nd last, in connection with advance deposits. Our advertisements in this week's trade papers is my final answer. I have abandoned the system and will refund all deposits in our hands to the method outlined in the second paragraph of your letter of February 6th, namely, that all film rentals be paid before the film leaves the exchange. If my action will be of any use to exhibitors in forcing other distributors to follow suit in the interest of the exhibitor, I shall be pleased.

With kind regards, I remain
Very truly yours,
(Signed) GRO. KLEINE.

Predicts Sound Commercial Basis

Mr. Geo. Kleine,
Motion Pictures, 63 East Adams St., Chicago, Ill.

My Dear Mr. Kleine:
Answering your letter of June 26th, I am certain that your decision to eliminate the advance deposit system will benefit every exhibitor in the United States. This is a great step forward in the right direction, and if your action is followed by other film producers and exchanges it will have the effect that the entire film industry will soon return to a sound commercial basis.

The advance deposit system was never right and never will be.

The advance deposit system more than anything else caused the present high salaries of stars and the unreasonable advance in film service during the last three or four years.

It was this system that allowed the producers and manufacturers an opportunity to finance themselves by the exhibitors' money and thereby cause unwarranted extravaganzas in the cost of production and the bloating up of salaries.

The advance deposit system makes it necessary in order to pay these high salaries to produce footage and not pictures.

We boast that motion pictures are a great art. But why do producers always make a picture a mile long? Is art measured by a tape line? Why is almost every program a five-reeler as a general thing? Would not the public generally rather see two reels of a great star and two reels of another great star, especially during this hot weather? Why can't programs be made more flexible so that the exhibitors can cater to the wants of the public and not have to pay to the picture fan: "Unless you spend an hour and a half or two hours you can't see a whole show."

Wants Shorter Programs

Our next move should be shorter programs. I believe that 90 per cent of the people spend rather an hour's program than an hour and a half or two hours.

It is the advance deposit that stands in the way. A film manufacturer who needs the advance deposit should not be patronized.

Exhibitors should realize that there is something wrong with the producers who insist on having their money weeks, months and years in advance.

I am glad to see your stand. Evidently you have the means and the courage to carry on your business upon its merits and I hope it will have the effect of forcing every other producer to follow your initiative. But with the elimination of this system we should go on a strictly cash rental basis. It should be a set rule that no producer nor exchange allow a film to leave the exchange to any exhibitor no matter how great may be his financial standing without the film being paid for before it leaves the exchange. Let both the exhibitor and manufacturer do business on a strictly cash basis. This question is so important that it should receive the attention of the National Association of the Moving Picture Industry so that a standard system of trade be established between the exhibitors and producers at once.

On behalf of the Motion Picture Exhibitors League of Indiana

I desire to thank you for the stand you have taken on the advance deposit system and wish you the greatest of success.

Very cordially yours,

FRANK J. REMBUSCH,
President, M. P. E. L. of Indiana.

Mr. Rembusch for a number of years has fought for the elimination of the deposit system and at the last M. P. E. L. convention in Chicago brought it before exhibitor delegates.

"MAGIC OF MOTIVE POWER" FROM TIME OF COLUMBUS' LANDING SHOWN IN SELIG FILM ON GENERAL, JULY 9

"The Magic of Motive Power" is the title of the Selig feature film issued by General Film service, July 9. This production is said to be highly interesting, presenting as it does the evolution of transportation from the coming of Columbus to the time of the deadly submarine. Exact replicas of Columbus' fleet is shown approaching the new continent. Then comes the drag-pole used in travel by the American Indian. The old days of the prairie schooner are rehearsed, the days of the sailing vessels, the steamboat, the stage coach, the steam locomotive, the trolley cars, elevated systems and finally the hydroplane and the submarine.

STARS ON ARTCRAFT PROGRAM ARE BUSY IN EAST AND WEST STUDIOS

As his third Arctraft picture, Douglas Fairbanks will appear in an original story written by himself, the temporary title of which is "The Optimist." This subject will offer a typical Fairbanks photoplay staged by John Emerson, Eileen Percy, who has just signed a year's contract to appear opposite Fairbanks, will head the supporting cast. The new Fairbanks story is now being prepared for screening by Anita Loos.

George M. Cohan's next picture for Arctraft, "Seven Keys to Baldpate," now is being produced at the Famous Players New York studio. This film story is an adaptation from Cohan's popular stage success.

At the Famous Players-Lasky studio in Fort Lee Elsie Ferguson will start her initial photoplay, "Barbary Sheep." Maurice Tourneur will direct Miss Ferguson.

Geraldine Farrar, who arrived in Los Angeles recently to appear in a series of photodramas for Arctraft under the direction of Cecil B. De Mille, has contracted a severe case of tonsillitis, which has delayed her activities at the Lasky studio.

Cleveland, O.—James Steele, former treasurer of the Paramount Pictures Corporation, has been made district manager of the Middle West for the distribution of Paramount and Arctraft pictures, and will open an exchange on the third floor of the Standard Theater building on Prospect Avenue. E. T. Gerrish has been appointed sales manager.

Danville, Ill.—Ogle & Davidson Company have bought the motion picture theater at Oaklawn. This firm also operates the Central Theater here.
POOR DONATES "MAN WHO WAS AFRAID" FILM WITH WASHBURN TO STIMULATE ARMY RECRUITING IN CHICAGO

George K. Spoer, president of Essanay, donated a copy of Bryant Washburn's latest feature, "The Man Who Was Afraid," to the First Illinois regiment to be used for recruiting purposes. The soldiers secured the use of one of the big downtown Chicago theaters and inhabited the picture there amid a military demonstration. The entire regiment paraded the loop district, adding their voices to the regimental band. Banners were displayed advertising the showing of the picture, admission to the theater being free. Recruiting agents on every corner, opping men and asking them to enlist, advised all who passed to "Go see 'The Man Who Was Afraid.'"

From 11 a.m. until 11 p.m., the theater was packed, officers of the regiment addressed the crowds between each showing, urging them to join and fight for their country. Recruiting booths had been erected in the lobby and here officers received the applications. The play was adapted from Mary Brecht Pulver's story in the Saturday Evening Post.

"The Man Who Was Afraid" presents an appeal for patriotic action of the type enforced by the officers' rousing speeches and the martial music of the regimental band, caused hundreds of spectators to enlist as they left the theater. The regiment was enabled by this one coup to bring its ranks almost up to war footing.

K.E.S.E Service, which concerns issued the film, is repairing to aid exhibitors in other towns in getting the cooperation of recruiting officers for their showings of this production.

UNE ELVIDGE, CARLYLE BLACKWELL AND A. ASHLEY IN NEW WORLD FILM

"The Marriage Market," a September playphotography for World-Pictures Brady-made, is a screen version of the widely read story "Dandy Dick." Carlyle Blackwell, June Elvidge and Arthur Ashley are the featured players.

ART DRAMAS, WITH FILMS READY MONTH IN ADVANCE, ANNOUNCES STUDIOS WORK ON FUTURE PLAYS

With productions completed more than a month in advance of their issue dates, and with others for summer issuance in work, the four studios contributing to Art Dramas program are working at full capacity.

At the Apollo studio "When You and I Were Young" is practically completed, although it is not due for publication until the middle of July. This week work will be begun on the next Apollo, which has as its working title "Behind the Mask." This was written by Charles E. Dazev, author of "Manhattan Madness" and "Wolf Lowry," Triangle successes. This last production is dated for publication for the last week of August.

At the Van Dyke studio "Miss Deception," from the story by Joseph Franklin Poland, is being put into shape by Eugene Nowland, who was recently engaged to direct Jean Sothern in this picture. In this film Miss Sothern has a new kind of role which suits her well.

Two pictures are in work at the Eubograph studio. These are "The Road Between," which is being made by Joseph Levering with Mary Wayne in leading role, and "The Millstone," from the story by Albert Payson Terhune, which Ben M. Goetz is directing. One of these is nearly finished, while the latter has just been started.

The U.S. Amusement studios are occupied principally with the production of "The Peddler," which Herbert Blache is directing, with Joe Welch in the title role.

"JOAN OF THE CATTLE LAND," STARRING HARRY CAREY, UNDER WAY AT COAST

An exciting story of the West, entitled "Joan of the Cattle Land," is being filmed by Director Jack Ford at Universal City. Harry Carey, as Fort Augustus, the bad man, and Molly Malone has the principal feminine part. The story, a five-reeler, was written by George Hively.

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CARL LAEMMLE ISSUES STATEMENT TO TRADE ON SUIT FOR DAMAGES BROUGHT BY MRS. GRACE HUMISTON

The following statement is made by Carl Laemmle, president of Universal Film Manufacturing Company, relative to a suit which Mrs. Grace Humiston, a New York lawyer, has instituted in the Supreme Court:

To the Press:

This company is placed in a bad light in the stories published about Mrs. Grace Humiston's suit for alleged damages due to our displaying motion pictures of her in our "Animated Weekly." While we will, of course, answer to the proper legal manner through the courts, still we do not feel that we should stand accused in the meantime of holding Mrs. Humiston or any other woman up to ridicule and contempt, as she alleges in her complaint.

In common with all other appreciative citizens, we realize the great good that Mrs. Humiston has accomplished for the community in the Ruth Gruyer case, and it was because we believed in her movement worthy of national as well as local recognition that we took a motion picture of her while she was in a public street in front of Cochit's shop.

Picture Reflection of Praise

The very title of the picture ("The Woman Who Succeeded Where the Police Failed") was but a reflection of the praise that had been given her by the newspapers—the same newspapers which had published pictures of Mrs. Humiston without being sued for damages or being accused of holding her up to contempt or ridicule.

The purpose of this statement is to explain that Mrs. Humiston must have been willing to be photographed, for she smiles and waves into the bulky battery of cameras which was leveled at Mrs. Humiston, as she must recall, but it so happened that ours was the only motion picture camera on the spot. How she can seek to make a distinction between a photograph taken with an ordinary camera and a succession of pictures taken by a motion picture camera, or how the one holds her up to public ridicule any more or any less than the other we cannot see.

As for the public, the fact that it applauded most vigorously when Mrs. Humiston's picture was flashed upon the screen at the Broadway Theater night after night seems to prove that the people viewed it with the exact opposite of ridicule or contempt.

Fighting for Liberty of Screen

We cannot afford to withdraw the picture and drop the case, because it is vital to establish once for all the right of a motion picture newspaper or magazine to publish pictures of current events and all persons who figure therein and who are, therefore, the subject of public interest. It is necessary to obtain judicial recognition of the right of a motion picture newspaper or magazine to publish actual and true photographs of events of the daily news and of the persons who participate in the events which are a part of the daily news. We believe the screen is hedged about with the same safeguards that the constitution of the United States throws around the press, and that to abridge one would be to abridge the other. The Universal has fought many a hard fight for the freedom of the screen and in the present instance is forced to join issue with Mrs. Humiston. We do so with sincere motives and with all respect for Mrs. Humiston.

CARL LAEMMLE,
President, Universal Film Manufacturing Company.

This statement from the company's head explains the concern's side of the matter and exemplifies how easily a film company can be accused of giving offense where no offense was intended.
JUNK PAPER INJURES BUSINESS
ON BIG PICTURES, SAYS SPITZER,
GENERAL MANAGER OF KING-BEE

“What’s the paper like?” is one of the first questions the state rights buyer asks of the man who wants him to take his pictures. Let us suppose it to be a $100,000 feature with a Broadway star. “What’s the paper like?” Or a comedy. The same question. The state rights buyer knows that the measure of the impression made by the paper on an exhibitor is the measure of the picture’s pulling power, or at any rate largely so. It is chiefly the paper which gets an audience together for the first time.

Spitzer of Contrary Opinion

Does the exhibitor attach the same absolute and relative importance to the paper as the state rights buyer? Most persons would say that he does, but Nat H. Spitzer, vice president and general manager of the King-Bee Films Corporation, is of a contrary opinion.

“The exhibitor,” says Mr. Spitzer, “too frequently allows his word to be misled in this important matter. He slurs over the question of the paper. He does not put out fresh, bright paper with every picture he books.

“Undoubtedly, mounted paper, for that is where the trouble originates, is not essential; it is not even advisable! You see, it gets dirtier and dirtier with each booking. Dirty paper prejudices a picture, because it repels the public. Mounted paper is a great convenience if it is kept clean and shown clean. But it rarely is, unfortunately, except on first runs.

Duty Should Oblige Clean Paper

“His duty to the public should oblige the exhibitor to assure that the paper is always clean and fresh and has not before been publicly exhibited. He should exert as much care in the selection of his paper as of his films and the interior equipment of his theater. Small town exhibitors are peculiarly careless in this respect and it is to them I am mainly addressing this warning.

“If a paper is mistracted so as to unfavorably affect the attitude of the public towards the picture it should not be used at all. In recent years the paper for motion pictures has become artistic as well as striking and it seems to me a pity that it should so frequently he shown in a dirty and delapidated state. It is bad business for the picture.”

BEAUTIFUL CALIFORNIA SCENERY IS
USED TO REPRESENT GARDEN OF EDEN
IN CORONA’S “CURSE OF EVE” FILM

Scenic places of southern California, particularly in the canyons of the Sierra Madre Mountains and on Santa Cruz Island, were the locations for the pictorially beautiful prologue which introduces the story of “The Curse of Eve,” the multiple-reel picture now under production by the Corona Cinema Company of Los Angeles.

The prologue, which depicts the creation of the world and the incidents of the Garden of Eden, taken from the biblical narrative, is but a minor portion of the film.

The makers of the picture spent nearly as much time in producing this introductory part of the film as they did on the picture itself, which features Enid Markey as the modern Eve, the girl of the story.

In order to secure the locations which would best represent the beauties of the Garden of Eden, the Corona Company, including General Manager Keerl, Director Frank Beal and the cameraman, William C. Thompson, made trips through a great deal of the mountainous region of the southern part of the state, as well as visiting most of the islands in the channel group off the coast of southern California.

NORMA TALMADGE PICKS NOTABLE
CAST TO SUPPORT HER IN NEW FILM PRODUCTION, “THE MOTH”

Norma Talmadge has selected a notable cast to support her in her newest film, “The Moth,” a play said to rival “Poppy,” her most recent success.

Opposite her in her forthcoming production will appear Eugene O’Brien, who has won success on the stage in support of Margaret Illington, Ethel Barrymore, Kyle Bellew, Irene Fenwick, Frances Starr and Elsie Janis, and in the films has played with Clara Kimball Young and Olga Petrova as well as with Miss Talmadge.

Donald Hall is another member of the “Poppy” cast who will appear in “The Moth.” Mr. Hall has appeared in a number of Vitagraph pictures and also upon the speaking stage in musical comedy.

Among the feminine members of Miss Talmadge’s staff are Maud Allen and Virginia Dare, both from the speaking stage, Miss Allen having appeared with Marjorie Rambeau in “Cheating Cheaters” and with William Gillette, George Cohan and Irene Fenwick.

Hassard Short has been cast in the role of the profligate husband, and this is his first appearance upon the screen. He appeared with Laurette Taylor in “Peg o’ My Heart” during its long run, and has appeared with Henry Miller, Sir Herbert Beecroft, Tree, Mary Manning and William H. Crane. Adolph Menjou, a Cleveland boy, is another member of Miss Talmadge’s company, while Frank Kingdon will portray the Moth’s father and Robert Vivian will appear as her tutor.

Two youthful players who will also play an important part in the production are Kenneth Worms and Aida Armand.

SENG ISSUES TWENTY-PAGE AD BOOK
AND WILL DISTRIBUTE HOUSE ORGAN
TO AID EXPLOITATION OF “PARENTAGE”

What is considered an innovation for state rights distributors in the way of advertising is being distributed by Frank J. Seng, in conjunction with his exhibitors’ campaign on Hobart Henley’s thought film based on real life, “Parentage.”

Besides getting out a 20-page ad book, to be used by exhibitors for their local advertising and publicity, Mr. Seng has in preparation a house organ which will be issued every two weeks. The house organ is designed to benefit the exhibitor in bringing to his attention new ideas of different exhibitors along with news, views and money-making ideas which will be of real service to him in presentation.

While in the past it has been the custom as soon as territory was sold to forget the state rights buyer and exhibitor, Mr. Seng’s idea is to aid in exploiting films after he has placed them.

Another phase of Mr. Seng’s campaign, which will greatly aid exhibitors, will be aid in conjunction with the openings at the Rialto Theater, New York, on July 8 and the Colonial Theater, Chicago, July 15, where the billboard campaign will continue for some time after the close of the showings in these cities, and be supplemented by a full quota of advertising to keep the picture alive for the future showings.

EDDIE POLO STAYS WITH UNIVERSAL

Eddie Polo, who has attained wide fame as a Universal actor and who appears in prominent roles in serial productions, has signed a new two-year contract with President Carl Laemmle.

Kansas City, Mo.—Charles E. Hammond of Cambridge, O., has purchased the Broadmore Theater from D. Donnici.
THE FILM STOCK MARKET
By Paul H. Davis & Company
Chicago

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Quotations July 3, 1917.

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

J. B. SARDY & CO.
Film Stocks, Bonds, Investments
131 South La Salle Street
Telephone Majestic 7640
Chicago, Illinois

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

Big U, "The Mysterious Outlaw"—Cut out all detail of prisoner's escape from jail, to include attack on guard, changing clothes, attack on outlaw jumping from wall. Two scenes of outlaw forcing man to exchange clothes at point of gun. Outlaw stealing horse. Shooting of outlaw.

Seng, "Parentage"—Reel 1, cut out scene of nude baby in which sex is shown. Reel 5, cut out scene in which man makes arrangement with woman for room above. Reel 5, cut out vision scene of man and girl in bedroom.

Kay Bee, "The Cldhopper"—Reel 3, cut out stamped postcard.


Bison, "Lone Larry"—Reel 1, cut out seven hold-up scenes, leaving the eighth. Reel 2, cut out all hold-up scenes. Cut out adjusting noise around man's neck and all scenes of pulling on rope.

Schiller, "The Dishonor System"—Chaplin wiggling back; Chaplin thumping nose.

Famous Players, "Her Better Self"—Two scenes of girl walking away with man and arrest of girl; subtitle, "I left the town in disgrace"; stabbing in suicide scene and vision of same.

Universal, "The Voice on the Wire," No. 11—Subtitles: "Doomed to die at midnight," etc.; "In spite of all efforts to save them," etc.; "Shirley, you are clever, but we shall get Welsh at midnight!"; "Shirley is at Duval's house. He knows too much—he must die to-night!"; "Shirley must die by your hand!"; "I must go to Duval's to kill Shirley!". Two hold-up scenes in restaurant.

Imp, "The Case of Dr. Stading"—Doping drink.

American, "The Serpent's Tooth"—Adult only permit. Reel 1, first scene of woman in very low cut gown and two near views of same. Reel 3, subtitle: "You make her use it. It's a ground for divorce in this state"; man putting drug into medicine. Reel 5, subtitle: "You say you couldn't get any more. I have been most successful." Reel 5, subtitle: "Your damned lover is a liar," etc.; "It's the drug that love's you—the drug I've fed her night and day!"; choking wife and knocking her down.

Bison, "Lone Larry"—Seven hold-up scenes in reel 1; reel 2, two hold-ups. Adjusting noise around man's neck and all scenes pulling rope.

Kalem, "A Day Out of Jail"—Theft of money.

Pathe, "Down Where the Limburger Blows"—Action of thumping nose.


Essanay, "The Land of Long Shadows" (additional cuts)—All scenes where drunken man is shown alone. Flash all remaining drunk scenes.

World, "The Outlaw Reformers"—Three scenes of hold-up of stage. All scenes of binding man. Shooting Indian on stage coach. Hold-up of sheriff at coach.

Butterfly, "The Flame of Youth"—Throwing man from ship into sea.

Lasky, "Forbidden Paths"—Subtitle: "Your smiles belong to me. I pay for them!"; "Tell him what you were to Louis Valdez!"; "Love is a sacrifice—if you love him you'll have to be what I was!"

Bluebird, "The Car of Chance"—Scenes of struggle between man and girl, and flash first and last scenes.


Pathe, "The Neglected Wife"—Stealing watch.

Fox, "His Final Blowout"—Two scenes of man bumping woman dummy with his stomach.

Essanay, "The Yellow Umbrella"—Scenes of stamped envelope.

Artcraft, "Wild and Woolly"—Subtitle: "Say, that's a chance for us to clean up big." All scenes where Indians and Indian agent are shown with basket containing flask of liquor. Subtitle: "Whoop her up and all you capture is yours!"; "You watch every door of the hotel and after I get the girl you kill," etc.; "They can't hurt you. Their guns are loaded with luke bullets," etc. Shooting Fairbanks in hand. Other scene where Indians fall after being shot. Shooting express messenger, taking keys and riding express strong box.

THE VISITORS HERALD
33


EXHIBITORS WILL SEE GOLDWYN FILMS FOR FIRST TIME AT M. P. E. L. EXPOSITION

Of Seven Films Already Completed and Two More to Be Started, Four Will Be Exhibited; Will Give Morning Showings at Colonial Theater

Goldwyn Pictures Corporation at last is ready to invite the exhibitors of America to see the first of its productions which have been made since the opening of its New Jersey studios in January. Seven Goldwyn pictures have been completed and the eighth and ninth productions are about to be begun.

Morning Showings Planned

At least four and perhaps more of these pictures will be shown for the first time to American exhibitors each morning during the exposition of the Exhibitors' League in Chicago, July 14 to 22.

Arrangements have been made with Jones, Linick & Schaefer whereby Goldwyn will hold a morning trade showing each day at the Colonial Theater on Randolph Street, and exhibitors will be admitted to these showings by invitation.

The schedule calls for the showing of two productions each day under the auspices of F. M. Brockell, manager of the Goldwyn offices in Chicago, and officers of the company from New York.

Mae Marsh to Meet Exhibitors

Mae Marsh, Goldwyn star, who has been honored by having the first day of the exposition designated as "Mae Marsh Day" will attend several of these morning showings and meet many of these exhibitors.

Samuel Goldfish and other officers of Goldwyn will be present in Chicago throughout the exposition to meet men who have contributed to the growth of the industry.

“SEVEN KEYS TO BALDPATE,” COHAN’S SECOND FILM FOR ARTCRAFT, NEARING COMPLETION

Expect Play to Be Entirely Filmed in Course of Week; Two Eastern Studios Now Being Used for Big Scenes

In order to save time in the production of George M. Cohan's second Artcraft offering, “Seven Keys to Baldpate,” adapted from his former stage success of the same name, both of the Famous Players-Lasky studios in the East are being used. A series of big scenes have already been staged at the Fifty-sixth street studio in New York, where Mr. Cohan has been appearing before the camera during the past three weeks.

At the Fort Lee studio a big exterior hotel set was recently filmed, and other scenes now are being taken, while at the New York studio new sets are being built so that Mr. Cohan and his company may lose no time between scenes. In speaking of the production of this film Director Ford said:

“The wonderful progress we have been able to make on Mr. Cohan’s new picture has indeed been most gratifying to me. The work on this film has gone ahead rapidly and without a hitch. Mr. Cohan is working day and night in an effort to get this film out as soon as possible, as a result of the demand from exhibitors for another Cohan film in the near future.”

It is expected that the play will be entirely filmed in the course of another week, as far as the star is concerned, and after taking a series of other scenes in which he does not appear the film will be ready for cutting and assembling. The publication date has not yet been announced by Artcraft.

EVA TANQUAY STARTS INITIAL FILM FOR SELZNICK-PICTURES

Eva Tanguay, the noted vaudeville headliner, is to appear as the star of a Selznick-Pictures production.

The Eva Tanguay Film Corporation, organized by Harry Weber and Lewis J. Selznick, has started work on the first feature.

Miss Tanguay brings to the moving picture screen a unique personality, and the largest individual following of any vaudeville artist in the world. She holds the record for business at all the principal vaudeville houses in America and abroad.

UNUSUAL IN PICTURES ATTAINED IN A. B. C. SCREENNEWS MAGAZINE

Seeks National Leadership Over Other Films of Class; Carries Out Ziegfeld “Follies” Idea

“Attaining the unusual in picture is what the American Bioscope Corporation is not only sloganizing but producing.

The Screen News Magazine, who outgrew itself and forced American Bioscope to reissue each week a supplement to this picture now looks as if it will become the leading national screen magazine of the country, it is announced.

The Screen News Magazine has attained the greater part of its popularity through its divertissement. Some doubts were held by a few that policy of this one-reel subject could not be maintained—that of making a magazine entirely different from any other pictorial, current or topical in their policy of the market. Fortunately, however, the seeming impossibility has been attained.

One of the most sensational departments installed is the “Follies” section, under which heading comes such pictures as “Beach Beauties” and “Beach Nuts”—amusement seeks and public in general, and special entertainers engaged for the occasion have worked remarkable results in the way of ultra-unusual pictures, sports, bathing fashions and farce pictures.

A great deal of the popularity of Flo Ziegfeld’s stage follies was due the fact that Ziegfeld proved to be the best doctor for the tired business man. His perscription was femininity, beauty and fashions. The Screen News Magazine does not claim any originality as far as this prescription goes but it has attained the adaptation of it so accurately and pleasingly that it comes in for its share of credit in adapting the policy for the screen to what is wanted by picture patrons.

In addition to the first magazine reel, which is a supplement, 7 Screen News Magazine also is one of the very few subjects which has been universally received with welcome competitive exhibitors. In Chicago, there are three theaters within a radius of four blocks running this magazine on its publication date.

Attend the Chicago Convention—make the voice of square-dealing heard upon the floor of that assembly.
SYNOPSIS OF CURRENT RELEASES

MUTUAL

"Mary Moreland"—July 9 (five-reel drama, with Marjorie Ram-)

—Thomas Maughm is in love with his secretary, Mary Moreland, when Mary learns that Mrs. Maughm is to become a mother, she realizes that they must not see each other again. Mary goes to a dis-

tract to work. Mrs. Maughm dies after her death, Mary and

Glyde's delightful mess is left behind.

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Bout"—July 19 (one-

Cab comedy, with George Ovey).

Jerry loves Claire, but Claire's sister will not allow him to marry her until he has licked "Big Noise Bill," champion prize fighter. Jerry parce a rubber bulb with amonia at the psychological moment ad-

sters the amonia to the nostrils of the pugilist. Jerry wins the fight as well as the girl.

GENERAL

Checkmate"—July 7 (one-reel Selig drama, with Guy Oliver and Stella Keeto).—Half Davis, the adopted son of wealthy John Strong, meets Vivian Crew, an unscrupulous woman, and becomes infatuated. The infatuation falls upon the boy so strongly that he will not listen to reason and will not give Vivian up. John Strong goes to the woman and asks her to give the boy up, but she refuses. Strong usually mentions to her past and immediately books passage for pan. Hall is saved from the wiles of the siren.

ART DRAMAS

"Miss Deception"—July 9 (five-reel

an Dyke comedy-drama, with Jean

Ahern).—Joyce Morton has been

in the West by her uncle. She

is never seen Morton, her father, who is a millionaire. Morton sends for his daughter, and when she goes to her unknown eastern home, she decides to pose as a socially awkward possibility. Morton and his cultured friends fall victims to the de-

ception, but Joyce secures true happiness through her prank.

FOX

"Two Little Imps"—July 15 (five-

Fox comedy-drama, with Kather-

ne and Jane Lee).—Jane and Kath-

rine are having a delightful time at

the seashore resort when their mother is called to town. Uncle Billy is sent to take care of the youngsters. On the way he meets Betty Murray and falls in love with her. Every time Billy and Betty are together the young people get into new escapades and have the hotel in constant turmoil. Through Katherine, Betty's father and prodigal brother are reunited and Bet-

ty and Billy become engaged.

"Bing! Bang!"—July 9 (two-reel

fox comedy, with Charles Conklin).

—Conklin takes his girl out for a

motored ride. They then go to a
department store where Conklin
spends all sorts of money. From the store they go to the country club. The floorwalker steals money from the store and goes to the country club. Police, in the company of the owner of the store and janitors all set out in pursuit of the thief. When the police arrive at the club the thief falls from a roof into the waiting patrol wagon and Conklin wins the girl.

FAIRMOUNT

"Hate"—(seven reel state rights fea-
ture with Adelaide Holland and Morgan Jones).—The betrayal of the mother by the man she loves, instills into her young son the pre-natal germ of hate. This hatred influences the entire life of the young man and underworld politics plays an important part in his life.

PATHE

"The Woman in White"—July 1

(five-reelThanhouser drama, with

Florence La Badie).—Laura Fairle
marries Sir Percival Glyde on her
father's last request. Shortly after their marriage Ann Catherick, known as the woman in white, and who re-
sembles Laura very much, comes to her and tells her of Glyde's past. Laura is very unhappy. Marian, her
dughter learns from Laura the true state of affairs and decides to keep her
eye on Sir Percival. Through the efforts of Marion Laura is saved from an unhappy fate.

"It Happened to Adele"—July 8

(five-reelThanhouser drama, with

Gladys Leslie).—Adele, a child of the tenements and a great believer in romance, becomes a chorus girl. She

meets Vincent Harvey, an embryonic opera composer. Vincent writes an opera and asks Adele to play in it.

Adele takes the opera to Horton, a broker who had befriended her, and asks him to produce it. Horton con-

scerts and the opera becomes popular. Adele and Vincent become engaged. One day fire breaks out and Vincent, knowing the opera score is on Adele's table, rushes to get it forgetting all about Adele. Horton arrives in time to take Adele from the burning build-

TRIANGLE

"A Strange Transgressor"—July 8

(five-reel Triangle drama with Louise

Glaum).—Lola Montrose loves John

Hampton and in her love for him she casts aside all conventionalities. Then the day comes when John tells Lola that he has grown tired of her and is to marry a woman of his own class. Lola pleads with him to marry her for the sake of their son, but he ref-

uses. Through the son, Lola wreaks vengeance on Hampton.

"Time Locks and Diamonds"—July 8

(five-reel Triangle drama, with Wil-

liam Desmond).—"Silver Jim" Far-

relis, an international crook, is known

from New York to Rome as one of the most clever diamond thieves. With the graduation of his sister Marjory

from a convent, Jim decides to give

up his life of cunning. Shortly after Marjory's arrival, Jim learns that one of his partners has been caught and the opportunity for Jim to "turn his last trick" presents itself. After a series of adventures which leaves him

to use all his old cunning as a master

mind, Jim is able to preserve his sis-

ter's happiness and keep out of the

clutches of the international police.

VITAGRAPH

"Caste"—July 2 (five-reel Vitagraph

drama, with Peggy Hyland and Sir

John Hare).—The Marquis D'Alroy

allowed her son, Captain D'Alroy to

know little about her. As a conse-

quence the boy holds her in awe and

on her occasional visits to the captai

she always impresses him with his

social prestige. Captain loves Esther

Eccles, a dancer at the Gaiety. Esther

is a wholesome, dainty girl, untainted

by her theatrical environment. The

captain knows that the marquis would never approve of the match so he never confides his love. But he wins Esther.
WORLD

"The Brand of Satan"—July 9 (tive-reel World drama, with Montagu Love).—Jacques (Cordet, the prosecuting attorney, is anxious to bring to justice a notorious thief, who is known as "The Strangler." Jacques is subject to severe headaches and during the period of a headache he assumes another personality, that of Lazard, "The Strangler." In the personality of Jacques he loves Natalia Despard, the daughter of a former lover of his mother's. As Lazard he loves Marie, daughter of a toy maker. Dr. Despard informs Jacques that he is the victim of a dual personality. Jacques has sentenced Manuel, his father, to die for the murder of the Despard butler. He then realizes that he is guilty, but his mother tells Jacques how Manuel had committed even a bigger crime and so Jacques lets Manuel die. Jacques is the victim of a bomb explosion and is taken to the hospital. Here an operation is performed, the pressure removed from his brain and he becomes normal. When he is fully recovered Jacques and Natalia are married.

CHANGES OF THE WEEK

L. L. Pennybaker, formerly bookkeeper of the New Orleans branch of the Mutual Film Corporation, has been appointed manager of the exchange, succeeding E. L. Riie, who resigned June 16.

Alice MacChesney, who played ingénue roles with Essanay, has joined Metro company.

S. W. Hatch, former exchange manager of Cincinnati, has been made branch manager of George Kleine's K. E. S. E. branch at Cincinnati.

Charles T. Dazeys has severed connections with the Lasky Company and moved to Santa Barbara, where he will write scenarios for the American Film Company. Mr. Dazeys is the author of "Manhattan Madness," in which Douglas Fairbanks starred, as well as "Wolf Lowry," William S. Hart's vehicle.

Toronto, Ont.—Phillip Kaufman has been made general manager of the Monarch Film Company; Sammy Glazier, formerly a Monarch sales man, has been made Toronto manager, and I. Soskin has been appointed manager of the Famous Players Company to replace Mr. Kaufman.
LYDA BORELLI, EUROPEAN TRAGEDIENNE, TO BE SEEN ON AMERICAN SCREEN IN "ROBESPIERRE"

Export and Import Film Company's Seven-Reel State Rights Drama Has Powerful Story with Foremost Continental Player and All-Star Cast

Lyda Borelli, said to be the foremost tragedienne of Europe, heads the cast of the Export & Import Film Company's seven-reel state rights spectacle, "Robespierre." The charming actress is the chief luminary in a company of stars of international repute, including Novelli and Raoul Fabiani.

Reveal Name on Queries
It was the intention of the Export & Import Company to issue "Robespierre" without special reference to the cast, preferring to let the public recognize the famous actress, but inquiries from those who viewed the film asking whether it is the same Borelli whom they had seen in Cines productions compelled them to announce the fact.

Lyda Borelli appears as the Marchioness de Fontenay in "Robespierre," whose love affair with the mysterious "Unseizable" eventually brings about the overthrow of the dictator Robespierre. In a series of scenes she first plays the noblewoman who leads the idle society folk on their careless way to destruction at the hands of the mob, and then comes a change in her life that transforms her into an intriguing factor in the momentous affairs of the French national crisis. To save her lover she plays her woman's wit against the brains of the keenest men in the government.

Plans to Popularize Star
Ben Blumenthal, head of the Export & Import Film Company, announces that he has plans with regard to Lyda Borelli's future before the American public which will place her on the same footing here that she has already attained in Europe with picture patrons.

HELEN HOLMES COMPANY MAKES FIRST EPISODE OF NEW RAIL SERIAL
The Helen Holmes company under the direction of J. P. McGowan, this week completed the first episode of the latest Signal Serial, "The Lost Express," and began the production of "The Destroyed Document," second of the chapters of the photo novel.
As in the preceding installment, Miss Holmes is supported in this by a cast including Leo D. Maloney, Thomas G. Lingham, William Brunton, W. A. Behrens, Edward Hearn, Andrew Waldron and a number of other well known photoplayers now with the Signal.

The story hinges about the mysterious destruction of a document which is vital to the success of operations of a crowd of men. They sit around a table in a compartment of a train. On the table lies the paper. As they are discussing it, they suddenly realize that it has been mysteriously destroyed. No one has entered the compartment, the window is closed and there is nobody near enough to have reached the paper. Yet it lies there totally destroyed save for a few tiny bits that have fluttered to the floor.

Attend the Chicago Convention — make the voice of square-dealing heard upon the floor of that assembly.
HORSLEY TO PUBLISH CRANE WILBUR FILM FEATURES ON ART DRAMAS, INC., PROGRAM

"Eye of Evil," "Third Generation" and "Unto the End" Are First Pictures Scheduled to Be Issued Soon; Picked Concern for Its Fairness

After long and careful consideration of all the film distributing organizations in the field, David Horsley has selected the Art Dramas, Inc., program as the medium for publishing his Crane Wilbur special features.

The Crane Wilbur features, several of which are already completed, will be placed on the Art Dramas program in the near future. The initial pictures of the series are entitled "Eye of Evil," "Third Generation," and "Unto the End." These were directed by Lorimer Johnson, a producer of comprehensive experience. The Crane Wilbur features are all of the standard five-reel length.

Date to Be Given Soon
The exact date on which Crane Wilbur will make his debut on the Art Dramas program will be announced shortly.

It is also announced that a series of western dramas starring this popular player is in preparation. These will be of a new kind and aimed to satisfy a good demand, for western productions have been so scarce of late as to be something of a novelty.

Mr. Horsley, in a statement to the papers, thus expressed his reasons for selecting Art Dramas program as the most desirable distributing medium for his Crane Wilbur productions.

"After exhaustive study of issuing conditions and policies, I have selected the Art Dramas program to handle my Crane Wilbur features, because the principles on which that organization is founded are the fairest to both producer and exhibitor. Art Dramas, Inc., has been successful because its contributing producers have practiced intensive production methods, and through a centralization of effort have achieved highly satisfactory results for manufacturer, distributor, and exhibitor alike.

Policy of Fairness
"This policy of fairness to both producer and exhibitor has brought Art Dramas a wide following all over the United States, and I doubt if there is another organization in existence which is so advantageous to all concerned.

"I have been watching the Art Dramas program very keenly since it was founded six months ago, as I was interested in seeing whether or not the policies it advocated were working policies. Time has proven that they are, and exhibitors have flocked to endorse them. There is now, of course, no question of the program's success."

Horsley a Film Veteran
Mr. Horsley is a veteran in the motion picture industry, having been one of the first successful independent producers. His studios in Los Angeles now are among the largest in the country. He has been active in every movement to better conditions in the industry, and is one of the recognized leaders of the business. He was one of the strongest opponents of the Patents Company and fought the so-called "trust." It is due largely to his efforts that motion pictures as an industry have attained their present prosperity.

That he has selected the Dramas program as his issuing medium is considered by Harry Ras, president of the company, to be final and convincing proof of the rightness of the ideals on which organization is built.

EXPENSES CAUSE CANADIAN COMPAN TO SUSPEND WO

National Features at Trent Ont., Uses Up Capital in Payroll

Toronto, Ont.—The Canadian National Features has discontinued operation in its studio at Trenton, according to a recent announcement. The company started work on its first picture in March and was unable to obtain the services of Marga Snow, Holbrook Blinn, Barry O’ and other stars. Production was along smoothly until the payroll operating expenses consumed the capital of the company. One by one the actors and employees packed their bags and left Trenton. It is understood, however, that plans are under way for reorganization of the company on a firmer foundation.

MARJORIE RAMBEAU IN THREE SCENES FROM "MARY MORELAND"

In this Film Marjorie Rambeau, the Stage Favorite, Is Given a Wide Opportunity for the Display of Her Emotional Talent.
ARTCRAFT PICTURES
17-—Broadway Jones,” five reels, with George Coe.
18—"The Shad," five reels, with Douglas Fairbanks.
19—"A Romance of the Redwoods," five reels, with Mary Pickford.
20—"Wild and Wacky," five reels, with Douglas Fairbanks.
21—"The Little American," six reels, with Mary Pickford.

ART DRAMAS, INC.
17—Apollo, "The Mystic Hour," five reels.
18—"The Song of Songs," five reels.
20—Van Dyke, "A Mute And A Talker," five reels.
22—Ernathop, "The Road Between," five reels.
23—Peddler, "Five Reels.,
24—Van Dyke, "Miss Deception," five reels.
25—Apollo, "When You and I Were Young," five reels.

BLUEBIRD PHOTOPLAYS
30—"The Clock," five reels, with Franklin Farnum and Agnes Vernon.
31—"Little Violets Nobody," five reels, with Violet Mersereau.
32—"Treason," five reels, with Allen Holubar and Joseph Hoffman.
33—"The Flashlight Girl," five reels, with Dorothy Phillips.
34—"Southern Justice," five reels, with Myrtle Gonzalez and Ralph Clutter.
35—"Bringing Father Home," five reels, with Franklyn Farnum.
36—"Romance," five reels, with Phillips.
37—"A Little Orphan," five reels, with Ella Hall.
38—"A Kentucky Cinderella," five reels, with Chadwick and Rupert Julian.
39—"Fires of Rebellion," five reels, with Dorothy Phillips.
40—"The Bandit," five reels, with Myrtle Gonzalez and George Fernandes.
41—"The Rescue," five reels, with Dorothy Phillips.

BUTTERFLY PHOTOPLAYS
21—"Like Wildfire," five reels, with Herbert Rawlinson and Evelyn Reeder.
22—"Money Madness," five reels, with Mary MacLaren.
23—"The Story of My Life," five reels, with Joie Maire.
24—"The Fire of Youth," five reels, with Jack Mulhall.
25—"Men of Five," five reels, with Eileen Sedgwick.
26—"The Flow Woman," five reels.
27—"The Reed Case," five reels, with Allen Holubar and Louise Lovely.

FOX FILM CORPORATION
7—"A Small Town Girl," five reels, with June Caprice.
8—"The House Agent," five reels, with George Walsh.
21—"Heart and Soul," five reels, with Theda Bara.
22—"The Final Payment," five reels, with Nance O'Neil.
23—"The Silent Lie," five reels, with R. A.藜ash.
24—"The Slave," five reels, with Valeska Suratt.
25—"The Broadway Sport," five reels, with Stuart Holmes.
26—"The Silver Marguerite," five reels, with Dorothy Phillips.
27—"Yacht of Love," five reels, with Virginia Pearson.
28—"Sons of the Desert," five reels, with George Walsh.
29—"When a Man Sees Red," five reels, with William Farnum.
30—"The Siren," five reels, with Valeska Suratt.
31—"The Shadow," five reels, with Dorothy Phillips.
32—"Two Little Imps," five reels, with Katherine and Jane Lee.
33—"To Honor and Obey," five reels, with Gladys Brockwell.

FOX FILM COMEDIES
16—"The Film Spotters," two reels, with Charles Conklin.
17—"All For Love," two reels, with Charles Conklin.
18—"An Aerial Joy Ride," two reels, with Ray Griffith.
19—"Hill Smashing Career," two reels, with Billie Ritchie.
20—"A Roman Cowboy," two reels, with Tom Mix.
21—"His Bomb Policy," two reels, with Charles Conklin.
22—"Suds of Love," two reels, with Hank Mann.

KLEINE-EDISON-SELIG-ESSANAY
31—"Selig, "The Saint's Adventure," five reels, with Henry B. Washburn.
32—"Selig, "The Lion of the Sea," five reels, with Vivian Reed and George Fawcett.
33—"Selig, "The Tumble Steepe," five reels, with Marguerite Clayson.
34—"Selig, "The Mystery of No. 47," five reels, with Ralph Herz.
35—"Essanay, "Fighting His Own Shoes," five reels, with Bryant Washburn.
36—"Essanay, "Land of Long Shadows," five reels, with Jack Murphy.
37—"Edison, "The Ghost of Old Moro," five reels, with Mahlon Carney.
38—"Essanay, "The Man Who Was Afraid," five reels, with Bryant Washburn.
39—"Edison, "Darkness in the Darkness," five reels, with Shirley Mason.
40—"Essanay, "Range Boss," five reels, with Jack Gardner.
41—"Essanay, "The Golden Idol," five reels, with Bryant Washburn.

METRO PICTURE CORPORATION
30—"Columbia, "God's Law and Man's," Society D., five reels, with Tida Dunne.
31—"Selig, "The Millionaire's Double," five reels, with Lionel Barrymore.

APRIL
30—Columbia, "The Call of Her People," seven reels, with Ethel Barrymore.
May 7—Selig, "Sowers and Reapers," five reels, with Emma Wehler.
May 14—"Popular, "The Soul of a Magdalen," five reels, with Mme. Petrou.
May 21—Columbia, "The Beautiful Life," five reels, with Frances Neison.
May 21—Selig, "The Duchess of Doubt," five reels, with Emmie Wehler.
June 4—Columbia, "Lady Marmalade," five reels, with Viola Dana.
June 18—"The Greatest Power," five reels, with Ethel Barrymore.
June 23—"Aldrin's Other Lamp," five reels, with Viola Dana.
July 9—"The Trail of the Shadow," five reels, with Emma Wehler.
July 12—"Peggy, the Will o' the Wisp," five reels, with Mabel Taliferro.
July 16—"Virgin, "The Secret Spring," five reels, with Harold Lockwood.
July 23—"The Belle of the Season," five reels, with Emmie Wehler.

MUTUAL STAR FEATURES
Apr. 29—American, "Whose Wife?" five reels, with Gail Kane.
May 7—Selig, "Heida Gardens," five reels, with Nance O'Neil.
May 14—American, "Annie-Lor-Spice," five reels, with Mary Miles Minter.
May 21—Selig, "The Mirror," five reels, with Marjorie Rambeau.
June 4—American, "Reputation," five reels, with Edna Goodrich.
June 11—American, "Periwinkle," five reels, with Mary Miles Minter.
June 18—Selig, "The Dazzling Miss Davison," five reels, with Marjorie Rambeau.
June 18—Selig, "A Bit of Kindling," five reels, with Jackie Saunders.
June 25—Selig, "The Upper Crust," five reels, with Gail Kane.
July 9—Selig, "Mary Moreland," five reels, with Marjorie Rambeau.
July 16—Selig, "Betty Be Good," five reels, with Jackie Saunders.
July 23—American, "Melissa of the Hills," five reels, with Mary Miles Minter.

PARAMOUNT PICTURES CORPORATION
Apr. 9—Lasky, "The Cost of Hatred," five reels, with Kathlyn Williams and Theodore Roberts.
Apr. 12—Lasky, "Tides of Baroga," five reels, with Blanche Sweet.
Apr. 16—Famous Players, "Sleeping Fires," five reels, with Pauline Frederick.
Apr. 19—Pallas, "The Lonesome Chap," C-D., five reels, with House Peters and Louise Pickford.
Apr. 21—Selig, "The Valentine Girl," C-D., five reels, with Louise Pickford.
Apr. 30—Famous Players, "Hearts Desire," five reels, with Marie Doro.
May 3—Lasky, "Sacrifice," five reels, with Margaret Illington.
May 10—Lasky, "The Primrose Path," five reels, with Mae Murray.
May 10—Lasky, "The Silent Partner," five reels, with Blanche Sweet and Thomas Meighan.
May 14—Morosco, "The Marcellin Millions," five reels, with George Beban.
May 21—Famous Players, "Her Better Self," five reels, with Pauline Frederick.
May 25—Lasky, "Preckles," five reels, with Louise Huff and Jack Pickford.
May 31—Lasky, "Unaccustomed," five reels, with Fannie Ward.
June 7—Morosco, "Giving Becky a Chaise," five reels, with Vivian Martin.
June 11—Lasky, "The Jaguar's Claw," five reels, with Susie Hayakawa.
June 11—Lasky, "The Inner Shrine," five reels, with Margaret Illington.
June 18—Pallas, "A Roadside Impassory" five reels, with George Beban.
June 26—Famous Players, "The Little Boy Scout," five reels, with Art Pennington.
July 2—Famous Players, "At First Sight," five reels, with Mae Murray.
July 5—Morosco, "Big Timber," five reels, with Kathryn Williams and Wallace Reid.
July 9—Famous Players, "The Love That Lives," five reels, with Pauline Frederick.
July 12—Lasky, "Forbidden Paths," five reels, with Vivian Martin and Susie Hayakawa.
July 15—Lasky, "What Money Can't Buy," five reels, with Pickford, Huff and Roberts.
July 19—Morosco, "Cook of Canyon Camp," five reels, with George Beban.
July 23—Famous Players, "The Long Trail," five reels, with Louise Tellegen.
**MISCELLANEOUS**

**A. KAY COMPANY**

- **Spoon Mary,** C, 1000.

**AMERICAN STANDARD**
- Sunshine, “A Forceful Romance,” C, one reel.
- Shanghai, “Jones of the East,” C, one reel.
- The False Friend, five reels, with Gall Kane and Raymond
  Woodward.
- The Stolen Paradise, five reels, with Ethel Clayton.
- The Price of Pride, five reels, with Carlyle Blackwell and
  June Elvidge.
- The Brand of Satan, five reels, with Montagu Love, Gerda
  Holmes and Evelyn Greetly.
- A Self-made Widow, five reels, with Alice Brady.

**ARGO FILMS, INC.**
- “Dye Get That Stuff!” five reels.

**Arizona Film Corporation**
- She Obst?, six reels, with Billie West.

**Arrow Film Corporation**
- Konter, four reels, with Derwent Hall Caine.

**George Backer Film Corporation**
- Man Woman, with Irene Fenwick, Reine Davies and C. Bruce.

**BEACH PICTURES CORPORATION**
- Fair lady, ten reels.

**BERNSTEIN PRODUCTIONS**
- “Knows,” five reels.

**Biograph Company**
- Condensed Sin, six reels.

**Bluebird**
- Wings, five reels, war drama.
- The War, You and I, five reels, with Lois Weber.

**CARDINAL FILM CORPORATION**
- The Woman, eleven reels, with Geraldine Farrar.

**Cines Corporation of America**
- “Laid Hour,” six reels.

**Christie Film Corporation**
- “The Milky Way,” one reel.
- “The Last Pill,” one reel.
- “Those Wedding Bells,” one reel.
- “A Bold, Bad Knight,” one reel.
- “Almost a Scandal,” one reel.

**Claridge Films, Incorporated**
- Birth of Character, five reels.
- Heart of New York, two reels.

**Cline Productions**
- “Una,” ten reels.
- “Eyes of the World,” ten reels.
- Curse of Eve, seven reels, with Enid Markay.

**Cosmopolitan Film Company**
- Black Spot, four reels.
- “Marry Me,” four reels.
- Induction, four reels.
- Native Cross, four reels.
- Man-Made, eight reels.

**CREATIVE FILM CORPORATION**
- Girl Who Didn’t Think, six reels.

**Dixie Film Company**
- Rest and Sunshine, five reels.
- A Song at Twilight, five reels.

**Ebone Film Corporation Comedies**
- Blackboard Waitah Man, one reel.
- I Found a Golden Rabbit’s Foot, one reel.

**E. I. S. Motion Picture Corporation**

**Enlightenment Photoplay Corporation**
- “Enlighten Thy Daughter,” seven reels.

**ESKAY HARRIS FEATURE FILM COMPANY**
- “Alice in Wonderland,” six reels.

**EuGENIC Film Company**
- “Fighting for Verdon,” five reels.

**EXCLUSIVE FEATURE FILM CORPORATION**
- “Where Is My Father?” seven reels.

**Fairmont Film Corporation**
- “Hate,” seven reels.

**J. W. Farnham**
- “Race Suicide,” six reels.

**First National Exhibitors’ Circuit, Inc.**
- “The Illusionist,” nine reels, with Sydney Ainsworth.

**Flora Finch Film Corporation**
- “War Brides,” C, two reels, with Flora Finch.

**Frieder Film Corporation**
- “A Bit of Heaven,” five reels, with Mary Louise.

**Friedman Enterprises, Inc.**
- “A Mormon Maid,” six reels, with Mae Murray.

**Frohman Amusement Corporation**
- “God’s Man,” nine reels, with H. B. Warner.

**Gold Medal Photoplays**
- “The Web of Life,” six reels, with James Cruze.

**GraNDE FEATURE FILM COMPANY**
- “Mex Beach on the Spanish Main,” five reels.
- “Mex Beach in Pirate Haunts,” five reels.
- “Mex Beach in Footsteps of Capt. Kidd,” five reels.

**GRAPHIC FILM COMPANY**
- “The Woman and the Beast,” five reels.

**D. W. Griffith**
- “The Birth of a Nation,” nine reels, with H. B. Walsh.
- “Intolerance,” nine reels, with Mae Marsh.

**HANOVER Film Company**
- “Masita,” six reels.
- “How Uncle Sam Preares,” four reels.

**HARPER Film Corporation**
- “Civilization,” ten reels.

**Hawk Film Corporation**
- “Monster of Fate,” five reels.

**Educational Film Corporation**
- “The Valley of the Hob,” one reel.
- “The Sheep of Chelney,” one reel.
- “High, Low and the Game,” one reel.
- “The Mysteries of Crystallization,” one reel.
- “Seren of Index,” one reel.
- “The Orange Outgang,” one reel.

**Effege Film Company**
- “The Marriage Bond,” five reels, with Nat Goodwin.

**Frank Hall Productions**
- “The Bar Sinister,” nine reels.
- “Her Fighting Chance,” five parts, with Jane Grey.

**Hiller and Wilk**
- “The Battle of Gettysburg.”
- “Wrath of the Gods.”

**Howl Comedies**
- “Balloonstick.”
- “Automaniac.”
- “Neptune’s Naughty Daughter.”

**Ivan Film Productions**
- “Two Men and a Woman,” with James Cruze, five reels.
- “One Law for Both,” twelve reels, with Leah Baird.

**Juvenile Film Company**
- “The World War in Kidland,” one reel.
- “A Chip Off the Old Block,” one reel.
- “Chip’s Elopement,” one reel.
- “Chip’s Backyard Barnstormers,” two reels.
- “Chip’s Rival,” one reel.
- “For Sale—A Daddy,” one reel.
- “Chip’s Carma,” two reels.
- “Chip’s Movie Company,” one reel.

**Keen Cartoon Corporation Comedies**
- “Mose Is Cured,” half reel.
- “The Old Forty-Niner,” half reel.
- Jeb Jenkins, the Village Genius,” half reel.
- Jerry McDub Loses His Job,” half reel.
- Zoo-ological Studies,” half reel.
- “A Dangerous Girl,” half reel.
- “Dr. Zippy Opens a Sanatorium,” half reel.

**Klotz and Streimer, Inc.**
- “Whither Thou Goest,” five reels, with Orrin Johnson and Rhea
  Mitchell.

**Kuler Features**
- “Germany on the Firing Line,” five reels.
- “France on the Firing Line,” six reels.
- “The Unborn,” five reels.

**Lea-Bel Company**
- “Modern Mother Goose,” five reels.
- “Snow White,” four reels.
- “Jimmie Gets the Pennant,” Mo-Toy comedy.

**The Lincoln Cycle**
- “The Spirit Man,” two reels.
“The Lincoln Man,” two reels.

“Old Abe,” two reels.

“At the Slave Auction,” two reels.

“The President’s Other Secretary,” seven reels.

C. POST MASON ENTERPRISES

“Terry McGee,” two reels.

“Under the Palms,” two reels.

“Through the Tunnel,” two reels.

M. L. YOUNG

“Thief of the Orient,” three reels.

M. L. YOUNG

“The Great Dumbarton Fair,” one reel.

“A Life That Is Won,” one reel.

“Never Again,” one reel.

“Dancing in the Rain,” one reel.

“Goochulop Elopement,” one reel.

MONITOR FILM COMPANY


“Those False Teeth,” one reel.

“Robinson Crusoe,” one reel.

“How Levi Fooled the Folks,” one reel.

“Dear Old Dad,” one reel.

“The Ghost of Mooredown Manor,” one reel.

MORAL UPLIFT SOCIETY OF AMERICA

“It May Be Your Daughter,” five reels.

R. S. B. MOSS


PARAGON FILM COMPANY


“The Three Members,” eight reels.

PIONEER FEATURE FILM CORPORATION

“The Soul of a Child,” five reels.

PRIVATE FEATURE FILMS

“Moss,” six reels.

RAY COMEDIES

“The Case of the Wandering Roman,” six reels.

“Cassidy’s Adventure,” six reels.

“Strawberry Pictures Corporation

“The Black Stock,” five reels.

SHERMAN ELLIOTT, INC.

“The Crisis,” seven reels.

SIGNET FILM CORPORATION

“The Masque of Life,” seven reels.

FRED H. SOLOMON

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

SUNBEAM MOTION PICTURE CORPORATION

“Somewhere in Georgia,” with Thomas K. Keene, $30,000.

“Sunshine Film Duplicating Company

“What the World Should Know,” five reels.

SUNSHINE FILM CORPORATION

“S.O.S.” six reels, with Richard Travers and William Buckley.

SUPERIOR FILM COMPANY

“The Faucet,” five reels.

“The Conspirator,” six reels.

TODAY FEATURE FILM CORPORATION

“The Last of the Redman,” five reels.

ULTRA PICTURES CORPORATION

“The Woman Who Dared,” seven reels, with Berta Micaela.

“VARIETY FILMS CORPORATION

“My Country First,” six reels.

“Vandenberg,” seven reels, with Gladys Brockwell.

WARNER BROTHERS

“A Man’s Fate,” five reels.

EDWARD WARRIN PRODUCTIONS

“The Adventure of the Fish,” with Sheldon Lewis and Charlotte Ives.

WHARTON BROTHERS, INC.


ELLA WHEELER WILCOX FILMS

“The Man with the Camera,” five reels.

JOKER

“Beans,” five reels.

LAEMMLE

“Raiders of the Lost,” two reels.

“His Name Was Hapkerson,” two reels.


“Divorced,” two reels.

WARREN TOYPLAYS FILM DISTRIBUTING COMPANY

“The Bird’s Christmas Carol,” five reels.

WILLIAMSON BROTHERS

“The Submarine Eye.”

CALENDAR OF PROGRAM RELEASES

GENERAL

ESSANAY

May 26—“Sunday after the Fairview, C.” June 2, 2000

June 3—“The Quarantine Bride.” June 2, 2000

KALEM

“The Trapping of Two-Bit Tuttie,” D. 2,000

“TheFLASH Rite Riders,” D. 2,000

“The Man Hunt at San Remo,” D. 2,000

BANDITS BEWARE,

D. 1,000

SELIG

May 19—“The Framed Mistake,” D. 3, 000

May 31—“The Return of the Soups.” D. 2,000

ROMANCE AND ROSES, C. 1,000

VITAGRAH

“The Cop and the Anthem, C.” 2,000

Vanity and Some Sables, C. 2,000

MUTUAL

CUB

May 29—“Jerry Joins the Army,” C. 1,000

JUNE 28—“The Masterstroke,” C. 1,000

April 7—“There and Back,” C. 1,000

June 16—“Jerry’s Greatest Getaway,” C. 1,000

GAUMONT

June 7—“Red Life, Top.” J. 1,000

June 12—“Mutual Tours Around the World,” T. 1,000

JUNE 14—“Red Life, Top.” J. 1,000

LA SALLE COMEDIES

May 21—“Chubb Inherits a Harem,” C. 2,000

June 4—“The Right That Failed,” C. 2,000

June 12—“His Cannibal Wife,” C. 2,000

LONE STAR

April 16—“The Cure,” C. 1,000

MARDEN COMEDIES

Apr. 30—“Glady’s Day Dream,” C. 2,000

May 18—“Benny’s Last Bet,” C. 2,000

May 25—“Patty’s Partner,” C. 1,000

MONMOUTH

May 25—“Two Crooks and a Knife, No. 10. “June 2, 2000

June 1—“Rogue’s Defeat, No. 11.” June 2, 2000

June 8—“Good for Evil, No. 12. ‘Jimmie Dale,’ June 2, 2000


MUTUAL

May 23—“Mutual Weekly, No. 125,” D. 1,000

May 30—“Mutual Weekly, No. 126,” D. 1,000

June 6—“Mutual Weekly, No. 127,” D. 1,000

June 13—“Mutual Weekly, No. 128,” D. 1,000

May 9—“The Great American Game,” C. 1,000

May 16—“Miss Triss of the Follies,” C. 1,000

May 23—“Two of a Kind,” C. 1,000

May 30—“Bluffing Father,” C. 1,000

May 28—“A Knotted Cord, No. 8. ‘The Railroad Raiders,” D. 2,000

June 4—“A Leap for Life, No. 9. ‘The Railroad Raiders,” D. 2,000

June 11—“Until the Stars, No. 10. ‘The Railroad Raiders,” D. 2,000

VOGUE

May 12—“A Vagabond Flirt,” C. 2,000

June 19—“Caught in the End,” C. 2,000

June 26—“Flirting with Danger,” C. 2,000

UNIVERSAL

BIG U

May 27—“The Smashing Stroke,” D. 2,000

June 11—“A Good Man, D.” 2,000

June 24—“The Two-Gun Parson,” C. 1,000

BISON

June 9—“The Stampede,” C. 2,000

June 14—“The Honor of Men,” C. 2,000

GOLD SEAL

May 22—“A 44-Car Desert Express,” D. 3,000

May 29—“The Stolen Actress,” D. 3,000

June 5—“The Almost Good Man,” D. 3,000

June 19—“The Brand of Hate,” D. 3,000

IMP

May 11—“The Girl in the Garret,” D. 2,000

May 17—“The Puzzle Woman,” D. 1,000

May 29—“The Case of Doctor Stending,” D. 2,000

June 7—“Doomed,” D. 1,000

June 10—“The Hunted Man,” D. 1,000

May 26—“The Miss of the Family,” C. 1,000

June 2—“Unsteady Money,” C. 1,000

June 9—“Simple Sampoo,” C. 1,000

June 23—“A Burglar’s Bride,” C. 1,000

LAEMMLE

May 26—“Light of Love,” C. 1,000

July 9—“The Missing Wallet,” D. 1,000

June 20—“Bartered Youth,” D. 1,000

L-KO

May 23—“Reach Nuts,” C. 1,000

June 10—“Roped Into Scandal,” C. 1,000

June 6—“Dry Goods and Dead Dogs,” C. 1,000

June 26—“Where Is My Cherub?” C. 1,000

NESTOR

May 21—“Moving Day,” C. 1,000

May 28—“Fell Morgan’s Girl,” C. 1,000

June 4—“Burglar by Request,” C. 1,000

June 18—“Jilted in Jail,” C. 1,000

POWERS

May 13—“Such Is Life in South Algeria,” C. 1,000

May 27—“Navigation in China,” E. 1,000

June 3—“Perils of the Yangtze,” E. 1,000

June 10—“Superstitious China,” E. 1,000

June 24—“China’s Wonderful Sport,” E. 1,000

REX

May 17—“The Gift of the Fairies,” C. 1,000

May 24—“Unmasked,” E. 1,000

June 6—“The Purple Seal,” D. 1,000

June 10—“Tacky Sue’s Romance,” D. 1,000

June 21—“Helen Garvan’s Strategy,” D. 1,000

VICTOR

May 31—“An Eight Cylinder Romance,” C. 1,000

June 1—“By Special Delivery,” C. 1,000

June 8—“A Box of Tricks,” C. 1,000

June 19—“A Piece of Gold,” C. 1,000

June 21—“Puppy Love,” C. 1,000

June 22—“She Married Her Husband,” C. 1,000

“The Submarine Eye.”
Hudson Falls, N. Y.—Adolph Kohn who operated the Strand Theater here, has closed the house. The equipment is being moved to Troy, N. Y.

Fenton, N. J.—Jacob Fabian, Abraham Fabian and H. Glass, owners of the Garden motion picture house here, have filed a certificate of dissolution.

Monton, N. Y.—W. W. Farnum, proprietor of the Parkway Theater here, has purchased the effects of the Paramount Stage Theater in the old Zion Episcopal Church and closed it up.

Camokin, Pa.—George J. Higgins has opened the rebuilt Majestic Theater, which was destroyed by fire last July. Many changes and improvements for the convenience of patrons have been made.

Torrington, Neb.—P. G. Armbust has acquired the Lyric Theater at Bridgeport which he will operate in connection with the Royal Theater here.

Culbert, Ind.—Dwight Weaver has purchased the Star Theater from Larker & Gray.

Rock Island, Ill.—Work is progressing rapidly on the new motion picture theater at 2532 Fifth Avenue. J. T. Huddles is the promoter of the enterprise.

**EAST**

**CENTRAL WEST**

**SOUTH**

Jacksonville, Fla.—Work on Dr. Phillips' new motion picture theater here is progressing rapidly. The interior decoration has been finished.

Ioultrie, Ga.—A. Huber soon will remodel the Katharine Theater, providing a new entrance and enlarging the seating capacity.

Baltimore, Md.—Harry W. Webb, president of the Parkway Theater, entertained Hiram Abrams, president of the Paramount Pictures Corporation; W. E. Smith, district manager, and R. E. Barron, manager of the Paramount Washington exchange, at the Merchants Club here and plans were discussed concerning the presentation of Paramount-Artercraft pictures at three large theaters.

**HARRY A. SHERMAN BUYS "I BELIEVE" FILM FROM GEORGE LOANE TUCKER: TO MAKE IT FIRST N. Y. PRODUCTION**

Harry A. Sherman, head of the newly formed Sherman Pictures Corporation, this week purchased the exclusive rights to "I Believe" from George Loane Tucker, who wrote the scenario and directed the production.

This important transaction follows the announcement of the formation of the new Sherman Pictures Corporation.

"I Believe," I think, is one of the greatest films ever produced and I will most certainly make it my first New York production: and on such a scale that it will surpass anything that I have attempted before."
FOREIGN EXHIBITIONS AND MARKETS
Interesting Data About Film Trade Conditions Abroad—Opportunities for Distributors—Types of Pictures and Manner of Presentation

HUDDERSFIELD, ENGLAND
Control by Local Watch Committee
The Borough of Huddersfield at the last census had a population of about 110,000, and with the suburbs added the number is probably about 200,000, within a radius of eight or nine miles. In this section are twenty licensed motion picture establishments—eleven in the borough and nine in the suburbs. As all picture houses employ some form of musical accompaniment, it is obligatory for each of them to obtain a license from the borough justices, which has to be renewed annually.

If on any occasion the management should act in defiance of the expressed wishes of the local watch committee in connection with the display of a film the license would be refused renewal for the ensuing year.

New House Equipped on Modern Lines
A new cinema hall has been completed during the past twelve months in this district, and it is equipped on modern lines. The building is oblong in shape and has a seating capacity of about 1,000. The popular adult charges for admission to the picture houses are 3d., 4d., 6d., and 9d., in addition to the amusement tax. They are open daily, and provide a continuous performance between 2:30 and 10:30 p.m. Those in the suburbs are open evenings between 8 and 10 p.m., and also give a Saturday matinee for children.

The average charge for rental of a film with a good reputation, containing 4,000 feet, is $31.02, and a higher rate would be levied for one which had not previously been released. The dramatic picture based on some popular novel always receives recognition, and comedy selections are thoroughly appreciated. The serials are also in great demand at present. One manager states that there is a scarcity of the Wild West Indian types, which are always considered attractive.

British Films Becoming More Attractive
British film companies are making every endeavor to advance their products in this market, and undoubtedly these efforts have met with some degree of success. It is stated that their pictures are assuming a more attractive and modern character—qualities which were lacking formerly. The French film, the Pathé, is also displayed here. American pictures, however, claim a good proportion of the patronage in this district, and if there is no deterioration in quality and the price is reasonable the connections probably will be retained. There are no imports of films into this district.

BIRMINGHAM, ENGLAND
Women Inspectors Make Censorship Rigid
There are sixty motion picture theaters in Birmingham, and twenty-six in the city's suburbs. The seating capacity varies from 3,000 to 4,000, and the prices of admission range from 2 cents to 24 cents, not including the tax that the government has levied on all amusements for the past eight months. The general character of the films varies, but they must be absolutely clean. The censorship in England has recently become very strict and this is attributed to the fact that women inspectors now are employed.

The amounts paid for film hire vary from $487 per week to $12. This includes all the films shown. The widely advertised picture of the “Tanks in Action,” in the battle of the Ancre, cost each house $292 for the week, and all houses in the country had to show the film the same week. The only recommendation offered by renting agents as to any improvements desired in American films is a request for “less of the sexual p[...]

SHEFFIELD, ENGLAND
Houses Commodious; Business Increasing
Sheffield has thirty-eight licensed houses doing exclusively to picture shows, and four large which give occasional performances. The box office seems to be steadily increasing. The houses are large and commodious.

The two leading theaters give daily continu-ous performances from 2 to 10:30 p.m. Some give daily, and two evening performances, and still others weekly matinees and two evening performances usually occupy two hours and none on Sunday. Prices of admission vary from 4 to 6 cents for adults, while children are admitted at half rate.

Topical Productions Most Popular
It is the invariable rule that each performance contain one of the “topical” productions, which are doubtless the most popular pictures of the day. We show important events of recent occurrence in life, and are not confined to any particular series of events. Natural history films showing animal life in the wild state are much appreciated as a part of educational qualities.

The Sheffield picture houses hire their film agencies in London. Eight of these are American, French, and one British. The nationality of the films shown is probably in proportion to that of the film agencies. The usual practice is to rent picture three-day exhibitions, and it is only in exceptional cases that they run for a full week. Films of 2,000 feet are rented for $10.00 to $30.00, and smaller ones for $2.50 to $1.50.

Topical films, usually 300 feet, cost about $10.00 for three days. Some of the film agencies may also deal in accessories, and when supplies of these are required by the local houses they are usually taken from these sources.

SOUTHWARK, ENGLAND
New Amusement Fields Opened
In the Southwark district picture houses are most numerous throughout the district, especially in Portsmouth, Bournemouth, Weymouth, and Jersey and Guernsey, in the Channel Islands. Places are well established in such cities as Salisbury, the Aldershot Camps, Andover and Romsey, and about twenty or more other cities in which theatrical performances were formerly given are now afforded entertainment in the means of film exhibitions. Twelve picture theaters are operated in Southwark. Of these numbers are in new buildings with average dimensions of 70 feet, and accommodations for 600 persons.

Prices of admission are from 5 to 7 cents in small picture theaters of the district. Of those shown, 80 per cent are of American production, and 90 per cent of the humorous films are American.

Censor Condemns Numerous Films
The censorship of films recently has been taken up by a prominent public man appointed for the purpose. His preliminary report condemns numerous films, and an attitude may cause some American work not to be shown in England, especially that which relates to the genres of American films. The romantic “cowboy” business also has been losing its place in public esteem.
COME THROUGH!" UNIVERSAL’S STATE RIGHTS FILM, TO ESCAPE CENSORING, PREDICTION

After Two Weeks’ Run at Broadway Theater in New York Big Success for Play Seen in Open Market; Territory Already Sold

"Come Through!" Georgepronson howard’s big screen drama, which has just closed its two weeks’ run at the broadway theater in New York is expected to develop into one of the most popular state rights features that the universal has ever issued.

The distinct that the picture began to run, stanley V. mastbaum purchased exclusive rights for eastern Pennsylvania and New Jersey with the declaration that he expected to make a record business with the howard story. The officials of the universal film manufacturing company are also considering propositions from other well known operators in this country and abroad. Special showings have been arranged for these buyers, following the Broadway engagement.

The reviews and press notices of "Come Through!" have been so generous in their praise that widespread interest has been aroused among exhibitors without any special effort being made to attract them with the usual selling stunts. The critics, it is pointed out, are in almost total agreement in the opinion that howard’s latest film is the best that has come from his pen. Suspense, the one absolutely essential ingredient of the successful melodrama, is employed throughout the story with material effect, and despite the fact that much of the action transpires on the threshold of the underworld, with many types of crooks and political adventurers filling important roles, the bounds of good taste have not been overstepped, and it has not been found necessary to eliminate a single scene out of deference to the censors. In this connection members of the national board of review have declared that the feature will get by every local board of censorship in the country without difficulty.

OUR PICTURES MUST BE SALABLE," SPOOR’S ORDER FOR FUTURE ESSANAY POLICY

Rule Is Made Following Investigation of Exhibitors in Every Part of United States; Concern Producing at Capacity

"Our pictures must be salable," is the order which has gone forth from the Essanay plant following an extensive investigation into the requirements of exhibitors in every part of the country. This does not apply so directly from the standpoint of selling to the exhibitor as to the public. Every subject will be selected and produced with the idea of ultimately suiting the audience before which it is shown.

Outgrowth of Probe

This policy is the outgrowth of the discovery that hundreds of subjects are being produced without the requirements of the distributing and exhibiting ends of the industry being taken into consideration. Accordingly, Mr. Spoor, president of the Essanay company, installed an investigation department. The object of this department was to discover not only what the sales organizations and theater managers desired, but to keep a record of critics’ reviews and secure all available information from the public direct.

As soon as this mass of material had been collected and condensed, a series of weekly conferences was started in which members of every department were asked to take part. Talks were delivered by exhibitors and members of the distributing companies handling Essanay products with the result that every member of the force now employed at this plant knows just what is expected of the department in which he works in order to produce motion pictures which will have the strongest appeal.

Show Greater Returns

With two or three companies on the floor all of the time and the west studio working at top speed, Essanay is as busy as at any time in its history and President Spoor reports that the films of the past six months have shown greater returns from the distributing companies than any other subjects in the same length of time.

BIG CONVENTION IN PHILADELPHIA CLOSES A SUCCESS

300 Pennsylvania Exhibitors Attend; Elect O’Donnell President

Philadelphia—Special to the "Exhibitors Herald."—More than 500 ardent film fans packed the Parkway Auditorium to see the galaxy of film stars on Wednesday, June 27, the closing day of the annual convention and exposition of the Motion Picture Exhibitors League of Pennsylvania. The convention was one of the most successful ever held and more than 300 exhibitors from different parts of the state as well as many prominent film men attended.

Judge John O'Donnell was elected president of the M. P. E. L. of Pennsylvania and the other officers chosen were: C. O. Baird, first vice president; Charles H. Goodwin, secretary; A. H. Nace, second vice president; H. C. Kiehun, treasurer; and W. W. Salzer, national vice president.

A discussion arose between National Organizer Fred J. Herrington and President O'Donnell over sending delegates to the national convention in Chicago. Mr. Herrington favored sending nine delegates, whose expenses should be paid by the locals, but Mr. O'Donnell suggested that three delegates be appointed, their expenses to be met by the Philadelphia local, as the state organization was without funds. This motion was carried and John O'Donnell, C. H. Goodwin and M. Feitler were elected.

THEATERS MAY AID RED CROSS, GIVING ENTIRE DAY'S RECEIPTS

WASHINGTON, D. C.—Plans are under way to hold a national Red Cross day some time in October in practically every theater in the country. Special performances will be run and the entire receipts of the various theaters will be donated to the Red Cross war fund. All the actors in the various theaters will give their salaries for the day and motion picture houses throughout the United States will give the day's receipts, if the plan goes through.

London, Ont.—The Grand Opera House here has just recently been redecorated and refurnished for motion pictures. A special feature will be the music by one of the finest motion picture theater orchestras in the province. The theater will show Metro, Fox, L-No, Linder and Chaplin films.
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Toronto, Ont.—A. J. Reddy, former

ly of the General Film Company, now is with the Toronto office of the

Kleine Company.

Toronto, Ont.—Bill Bailey, former

ly president of Exhibitors League and now manager of the Cum Bac The

er here, has succumbed to the auto-

mobile germ. Bill and his wife now are enjoying themselves with a new

car.

Hamilton, Ont.—Hamilton will likely have another theater in the near future. MacKay Brothers are

figuring on a house to be built on Lock Street.

Montreal, Que.—The Universal office

staff here, in conjunction with the exhibitors of the territory, recently

presented to Miss Brunet, cashier in the Montreal Universal office, a sil

ver service on the eve of her departure to be married.

Winnipeg, Man.—The following out-of-town visitors attended a lunch-

eon given here by the Manitoba Exchange Managers Association: Bert

Lubin, representative of the General Film Company in Western Canada; Barney Allen, Paramount Service, and

Mr. Osinaire of the Specialty Film Import Company.

Winnipeg, Man.—The following are the four serials which have just been published in Winnipeg: “Gray


cations are that each serial will have splendid bookings.

Montreal, Que.—Mr. Franklin, of Halifax, was a recent visitor at the Universal Film Company’s Montreal

office. Mr. Franklin booked the “Gray Ghost” serial.

Toronto, Ont.—A. A. Huttlemyer, proprietor of the Queen’s Theater, Niagara Falls, spent a few days in

Toronto on business the week of

June 25. Mr. Huttlemyer says that business in Niagara Falls has been splendid. This is apparently due to

the fact that Canadian residents of Niagara Falls are finding it more diffi-

cult to pass back and forth in the evenings to the American side.

St. John, N. B.—The Opera House in Wolfville is to be run under the management of A. J. Mason. Mr.

Mason took charge on June 25. He has been connected with the Imperial Theater in St. John since it was

opened and previous to that time was connected with the Old Nickel The-

ater which was burned. Both of these houses were owned by the Kent

terests. Mr. Mason’s capacity at the Imperial was that of chief operator

electrician, he was also connected with the Westinghouse Electric Com-

pany for a number of years and so has a thorough knowledge of this

branch of work. Universal service will be used in his theater exclusively.

Toronto, Ont.—G. A. Margetts of the St. John office of the Universal Film Company succeeded in booking

the “Gray Ghost” at the Strand Theater in Halifax and has received a num-

ber of inquiries already from exhibitors in the province manifesting

their interest in this serial.

St. John, N. B.—The Imperial The-

ater here has changed policy and has

discontinued Paramount and will run

Arctraft and other pictures.

St. John, N. B.—The Vogue The-

ater in Woodstock has changed its

policy and will run four days instead of six.

St. John, N. B.—Among the exhib-

itors in this city now arranging their summer schedule of services are

Messrs. McAfee and Corkery of the Vogue Theater, Woodstock; C. J. Gal-

gher of the Prince Edward Theater, Charlottetown, P. E. I., and Mrs.

E. H. Davidson, Dreamland Theater, Moncton.

St. John, N. B.—A. E. Wall, the

censor of Nova Scotia, is taking up

the matter of bad films and is going to

cleanse, if possible, the practice of exhibitors using machines which

continually damage films. He has threatened to cancel the machine

license for any house which is re-

ported to be out of order and con-

tinually damaging film. He has also

placed a restriction on the exchanges

that if they continue to send film

which are in bad condition into a

territory that he will cancel the

license. He also will cancel a

license of any operator who con-

tinues to destroy film. In this way

Wall hopes to protect the film

changes as well as the exhibitors

the matter of giving the public

best projection that is possible a

help to eliminate as far as possi-

ble the wholesale damage which has been done to film by bad machines,

a poor operator. The management

straighten out the matter as far as

the exchanges are concerned in

 careless handling of films and see

that they are properly revised. It

should prove a distinct advantage.

St. John, N. B.—The one cent

tax which has been placed on theaters in Nova Scotia seems to be

working out quite satisfactorily as no complaints have been registra-

ted now that it has got into work-

der.

Toronto, Ont.—Harry Pomer, former

ly manager of the Belin Theater here and one of the best known

showmen in Eastern Ontario, has assumed the management of the Photodrome Theater on Queen St.

and immediately began lining things up by means of special advertis-

ing, lobby displays and other ideas. The result has been the attendance

the Photodrome has increased dra-

matically. His latest display "The End of Trail" in particular has been

a source of much observation, the crowds surrounding the feature

to watch the snow falling on the leg-

ner of the picture in a like scene in the north country. Whole design is incased in a glass-

in-a very simple manner but unique idea attracts and holds the

attention of every passerby. Mr. P-

eroy, it is safe to predict, will be as good success with his new house as with the others in the past.

YACHT BURNS TO WATER'S

EDGE IN WORLD FILM

WITH ETHEL CLAYTON

A millionaire’s magnificent yacht burning to the water line at last is one of the big pictorial effects in

"Souls Adrift," a mid-August publica-

tion of World-Film. Ethel Clayton is the star of this story, nearly all of which occurs upon an

island in the tropics, on the shore of which the heroine is cast with a man who loves her but whom she

scorns. The story is written and portrays the man. In the end it is

a girl weakens, but this better im-

provement is a long time arriving, and its

approach moreover is strenuous.
When you build or remodel your theatre or studio
expert specialized service and advice are to best and cheapest in the end.

WILLIAM T. BRAUN, ARCHITECT
189 W. Madison St., Chicago

It’s been actively engaged in all branches of the film industry and therefore knows the many details which make for success.

Get acquainted with “FULCO”
The Department Store
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A FOREWORD

My next production, which will be completed early in August, bears the title of "THE FALL OF THE ROMANOFFS." It is a story dealing with the incidents which led up to the abdication of Nicholas, Czar of Russia. Primarily, however, it shows the power of one individual over the destiny of a nation, proving once more that genius directed toward evil will, in the end, bring forth but evil.

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It is hard to believe that such a disgraceful condition of affairs as we are picturing could exist in any government of today; but that the main facts in "THE FALL OF THE ROMANOFFS" are true can be verified by reading the recent books of the historians, who have set down the incidents leading up to the Russian Revolution and the formation of the present Republic.

Austin Strong and George Edwards Hall have dramatized this remarkable story into a photoplay and, following the example of Alexander Dumas and Sir Walter Scott, blended fact with fiction. As a result I am now producing the most extraordinary photodrama of my career.

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HER FIGHTING CHANCE
A TRIP THROUGH CHINA
THE SILENT WITNESS

M. H. HOFFMAN, Inc., HOME OFFICE 729 Seventh Ave., New York
WHAT IS YOUR VERDICT?

The expected announcement of Mr. Lee A. Ochs' desire for re-election as national president of the exhibitors' league has arrived.

Those who had hoped that Mr. Ochs would withdraw and no longer imperil the league with complete disruption must abandon the hope; for Mr. Ochs again gives evidence that personal grandizement is his ruling passion.

In the face of the turmoil and dissension which the national president has created during the time of his administration it was not unreasonable to expect that for the sake of the future of the exhibitors' organization he would withdraw and make room for someone without the faculty of keeping the ranks of the exhibitors in a condition of perpetual chaos.

But those who held this opinion did not reckon with that little mountain of ruthless ambition called Lee A. Ochs.

Mr. Ochs does not intend to withdraw for the good of the league or for any cause whatsoever; he has a plan of personal domination of the various ramifications of this business which he is determined to put over at any cost.

The fact that the exhibitors' league today is more broken and fragmentary than ever before in its history does not deter him. That his administration practically from its start has created distrust, suspicion and secession is interpreted by him as an indication of his power and influence in the trade.

Mr. Ochs has given eloquent proof during the twelve months of his administration that under his rule the organization is crumbling to pieces and is, in certain localities, on the verge of disintegration. In Chicago the old league is opposed by a new organization which contains the names of the majority of the leading exhibitors of the community—Lubliner, Ascher, Trinz, Schoenstadt and others.

In New York rival factions of the league have devoted so much attention to combating each other that they have had no time for the constructive work for which the league exists.

Everywhere throughout the country exhibitors during the past twelve months have been at the mercy of political schemers and the industry has been shackled and manacled by censorship, unwarranted taxation and unjust regulation. And meanwhile Mr. Ochs—the responsible head for directing the activities of the exhibitors' organization, ignoring his responsibilities, has gone about
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strengthening his political machine, issuing Nero-like dictates to all who crossed his path and ever seeking to make secure his ambition of dictator to the film trade.

"I have earned," says Mr. Ochs, "the venomous hatred of rival publications, not because I started a new enterprise; but because I made it succeed where others failed."

No, Mr. Ochs, that is not true: The hatred of which you boast—such of it as actually exists—is due to the world-old hatred of one who accepts a responsibility and then, in the face of temptation, completely abandons it and goes over to the enemy.

Immediately when you obtained the coveted position of league president you started your publication, and your position as president enabled you to represent this publication as "the exhibitors' paper," even printing upon its front cover the emblem of the national league.

But, Mr. Ochs, there are not many in the trade who do not know that you have used the league merely as a catspaw in connection with your publishing venture; who do not know that the exhibitors' league has no voice in the operation or management of your paper; who do not know that only a small part of the possible profits was ever even agreed to be devoted to the treasury of the league.

Lee A. Ochs as president of the exhibitors' league has ravished the trust placed in him.

He has given exhibitor organization a setback of a dozen years.

He has proven himself a calamity to the league.

And, gentlemen of the 1917 convention, there are a number of capable exhibitors, men without entangling alliances, whose records merit consideration and confidence, who are willing to accept the responsibility of the league's presidency.

What is your verdict?

Martin J. Quigley.
Big Fight to Be Made to Defeat Re-Election; Many Strong Candidates in Field Pledging Elimination of Petty Politics and Adoption of "Foursquare" Platform.

Petty politics, clique intrigue, graft, assension and a nation-wide feeling of uncertainty among exhibitors, which has prevailed during the recent term of Lee A. Ochs as president of Exhibitors League of America, will completely be wiped off the pages of the organization's history of the last year by the defeat of the present incumbent, is the promise of certain exhibitors for the chair, one of whom seeks to be elected at the big convention in Chicago from July 14 to 18.

This convention, following the division and trouble in the organization during the past year, will go down in the annals of league history as the bitterest ever held.

Candidates Have Axes to Grind

The candidates for president, outside of Ochs, will be backed by large delegations from the various states where the organization is strongest. Each candidate has an axe to grind, and there will be many factions, which, it is pointed out, makes the selection of the new president more uncertain than at any previous election.

The candidates for president, who will loom up as big factors in the race, are:

Fred J. Herrington, national organizer.
Frank J. Rembusch, president of Indiana Exhibitors League.
D. G. Rogers, of Minneapolis.
Lee A. Ochs, New York.
Samuel H. Trigger, president of Manhattan Local, No. 1, New York, his communication to "Exhibitors Herald," denounces Ochs, and declares that if exhibitors do not band against the present president now holding office, that the league will plunge further into the mire of petty politics, graft and intrigue.

Save the League, Is Cry

This cry this week to "save the league" was far-reaching, and was echoed in scores of letters and communications between the various branches which will come for a fight to defeat the selfish aims of certain men and cliques who are making capital of the organization.

The situation in the Northwest is not one of many of the candidates except Ochs, according to advices from Minneapolis. It is stated there that D. G. Rogers, while a candidate for office, is aligned with Ochs and Thomas Furniss.

It is said in Minneapolis exhibitors and exchange circles that Mr. Furniss "has the exhibitors of the Northwest in his vest pocket." Also, it is stated that he is close to Ochs, and Rogers is to be foisted upon convention delegates providing Ochs faces defeat.

Illinois Wider Split

The wide split in Illinois, which was brought about through political domination, charges of graft, ousting of members from the Chicago local, and absolute rule over meetings by Ochs, has weakened his chance in one of the most powerful exhibition centers in America.

From the political mail-train in Chicago during the past year has grown a new organization known as the Illinois Theater Owners' Association. This new organization has taken in a score of Chicago's most representative exhibitors, who left the Chicago branch because its members are not bona fide exhibitors.

The association, through Maurice Choyinski, has announced to the trade that it is not opposed to the league, but is opposed to its membership, which is well augmented by theater managers, and men who play politics and work hand in hand with the exchanges and manufacturers, neglecting the vital interests of exhibitors.

Would Violate By-laws

Maurice Choyinski declares that Ochs recently sent word to the local and state organizations throughout the country to the effect that they should recommend to him the names of members suitable for the various credential committees. He then was to appoint those to the committees he thought would "best serve the purpose."

This, it is pointed out, is a direct violation of the league constitution and by-laws, which places this matter wholly in the hands of the locals and state organizations.

One of the main objections which Illinois exhibitors are making is that the Chicago local is sending to the convention floor twenty-one delegates and twenty-one alternates, whereas it is entitled to but thirteen of each.

This, it is declared by Chicago exhibitors who will play important parts in the convention election, will be fought strenuously on the floor.

Proxy Votes Feared

One of the fears of the opponents of Ochs is that the convention will be rife with attempts to vote for the president by proxy. Whether or not this can be successfully carried out is a matter of conjecture. During the course of elections at the various local branches throughout the country the proxy vote played an important part in certain elections—the result of which tore locals asunder.

Sessions were held during the entire week respectively by both the Chicago Exhibitors League branch and the Motion Picture Theater Owners' Association, members laying plans for the inevitable battle on the floor of the convention hall.

FRANK J. REMBUSCH
A Leading Figure in the Presidential Race

The combined force opposing Ochs in his second attempt to regain the chair, is composed of Louis Levine, of Brooklyn; Sam Bullock, of Cleveland; Maurice Choyinski, an exhibitor-director of the National Association, an officer of the Illinois Theater Owners' Association, and technically still a member of the Chicago Branch of Exhibitors League; Frank J. Rembusch, president of the Motion Picture Exhibitors League of Indiana; and a score of powerful exhibitors.

Split in Solid Body

These are only a few of the more important exhibitors who, it is widely reported, will present a solid front to bring about the defeat of Ochs.

However, this faction will be split to a certain extent by H. B. Varner of North Carolina. Mr. Varner is a new figure in league affairs, and while he is said to have a great deal of influence and a fairly strong backing
from Southern exhibitors, it is not likely that he will succeed this year unless it is an unexpected bolt in the ranks of the independents.

The Northwestern exhibitors apparently are back of the Rogers-Furniss-Ochs legs.

New York is divided in its choice, with Levine and Trigger leading the opposition against Ochs.

Pennsylvania, from all reports, favors Herrington, the National Organizer and former president.

Indiana is divided, according to reports this week, between Ochs and Rembusch. Many Indiana exhibitors hope to make the president of the state organization national president, but neither Rembusch's campaign plans nor a list of Indiana delegates and alternates have so far been given out.

Illinois is divided, with a majority of the most representative exhibitors against the re-election of Ochs. Henry Schoenstadt, Maurice Choyinski and other representative exhibitors operating chains of theaters in Chicago and throughout the surrounding states are back of this opposition.

Ochs Made Campaign Trip

Early in the spring Ochs made a campaign tour visiting the league branches throughout the United States, which was offset by the campaigns of others. Despite his work in the various centers to get the favor of exhibitors for the purpose of re-election, it was common gossip from coast to coast that there is too much rumbling of scandal in the organization.

The various branch organizations during the past two months have made no attempt to conceal the fact that delegates would come to the convention "instructed." Moreover, it has become common gossip that salvoes of burning questions will be asked which will stir the convention.

Clean Up League, Is Word

A certain faction, which plans to elect a new president in place of Ochs, has lined up a big force of delegates from coast to coast—and this, it is asserted, is outside of the forces already lined up and instructed to "go and clean-up the league."

Nobody this week would divulge plans of great import which have been framed during the past two months, but there is an air of certainty and outspoken confidence that before the greatest convention of exhibitors ends in Chicago, the prospects for brighter conditions in the organization for the coming year will not be overshadowed with doubt and fear of high-handed ruling by chucques and factions.

Delegates to the convention officially named are as follows:

Nebraska

Wisconsin
J. Grauman, George Fischer, Henry Trinz of Milwaukee, Thomas A. Lee of Fond du Lac, H. Rhode of Kenosha.

Ohio
Samuel Ballock of Cleveland, B. J. Sawyer, Dave Schumann and Samuel Auble.

Mississippi

Northwest

North Carolina

New Jersey

New York
William Hilkeymie, Morris Nerdle, Henry Harting, S. Cohen, Charles Steiner and Sidney Ascher.

Pennsylvania

Virginia

EXHIBITORS MUST OUST OCHS IN ORDER THAT LEAGUE MAY SURVIVE, SAYS TRIGGER

Samuel H. Trigger, president of the Manhattan local in New York of the Motion Picture Exhibitors League of America, is opposed to the re-election of Lee Ochs as National President of Exhibitors League.

Mr. Trigger advises the choosing of a man "for the betterment of the league," and warns exhibitors to "consider the candidates carefully" and when voting "vote for the man who is clean cut and not involved in any petty league politics."

[Editor of "Exhibitors Herald":

Have received numerous letters as to my position on the presidential election at the coming convention of the Motion Picture Exhibitors League of America. Can only reiterate my statement made in the trade journals two months ago: "For president of this organization we must have a clean cut man who is not involved in any petty league politics." He must remember that the organization is permanent, and it does not exist solely for the good of the individual. He must have qualifications for leadership that require strength, stability, and be a man of vision, one that can lead by the confidence of rightness. This is a time when great things are to be done and we want a man to do them. There are several such exhibitors who will be at the convention in Chicago. I would advise, for the betterment of the league, to consider the candidates carefully and when voting, cast the vote for the man with the above qualifications.

At the present time we are suffering from too much regulation. Those that are in the field for presidency are Fred Herrington, Pittsburgh; H. E. Varner, North Carolina; Lee A. Ochs, New York; Rogers, Minnesota; Frank J. Rembusch, Indiana, and one or two others.

Fellow exhibitors, kindly choose the man that is vigorous, generous in instincts, one that can get his heels in the ground and march forward to a solid position at the head of a bigger and better organization; and I ask the young exhibitors to help, and by self sacrifice, to take up the management of the local, State and National League, for under no other condition will our organization survive.

My personal opinion is that if we can secure a man from the West, or South to fill the responsible office of president, it would be most advisable to do so, as the present incumbent has proven himself to be anything but the man required to make the Motion Picture Exhibitors League of America the power for usefulness to the exhibitors of the country that it should be.

(Signed) SAM H. TRIGGER,
President Manhattan Local, No.
EYES OF FILM WORLD FOCUSED ON CHICAGO EXPOSITION

Final Plans for M. P. E. L. Show in Coliseum Finished for Grand Opening July 14; Many Noted Screen Stars to Meet Exhibitors and Public

All eyes of the film world are turned toward Chicago, the mecca of producers, exchange men and exhibitors, where the M. P. E. L. exposition opens July 14.

The final plans for the big exposition have been completed. The stage is all set for the grand opening on Saturday in the Coliseum.

Frank O. Lowden, governor of Illinois, is scheduled to officially open the exposition with an address of welcome to the visitors and something novel has been promised each day until the closing hour, on July 22. The Coliseum will be open from 11 a.m. to 11 p.m.

Saturday, Goldwyn Day

The opening night will be known as "Mae Marsh Night" when the little Goldwyn star will receive her friends at the exposition. Other Goldwyn players also will be present at the opening.

Sunday, July 15, will be "Pathe Day," when Mrs. Vernon Castle, Pearl White, Florence Reed and other Pathe celebrities will appear to greet exhibitors.

On Monday, July 16, which will be "Selznick and Exhibitors' Day," Lillian Walker, of the Ogden Pictures Corporation, will greet her friends. Constance Talmadge and her sister, Norma, will also be present. Delegates to the exposition and convention will report at the Hotel Morrison and receive their official badges. They will meet at the Coliseum at 10 a.m.

Bluebird Day, July 17

Violet Mersereau and other Universal stars will be present on Tuesday, July 17, which will be "Bluebird Day," on which date the convention convenes at 10 a.m.

Wednesday, July 18, will be "World-Pictures Brady-made Day," when Alice Brady, Ethel Clayton, Evelyn Greeley, Little Madge Evans, Carlyle Blackwell and Montagu Love will be the featured stars.

A banquet at the Hotel Morrison will be held this day at 11 p.m.

Thursday, July 19, will be "K-E-S-E Day," when Bryant Washburn, Mary McKeever, Lew Fields, Hazel Daly, Taylor Holmes, Marguerite Clayton, Shirley Mason, Ernest Maupain, Bob McKeever and Allen Paule will meet exhibitors.

Art Dramas Gets a Day

"Art Dramas Day" will be Friday, July 20, when the Van Dyke Amusement Company of Chicago will have a galaxy of stars present, including Alma Hanlon and Jean Sothern.

Saturday, July 21, "Mutual Day" will present such stars as Charles Chaplin, Mary Miles Minter, Helen Holmes, J. P. McGoogan and others.

The Reel Follows Club of Chicago will hold a grand ball the evening of July 21, at the Hotel Morrison.

"Metro Day" will be Sunday, July 22. Francis X. Bushman, Beverly Bayne, Edith Storkey, Viola Dana, Mr. and Mrs. Sydney Drew and Emily Stevens will be present.

A special train will bring exhibitors from Virginia and North and South Carolina to Chicago and it is estimated more states will be represented at the exposition and convention this year than ever before.

There will be a Red Cross booth in charge of J. W. Champion, the executive head of the Chicago Chapter of American Red Cross, and many of the film stars have contributed unique gifts which will be auctioned off as the "stars donations" toward the war fund.

INJUNCTION OUT AGAINST UNIONS IN CHICAGO ROW

As a result of the fire which occurred in the Pathe exchange, in the Consumers Building, Chicago, July 1, Attorney Lewis F. Jacobson, representing the Associated Film Producers and Distributors of Chicago, secured a temporary injunction on July 3 restraining certain labor organizations from interfering in any way with the employees of the various exchanges.

Concerns Cite Instances

The petitioners—Famous Players Film Service, Triangle Distributing Corporation, World Film Corporation, Fox Film Corporation, V-L-S-E-Vitaphone Company, Mutual Film Corporation, Metro Pictures Service, Central Film Company, Pathe, General Film Company, Lacomile Film Service, Celebrated Players and R. O. Proctor of Art Dramas cite numerous instances of alleged depredations and threats against exchanges and theaters, and the injunction restrains the unions from picketing, spying, intimidating or attempting to deal with employees employed about the exchanges or theaters.

I. I. MOZJUNKHIN, STAR, AND TWO SCENES FROM PUSHKIN'S "QUEEN OF SPADES"

Left to Right—A Tense Scene from Act 6. The Distinguished Russian Actor as Herman in "Queen of Spades." A dramatic moment in Act 1. (Russian Art Film Corporation.)
WM. A. BRADY TO PRESIDE AT ASSOCIATION MEETING IN CHICAGO SCHEDULED JULY 18

Members Convene at Princess Theater, When Nominees Will Be Elected to Board of Directors; Captains of Industry Picked

The first annual meeting of the members of the National Association of the Motion Picture Industry is to be held at the Princess Theater in Chicago on Wednesday, July 18, at 11 o’clock in the morning. The meeting will be presided over by President William A. Brady, who will present his report and call for the reports of the executive secretary, treasurer and the special committees which have been created since the formation of the association last August.

At this meeting the candidates who have been nominated by the various branches of the organization are to be elected as members of the board of directors to serve for the ensuing year.

During the past week the producers, distributors, supply and equipment concerns and the general division, consisting of individuals and the trade publications, have held meetings and selected their candidates for directors. The producers have nominated the following: William A. Brady, World Film Corporation; D. W. Griffith, Artcraft Pictures Corporation; William L. Sherrill, Frohman Amusement Corporation; Carl Laemmle, Universal Film Manufacturing Company, and Adolph Zukor, Famous Players-Lasky Corporation.

Distributors Nominated


There are thirty members on the board of directors of the national association at the present time, one-third, or ten, of whom are nominated by the Motion Picture Exhibitors’ League. Each of the other four branches above named nominates five directors, and President Brady has announced that it is his purpose to apply through the regular channel for an increase in the number of directors from ten to fourteen and from the other branches from five to seven.

“QUEEN OF SPADES,” WITH NOTED STAR, WILL BE FIRST RUSSIAN ART FILM ISSUED

Production Selected from Among Fifty Others Introduces to United States Public Literary Genius on Screen of Famous Author

The debut of the Moscow National Dramatic Theater Company in the recent Washington pictorial presentation of Theodore Pushkin’s “The Queen of Spades,” with Mozjunkhin the featured artist, officially introduced to America picture from the fifty odd productions brought here under the direction of N. S. Kaplan was to show the great literary genius of Pushkin and high standards set in these Russian art works.

In “The Queen of Spades” the artistic standards are of the highest. Scenic effects, costumes, local coloring and character detail are replete in their exactitude. The effective radical departure in this highly entertaining picture is the dramatic screen art of the actors and actresses depicting the characters. Mozjunkhin, the greatest living exponent of the historic art in Russia today, enacts the lead role of Herman, the young officer. His tense acting and dramatic facial expressions in the tragic scenes are remarkable, it is said.

“Queen of Spades” First

“The Queen of Spades” will be one of the first pictures which will shortly be issued by the Russian A Film Corporation and will be rapidly followed by other productions from the works of Tolstoy, Sienkiewicz, Ostrovski, Andreef, Turgenieff, Dostoevski and Pushkin.

FIRST FOUR GOLDWYN FILMS ANNOUNCED FOR PUBLICATION, WITH DATES, THROUGHOUT U.


There is no longer any mystery or concealment as to the productions to be published by Goldwyn Pictures Corporation, for that new company this week announces by name, together with the dates of publication, its first four productions.

Goldwyn films will commence its publication of films throughout the world on September 9 with its most widely exploited little star, Mae Marsh, in “Polly of the Circus,” Margaret Mayo’s celebrated play, which made a big success in the dramatic field.

The second Goldwyn picture will present Madge Kennedy, noted comedienne of the stage, in her first screen production, “Baby Mine,” also by Margaret Mayo, one of her most successful stage farce comedies. The production will be issued September 23.

Maxine Elliott in Film

Maxine Elliott, dramatic favorite of two continents, makes her first appearance on any screen in Goldwyn’s third film, “Fighting Odds,” by Cooper Megra and Irvin S. Cobb. This will be issued October 7.

Jane Cowl, noted emotional actress of the stage, is the heroine in “The Spreading Dawn,” the first Goldwyn film, which will be released throughout the world October 21.
FREULER RE-ELECTED PRESIDENT OF MUTUAL; REPORT IS DENIED OF MOVE BACK TO N. Y.
Concern Will Publish Two Important Features Weekly, Beginning Early in Autumn, He Says; Will Adhere to “Big Stars Only” Policy

John R. Freuler was re-elected president of the Mutual Film Corporation at the annual meeting of the board of directors held at the concern's offices at 220 South State street in Chicago, Tuesday, June 26. This is Mr. Freuler's third term as president of Mutual, which now ranks as perhaps the largest of the motion picture concerns, having a total publishing output of approximately a million feet of films a week.

"The Mutual will be devoted to a policy which includes the release of two important feature productions a week, beginning in the early autumn," Mr. Freuler announces. "The Mutual is also committed absolutely to its policy of "big stars only." The star is a permanent institution in the motion picture industry and will continue to be a dominant factor in production."

Others officers of the corporation elected yesterday are: Dr. George W. Hall of Chicago, first vice president; Crawford Livingston of New York, second vice president; Samuel S. Hutchinson of Chicago, treasurer, and Samuel M. Field of Wilmette, secretary.

Incidentally a report that the Mutual Film Corporation was to remove its home offices from Chicago, returning to New York, was officially denied.

BRENNON'S "LONE WOLF" WILL BE SHOWN IN TEN CITIES SIMULTANEOUSLY
To Be Offered in Early August as Pre-publication Film: Big Feature Scenes in Play

The success achieved by Herbert Brennon's latest production of Selznick Pictures, "The Lone Wolf," which now is playing to big business at both the Broadway Theater, New York, and the Studebaker Theater, Chicago, has resulted in the formation of plans to open this feature in ten cities early in August as a pre-publication showing.

With three distinct features in the burning of the Hotel Troyon, an automobile falling from a raised jackknife bridge and a battle between airplanes in midair, this picture will undoubtedly prove to be one of the biggest money-getters of the year.

A feature of the Broadway opening was the showing of important scenes in "The Fall of the Romanoffs," the Russian picture Mr. Brennon is directing, with Hodor, the "Mad Monk" of Russia, himself playing the leading role.

NETTER RETURNS FROM COAST TO CLEVELAND LATTER PART OF JULY
Leon D. Netter, head of the Masterpiece Film Attractions, will return to his office at Cleveland, Ohio, the latter part of July after a stay in San Francisco of four weeks.

Mr. Netter will proceed to New York to attend the convention of the National Organization of State Rights Buyers, to be held August 7.

AARON JONES ASKED TO JOIN W. A. BRADY'S CO-OPERATION BODY
Aaron J. Jones, president of Jones, Linick & Schaefer, of Chicago, received a wire from William A. Brady this week reading as follows:

"At the request of the president of the United States, I invite you to serve as a member of the war co-operation committee of the National Association of the motion picture industry."

(Signed) William A. Brady.

Mr. Jones accepted and will represent the state of Illinois. This is one of the greatest honors conferred upon members of the great motion picture industry and Mr. Jones should prove an energetic member of Mr. Brady's committee.

UNIVERSAL'S "GRAY GHOST" SERIAL, ADAPTED FROM POST STORY, STARTS WITH A RUSH
First Two Parts of Photonovel in Fifteen Episodes of Two Reels Each Are Launched Successfully; Noted Stars Featured in Initial Chapters

"The Gray Ghost," Universal's new mystery serial, was successfully presented in various parts of the country outside of Greater New York, Connecticut and Massachusetts, beginning June 25.

The story started off with a rush in the first two episodes, "The Bank Mystery" and "The Mysterious Message," with Harry Carter, Priscilla Dean, Emory Johnson, Eddie Polo, Richard La Reno and Gypsy Hart in leading roles.

An Engrossing Story
Hildreth, a young English lawyer, has come to America with his secretary, Jean Marco, as the accredited agent of an English millionaire to purchase a world-famous diamond necklace for his fiancée. The attorney has been given a certified check for $200,000.

Meanwhile, on this side of the Atlantic, The Gray Ghost, a criminal of unusual cunning and powerful connections, is shown at work. He directs the robbery of one of the great New York banks, and during the course of this dark night's work the president of the bank is ostensibly murdered, with the son, who has stolen the institution's funds to make good a gambling debt to The Gray Ghost, spirited away by a stranger disguised as a policeman, after the agents of the master criminal have perfected every arrangement to "frame" him as author of the robbery and murder.

A Battle of Wits
Morn Light, a beautiful young actress, played by Priscilla Dean, bears a mysterious relationship to The Gray Ghost. She tries to protect the banker's son from harm, and when Hildreth arrives from England does all in her power to prevent the plans by the supercrook from working out to the injury of Hildreth. This leads to a three-cornered battle of wits that heightens the suspense of the story dramatically.

"The Gray Ghost" will be published in fifteen episodes of two reels each. Based upon the Saturday Evening Post's widely read serial novel "Loot," by Arthur Somers Roche, the story was adapted to the screen and directed by Stuart Paton, famous creator of Universal's "Twenty Thousand Leagues Under the Sea." The camera work is by Eugene Gaudio.

Attend the Chicago Convention—make the voice of square-dealing heard upon the floor of that assembly.
ATTEMPT MADE TO ASSASSINATE ILIODOR, THE RUSS MONK, STAR IN BRENON’S FILM

Studio Men in Auto Face Fusillade in New York Street Meant for Star in “Fall of the Romanoffs” Picture, Fired by Men Seeking Revenge

An attempt to assassinate Iliodor, the Russian “Mad Monk,” who is acting the principal role in Herbert Brenon’s latest production, “The Fall of the Romanoffs,” was revealed last week by employees of the Herbert Brenon Film Corporation at the Brenon studio in Palisade, N. J.

For some time there have been vague hints dropped that the picture would never be completed and that certain persons representing the Russian officials whom Iliodor denounced and thereby brought about their downfall would seek revenge on the famous monk.

Fire on Studio Men

Nobody took these hints seriously until last Tuesday, when an automobile containing George Hall, Brenon’s scenario chief, and Roy Hunt, his photographer, was subjected to a fusillade of revolver shots at the corner of Tenth Avenue and Forty-second Street in New York at about 2 o’clock in the morning. The studio men were returning to New Jersey after taking some night scenes on location and had just taken Iliodor to his home in New York.

When Iliodor was told of the affair he revealed an amazing plot by certain Russians to have him done away with. Iliodor’s revelations of the intrigues of Rasputin, the religious charlatan who attempted to betray Russia to the German kaiser, brought about the downfall of the Romanoffs. He was exiled to America on this account.

Surrounded by Guard

Herbert Brenon is taking extraordinary precautions to assure Iliodor’s safety. An armed bodyguard now accompanies him constantly and he is taken to and from the studio in Mr. Brenon’s private car, with one or two of the huskiest employees in addition to the bodyguard.

(P. S.—It is recommended that an armed bodyguard also accompany Monk Iliodor’s press representative.)

KING-BEE COMEDIES ARE PROVING POPULAR, DECLARES L. L. HILLER

Big Demand in U. S. and Foreign Fields, Pointed out by “State Rights Wizard”

L. L. Hiller, treasurer of the King-Bee Films Corporation of New York announces that the company’s comedies, which feature Billy West, are proving popular in American and foreign territories where they so far have been exploited. That the comedies are in big demand in foreign fields, Mr. Hiller points out, was recently proven at a trade showing held for foreign buyers in London.

Mr. Hiller, who has earned the appellation of “State Rights Wizard,” since his entry into the film field, has made an enviable reputation for himself by reason of his keen foresight and business acumen.

Since the formation of the concern of Hiller & Wilk that company has successfully exploited a number of big features, among them being “The Mormon Maid,” “The Battle of Gettysburg” and “The Wrath of the Gods.”

The King-Bee comedies are being shown in theaters throughout this country and Canada with success beyond the expectations of the company, it is announced.

MUSIC CUES AND AIDS FOR “MARY MORELAND” FILM GIVEN IN MUTUAL SHEET

Music cues for the presentation of “Mary Moreland,” the Powell-Mutua production featuring Marjorie Rambeau, are contained in a press sheet being sent out by the Mutual Film Corporation, as well as pithy paragraphs for exhibitor’s use in exploiting the film in the newspapers.
PROGRAM GAINING—NOT DYING, SAYS WILLIAM A. BRADY, IN ANSWER TO REPORTS

Demand for World Pictures on Established Plan Is Greater Than Ever Before, Producer Asserts; Is Amused by Contrary Statements

"I derive considerable amusement," said William A. Brady, director general of World-Pictures, "from reading a statement that finds its way into print at rather regular intervals to the effect that the program system is slowly but surely dying off and that there is no hope for the future excepting through the specials. But for these, we are assured every month or so, the whole motion picture industry would be cast up on the rocks and dashed to splinters.

"As the manufacturing and distributing corporation with which I am connected is the only concern in this country adhering absolutely to the program in principle and action, I suppose its members are in a better position than other persons to know just how the situation stands. I am therefore able to say positively that the program, so far as the business of World-Pictures may be regarded as an indication, is vastly better off than at any time since the first animated photograph was taken.

Says Program Gains

"Instead of being in a forward state of decomposition, as the disciples of the specials would have us believe, the program is gaining strength and momentum every minute. It is in no spirit of boastfulness whatsoever, but merely as a matter of actual record that I say the demand for the World-Pictures program is enormously greater at this time than ever before.

"This is important not only in the personal sense (for it is but natural that we should be very much gratified at the existence of such a condition for our own sakes), but as justifying our stand for the program in the face of constantly arising opportunities to 'wildcat' for large immediate profits. I have said before now that our principle is not a matter of philanthropy or benevolence, but a plan to build up a structure which will stand the test of time.

"We are out for business that will be here next year and ten years hence, instead of trying to grab everything at once and let the future take care of itself.

Predicts Glutted Market

"Meanwhile a careful survey of the conditions surrounding the specials will indicate that the time is rapidly approaching when the market must inevitably be glutted. The public, quite obviously, is growing more and more exacting as the promises of the producers increase in glowing terms and emphasis and the number of these productions expands.

"Nobody can go on selling plated jewelry as solid gold to the same customers indefinitely. A forced run on Broadway no longer means anything to the motion picture fan, and it long ago ceased to impress the exhibitor. The point has been reached where the special has got to make good on its advertising. In other words, if the merit is not there the public finds out about it in an amazingly short time.

Always Healthy Demand

"The recurring publications of the impending dissolution of the program really mean nothing. There will always be a healthy, solid demand for dependable pictures, which are an insurance beforehand to the exhibitor that he will make a profit, and to the public that it will not be disappointed.

"I should like to be as certain of everything in life as I am of the steadily and permanently increasing volume of demand for World-Pictures Brady-made, which are as true to the program principle as the magnetic needle is to the North pole."

NEW $200,000 FILM THEATER OPENED IN DECATUR, ILL., WITH NATE ERBER MANAGER

One of the most beautiful film theaters in the country, the Lincoln Square, was opened in Decatur, Ill., July 4. The theater seats 1,400 persons, is entirely fireproof and has a washed air ventilating system. The picture screen is placed amidst beautiful scenic surroundings painted by Eugene Cox of Chicago.

Among the big special productions being shown at the new theater are the K-E-S-E features.

The Lincoln Square Theater is located on the circle in the heart of Decatur.

Among the special features is the splendid orchestra and the service offered the patrons by the employees. The manager, Nate Erber, one of the former owners and former manager of the Fischer, located at Danville, will handle the house.

MARION DAVIES, STAGE PLAYER, NOW WORKING IN ARDSLEY CORP. FILM

George W. Lederer Wins Star Away from Footlights; Now in "Runaway Romany"

Miss Marion Davies, one of the principals of the "Oh, Boy" company, the stage production which ran for some time at the Princess Theater, New York, has left the company and will appear soon under the Ardsley Art Film Corporation banner.

Miss Davies was won away from the footlights by George W. Lederer of the Ardsley Art Film Corporation, and now is at work at the old Biograph studio in The Bronx on her own play, entitled "Runaway Romany."
"REDEMPTION" FILM, WITH EVELYN NESBIT AND LITTLE RUSSELL THAW, DRAWS CAPACITY HOUSES

State Rights Picture Plays to Big Business in Chicago and New York, Despite Weather; Story on Screen of Star's History a Lure

Even in the heat of midsummer, when the thoughts of theater-goers turn to the seashore and the mountains and theaters are temporarily forgotten, "Redemption," with Evelyn Nesbit and her son Russell Thaw, is proving a big attraction. The fact that the picture is playing to big business in every theater where shown, without exception, even at unusual prices for a photoplay attraction, proves its value. From the time that it stayed five weeks at the George M. Cohan Theater in New York, when only scheduled for two, until the present, when it is doing as well in Newark, Chicago, New York and various other cities, it has never failed as an attraction.

In the Broad Street Theater, Newark, where big stage attractions are presented during winter season, all records for the house were broken with "Redemption," and it is still very popular. At Keith's Alhambra Theater in New York, even after its run at the Cohan, it played to big business for two weeks. In the Colonial, Chicago, it ran as a feature attraction to unusual business, even for the summer time. It will open in various other big theaters in the fall and later in the summer.

This picture has already proved its value as a state rights proposition by never failing to draw, and to please whoever sees it. The biggest men in the film world have already bought state rights, and invariably have already contracted for enough bookings to insure their profit, without tapping the full resources of their territory.

The magic of the name of Evelyn Nesbit and her tragic story is still interesting and theater-goers want to see the story she tells from the screen. David Bernstein, 1493 Broadway, is handling the state rights sale of this feature.

ENID MARKEY LEADS AN ALL-STAR CAST IN NEW CORONA FILM, "THE CURSE OF EVE"

Company Adopts Policy of "The Story First" with Representative Group of Players as Opposed to Featuring a Single Star

The Corona Cinema Company, producers of "The Curse of Eve," in stating their policy of production, have lined up with other motion picture producers who have come out in favor of the system of making the story, with an all-star cast, the primary consideration in picture making as opposed to the practice of featuring a single star and choosing roles to suit the talents of a particular player.

Enid Markey in Lead

With this aim in mind the cast for "The Curse of Eve," which is the initial production of this company, was chosen with the idea of getting as many first rate players as possible to handle the various roles. The feminine lead in the production is played by Enid Markey, former Triangle leading woman. Miss Markey enacts the role of the modern Eve in the tense drama which is appropriately introduced by a biblical prologue. Opposite her is Ed Coxen, another well known player, who in this picture appears as the young hero.

The heavy man of the picture is Jack Standing, one of the celebrated family of actors of that name.

All Established Players

Together with these three in the leading roles are Clarissa Selwyn, who appears as the feminine heavy; Eugenie Besserer, Marion Warner, Elsie Greeson, William Quinn, Arthur Allardt, G. Raymond Nye, Jack Lott and George Kuwa, the last named being a Japanese actor of known ability. Nearly all of these players have done commendable work in other productions before "The Curse of Eve."

HELEN HAYES BROWN IS EDWARD WARREN'S "FIND" FOR NEXT PHOTOPLAY

Edward Warren claims to have discovered a new star for the motion pictures, and he predicts a great future for her. Her name is Helen Hayes Brown and she will appear in Mr. Warren's next production now being rapidly completed at his elaborate studios in Grantwood.

WILBUR BATES, NOTED NEWSPAPER MAN, MADE PARALTA PUBLICITY CHIEF

Takes Up Work with New Concern After Wide Experience on Big Publications

Wilbur Bates, general publicity man for the Paralta Plays, Inc., and the Bessie Barriscale and J. Warren Kerrigan productions, has had a most interesting career as a newspaper and theatrical advertising man.

Mr. Bates is a native of Boston. He ran away from home at the age of 13 and secured employment in a Boston detective agency's office and at 16 became connected with the Massachusetts Society for the Prevention of Cruelty to Children, on their detective staff.

WILBUR BATES
General Publicity Man for Paralta Plays, Inc.

A year later he secured a position as reporter on the Boston Herald, where he remained three years and then joined the reportorial staff of the New York World.

Mr. Bates left newspaper work to take up pressagenting for "The Devil's Auction" and three years later joined the Leibler & Company forces, doing the newspaper work for "The Royal Box."

In 1899 Mr. Bates joined Klaw & Erlanger as general press representative for "Ben Hur" and other productions, remaining nearly ten years with that firm.

In May, 1908, he abandoned theatrical work and was special correspondent for Prof. Mechnikoff and his discoveries until he joined D. W. Griffith in exploiting "Intolerance."
“WHO’S YOUR NEIGHBOR?” FILM APPROVED BY N. Y. ORGANIZATIONS AS A GREAT LESSON

Such a big impression has “Who’s Your Neighbor?” the seven-reel sociological cinema spectacle written by Willard Mack, directed by S. Rankin Drew and sponsored by Master Dramas Features, Inc., 1493 Broadway, New York, created that several quasi-official organizations investigating social conditions in New York City have put themselves on record as approving and being in sympathy with this motion picture, and calling it a powerful lesson.

Shows Actual Conditions

"It is a powerful argument, tremendous and far-reaching in its influence for good," said R. W. Hebberd, executive secretary of the Committee of Twelve. "It is absolute in its fidelity to actual conditions, and it depicts an existing evil which would be minimized considerably if we took more interest in our neighbors and found out for ourselves just who and what they are."

In the New York Evening Journal, June 30, Mrs. Grace Humiston, who solved the mystery of Ruth Cruger’s disappearance, said, under her signature: "The congestion of population, the fact that a family living in a flat might not have any means of knowing the character of the nearest neighbor . . . . have all conduced to taking from the girlhood of the city the guarding influences that are essential for the proper safeguarding of the young. ‘Who’s Your Neighbor?’ offers a practical solution to this problem.”

Ad Aids Are Offered

Further announcement is made by General Manager Herman Becker that “Who’s Your Neighbor?” will have the most complete assortment of advertising accessories ever put out with a feature. There will be four kinds of one-sheet, three-sheet, six-sheet and 24-sheet lithographs, newspaper cuts, slides, window cards, banners, heralds, throw aways, and many other novelties never before seen.

Several deals have already been consummated and within a few days proper announcement will be made as to what territories have been sold. Inquiries are continuing to come daily from interested buyers all over the country.

NEW OUT-DOOR STAGE BEING USED BY WORLD

A new outdoor stage for World-Pictures Brady-made has been erected alongside the Peerless studio in Fort Lee. This is said to be the largest fresco stage in the East, with dimensions equaling 65 by 125 feet. In these summer days four directors are constantly producing within this area, and with the players, cameramen and other employees, hail as a godsend their liberation from temperatures under glass.

A BIG SCENE FROM “WHO’S YOUR NEIGHBOR?”

THANHouser TELLS SOME OF THINGS NOT IN NEW PHOTOPLAY

Edwin Thanhouser says “It Happened to Adele,” his Pathé-Gold Rooster play, which stars Gladys Leslie, is a new sort of story of the stage.

He states:

It is a story of a chorus girl but—

There are no stage door Johnnies who hunt innocent little girls.

There are no unscrupulous managers who offer stardom at the price of—

The heroine hasn’t a single chance to say “I would rather be virtuous than rich” or “I’d rather be unknown in the chorus than notorious in the electric lights.”

There isn’t even a vampire stage woman who tries to show the heroine the easiest way.

Certainly, Mr. Thanhouser admits, this is not a play for aspiring dramatists to see.

SALES MANAGER KENT OF GENERAL STARTS TOUR OF EXCHANGES

Will Visit Southern and Western Offices for Purpose of Extending Activities of Branches

For the purpose of inspection and extension of the activities of branches, General Film’s sales manager, Sidney R. Kent, has started on a tour of Southern and Western offices. His trip will require a month, during which a number of important matters are to be taken up with exhibitors as well as with exchange managers.

The tour is necessary because of the increase in the bulk of General Film’s product and the increase in the proportion of sales. The application of General’s new merchandising policies is to be completed during this trip. One aim is the improvement of the contact of branch officers with the exhibitor.

Mr. Kent will make these cities before he returns to New York in the following order: Pittsburgh, Cleveland, Chicago, Omaha, Kansas City, St. Louis, Dallas, New Orleans, Atlanta, Washington, Philadelphia.

Attend the Chicago Convention—make the voice of square-dealing heard upon the floor of that assembly.
TRIANGLE TO DISTRIBUTE PARALTA FILMS ON LATTER CONCERN’S ESTABLISHED PLAN

Important Deal Completed by S. A. Lynch and Carl Anderson Leaves Each Company Intact; Kerrigan and Barriscale Plays First to Be Issued

Within the past week one of the most important deals yet made was brought to completion by S. A. Lynch, president of the Triangle Distributing Corporation, and Carl Anderson, president of Paralta Plays, Inc., by which Triangle becomes distributor of Paralta Plays under the Paralta plan.

This deal possesses great potentialities and will have a far-reaching influence in the motion picture industry. It brings into co-relation in interests a powerful distributing organization and producing corporations backed by immense financial resources.

While the Triangle distributing and producing interests are well known all over the world, Paralta Plays, Inc., has been in existence only since March last.

Paralta Growth Rapid

In but fifteen weeks Paralta has brought together one of the greatest producing staffs in this country, has established two subsidiary producing corporations—The Bessie Barriscale and J. Warren Kerrigan Feature Corporations, operating in one of the largest studios in America—and now has completed two great special photodramas which will be ready for publication in August and sold by Triangle under the Paralta plan.

One of these productions is Bessie Barriscale in Grace Miller White’s love story, “Rose o’ Paradise,” and the other is J. Warren Kerrigan in a screen version of Peter B. Kyne’s romantic novel, “A Man’s Man.” It is believed that “Rose o’ Paradise” will prove even a greater success than Mrs. White’s previous screen success, “Tess of the Storm Country.”

Paralta Plays, Inc., is founded on an idea based on equity, stability, certainty and permanence in contracts and the principle of protecting exhibitors by granting them exclusive, defined, non-competitive exhibiting districts for a specified time.

Success Founded on Policy

The slogan on which Paralta Plays, Inc., has built up a remarkable prestige in the industry in less than three months has been the Paralta plan—to eliminate waste and wasteful methods by establishing certainty in the duration of contracts and rental charges, to increase exhibitors’ profits by granting longer runs and to develop the full exhibiting possibilities of special photodramatic productions not now done under the existing system. Fully 65 to 70 per cent of the exhibiting possibilities of big special feature pictures are wasted under the system which now governs their distribution and exhibition—they are not run long enough in 90 per cent of theaters to give all the people a chance to see them who would so do had they the opportunity.

Outline of Plan

Contracts have been signed which identifies the relation of interests between the Triangle Distributing Corporation and Paralta Plays, Inc.

Under these contracts Paralta Plays, Inc., and the J. Warren Kerrigan and the Bessie Barriscale Feature Corporations in no way lose their identity and they are in no way amalgamated, absorbed or taken over by the Triangle Distributing Corporation.

The Triangle Distributing Company’s relations with the Paralta corporations are simply and solely that of distributor of their productions on a special defined policy of distribution, which will prove very advantageous to every exhibitor showing Paralta Plays.

No changes will be made in Paralta’s production plans. Eight big photodramas a year will be produced by both Mr. Kerrigan and Miss Barriscale, making sixteen a year to be sold under the Paralta plan, which gives an exhibitor full control of the exhibition of Paralta pictures in his exclusive exhibiting district for one year.

FRED C. AIKIN MADE GENERAL MANAGER OF ALLEN FILM CORP., CHICAGO

Will Divide Time Between Work with Selig and Exploitation of “Garden of Allah”

Fred C. Aikin, one of the most popular men in the motion picture industry, has been elected general manager of the Edmund M. Allen Film Corporation of Chicago. Despite the fact that Mr. Aikin is busily engaged in the state rights field for the Selig Company, he plans to spend a portion of every working day in the Allen offices, 29 South La Salle street, where, in association with Edmund M. Allen, Harry J. Ridings, Joseph Harris and other officers of the Allen Company, a pretentious campaign for “The Garden of Allah” will be formulated and launched.

Mr. Aikin’s years of experience in the film industry, and his personal acquaintanceship with all those who are influential in the motion picture world, points to him as one man in a thousand to be chosen to assist in starting the new company on a prosperous career. The company is planning an elaborate booking and publicity campaign in eight states for “The Garden of Allah,” which is considered as one of the most promising film productions of 1917.
Emmy Wehlen in
"THE TRAIL OF THE SHADOW"
Metro drama; five parts; published July 2

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<thead>
<tr>
<th>As a whole</th>
<th>Twaddle</th>
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<tr>
<td>Story</td>
<td>Impossible</td>
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<td>Star</td>
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<td>Support</td>
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<td>Settings</td>
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<td>Photography</td>
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"The Trail of the Shadow" is one of those Diamond Dick stories dressed up in modern garb. Emmy Wehlen does very well as the persecuted maiden of the piece, which is chased through the five reels by a heavily bearded "Shadow," who wishes to wreak vengeance upon her because of "her pride." The hero enters upon a fine steed in the last reel, shoots the despicable villain and marries the girl. The reviewer doubts if the film will please the average audience. It was presented in Chicago under a "for sale" sign.

The story: Sylvia Mason's father is robbed by his secretary, Leslie, who agrees to restore the fortune if he is allowed to marry Sylvia. A fight follows and Mason is killed. Sylvia goes West and makes headwork baskets for a living. Leslie comes to her cabin while seeking refuge from pursuing mountain police, compels her to hide him and thereafter holds her in his power. She falls in love with Henry Hilliard, an Easterner, whose proud mother wishes to break the engagement. She spurns the proffered check book, but later agrees to let Henry go, and when summoned to Leslie's cabin falls into the clutches of Leslie, "the shadow," again. She is saved by the timely arrival of Hilliard, who shoots the villain and marry's Sylvia.

June Caprice in
"PATSY"
William Fox comedy; five parts; published July 1

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<tr>
<th>As a whole</th>
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<tr>
<td>Story</td>
<td>Lacks plot</td>
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<tr>
<td>Star</td>
<td>Pretty</td>
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<tr>
<td>Support</td>
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<td>Settings</td>
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<td>Photography</td>
<td>Excellent</td>
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A very light repast is "Patsy." The Fox Company should put these plays up in bunches and let exhibitors pick out the rotten ones, and thus avoid disappointing audiences. One has a feeling of having wasted the hour after sitting through five reels of this stuff.

It is not sufficient to have a fair-haired screen star romp through 5,000 feet of celluloid with a good-looking hero to hold motion picture audiences nowadays. There should be a story. In the present instance the plot is about as thick as skimmed milk on a plate and about as nourishing. The photography is excellent.

The story: Patsy's father realizes that Patsy is growing into womanhood and decides to send her to the city to his friend Richard Hewitt, to acquire an education. Hewitt, however, unknown to Patsy's father, had died and left his fortune to his son, who is going a rather fast pace. While "in his cups" he has married an adventuress. Patsy's arrival upsets his household. Patsy falls in love with her handsome benefactor and learns courtship from a hausmaid's handbook. The butler finally exposes the adventuress as his runaway wife, and the wedding of Patsy and Hewitt follows.

Herbert Rawlinson in
"COME THROUGH"
Universal drama; seven parts; state rights basis

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<tr>
<td>Story</td>
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<td>Photography</td>
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"Come Through" is a play with a real punch. It is a screen story that grips and one that is on a par with the very best dramatic productions.

George Bronson Howard wrote it, and a thoroughly capable cast of players interpreted the parts. That finished actor Herbert Rawlinson heads the cast, and able support is given him by Alice Lake, George Webb, Jean Hathaway, Roy Stewart, Margaret Whistler, William Dyer and Charles Hill Mailes. Jack Conway's direction of the piece is faultless and the photography is of the best.

The reviewer recommends this feature to exhibitors who are looking for a play that will grip audiences. It is a big story, well done and will hold spectators in their seats to the very end.

The story: Buck Linsay becomes engaged to Velma Gay, although Velma is in love with another. Upon Buck's discovery of this love affair he forces Velma to marry a cracksmith, who enters the house, thinking it is her lover. Velma accompanies the crook to the city and Linsay soon discovers his mistake. Through Velma's influence, James Harrington, the crook, reforms. They become professional dancers in a cafe, where Linsay finds them. He determines to take Velma back and employs a politician to "frame-up" Courts. A gang of detectives hound Courts until he is almost ready to give in to the politicians. A political boss, McGinnis, offers to save him if he will steal some papers from a safe. Courts refuses to do this and McGinnis beats Courts into insensibility in his office. Courts is rescued by Linsay and Velma, who arrive with the police. It is then Velma realizes she loves Courts. The picture was presented at the Playhouse, Chicago, the week of July 8.

Mary Pickford in
"THE LITTLE AMERICAN"
Artcraft Pictures Corporation; six parts; published July 1

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<tr>
<td>Story</td>
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<td>Star</td>
<td>&quot;Little Mary&quot;</td>
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<tr>
<td>Support</td>
<td>Excellent</td>
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<td>Settings</td>
<td>Great</td>
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<td>Photography</td>
<td>Marvelous</td>
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Mary Pickford is here again, in "The Little American." With such people as Jeanie McPherson, author; Cecil B. De Mille, director, and Wilfred Buckland, art director and Miss Pickford's cameraman, it is no wonder that the picture is a great production. To persons who still are asking, "Why is America in this war?" "The Little American" is a forceful reply, as well as a satisfactory one. The battle line furnishes the settings for most of the scenes. The horrors, devastation and dastardly crimes thus far committed are so well portrayed that it will make every man, woman and child realize that the Prussian system cannot be held in check, but must be entirely eradicated. The film, with its many situations, offers many opportunities for "Little Mary" to make audiences smile. The lighting of the battle scenes taking place at night
and the sinking of the Lusitania—which ship in this picture is called the “Veritania”—are two of the most marvelous scenes ever photographed. With its fundamental purpose embodied in a delightful romantic story, it is a production whose mission will be fulfilled without any gruesome after effects. Mary is living up to and exceeding the reputation she attained in her last Artcraft picture as a new “Mary.” She rises superbly to the big, dramatic situations. Jack Holt, the hero, gives an excellent performance. Each artist is worthy of separate mention. The cast includes Hobart Bosworth, James Neill, Guy Oliver, Edythe Chapman, Lilian Leighton, Ben Alexander, De Witt Jennings, Walter Long and Raynouard Hatton.

A DRAMATIC MOMENT FROM “THE LITTLE AMERICAN,” FEATURING MARY PICKFORD (Artcraft)

The story: Carl Von Austreim is in love with Angela Moore (Mary). So is Count Jules De Destin, but he is destined to wear bachelor buttons for Angela returns Carl’s love. It is the Fourth of July and Angela’s birthday, when a mysterious visitor summons Carl to leave America. Shortly afterwards Angela’s father receives a note from his sister asking that Angela be sent to France to cheer her in her lonely old age. Angela embarks on the Veritania, which is sunk by the submarine U-21. Miraculously, Angela is saved. Carl, at the front, is forced to drink to the health of the captain of the submarine, although he knows that his beloved was on the ill-fated liner.

Angela arrives at Vangy in the midst of a German bombardment, but refuses to leave the place. She stays to take care of the wounded, turning her home (her aunt has died and she now is mistress) into an impromptu hospital. Vangy is taken by the Germans and Angela’s chateau is ransacked and her maid servants mistreated. She herself is chased through her own home. In pursuit of her is a fine example of Prussian militarism. In the struggle that ensues she is thrown against the electric button and in the light that floods the room she discovers her attacker to be none other than Carl. She begs him to redeem his manhood and save the women, and he informs her that he cannot give orders to his superiors. She begs the officer to save her women and his reply is that she will be placed with them unless she takes off his boots. Carl has to stand seeing the woman he loves degraded by service to these boots. Angela, by a hidden wire, informs the French of the position of the German guns and a successful bombardment begins.

Angela’s wire is discovered and, when she refuses to send false positions, she is condemned to be shot. That she is an American makes no difference. Carl sees an officer take Angela by the hair and he declares his loathing of the emperor and “damnable” system, and he is condemned to be shot for treason. Fate intervenes and they are both saved and because of Angela’s service to France she is granted a passport for her beloved Carl.

Mary McAlister in
“WHERE IS MY MOTHER?”
Essanay-K-E-S-E drama; S. T. 25 minutes; published July 11

Especially strong in its appeal to the feminine audience will “Where Is My Mother?” a unit of the “Do Children Count?” series, prove itself. The story is touching, dealing with the pleadings of a little girl for the return of her mother, who has been driven from the house by her irate husband.

Little Mary McAlister does some brilliant work and the way she puts herself into her roles is very commendable. There is no doubt but what she will immediately win her audiences in “Where Is My Mother?”

In the support of Little Mary appear John Cossar, Mabel Bardine and Patrick Calhoun.

LEFT TO RIGHT—MABEL BARIDNE, MARY McALISTER, PATRICK CALHOUN AND JOHN COSSAR IN A SCENE FROM “WHERE IS MY MOTHER?” (Essanay)

The story: John Burdock goes away on a business trip and asks his friend Robert Wilkins to entertain his wife. Wilkins is in love with Mrs. Burdock and one evening on their return from the opera he takes her into his arms. Just at this moment John enters and drives both Wilkins and Mrs. Burdock from the house. Little Nina, their daughter, continually asks for her mother and after the husband’s anger has passed he too longs for the return of his wife.

Wilkins goes to the European war and writes a letter explaining the wife’s innocence. A happy reconciliation is brought about by Wilkins’ letter.

LOUISE HUFF WORKS ON NEW FILM

Louise Huff and Jack Pickford are at the Morose studio working on a school boy story under the direction of William H. Taylor.
Susan Grandaise in
"WHEN TRUE LOVE DAWNS"
Brady-International Service-World Pictures; five parts; published July 16
As a whole: Good entertainment
Story: Interesting
Star: Exquisite
Support: Exquisite
Setting: Ample
Photography: Fine

"When True Love Dawns," the fourth and last of the Brady-International pictures, is such a good one that it seems regrettable that there are to be no more like it. Louis Mercanton, the director of these program features, through them has gained a reputation for carelessness, artistry and perfection of detail. The story contains all the charms of the old novelists such as Bulwer Lytton, Sir Walter Scott and George Eliot. It is the type of tale that never fails to hold the attention. The clever sub-titles, elaborate settings and splendid cast, with fine interpretations of the various roles, make the picture worth looking and repeating.

ONE OF THE BIG MOMENTS IN "WHEN TRUE LOVE DAWNS" (Brady-International Service)

Susan Grandaise, who is known as "the sweetest girl in Europe," heads the cast with an appealing and convincing performance of a difficult role. Others in the cast are Brenton Marchville, Albert Signer, Paul Guide, Marie Jalabert. Paris furnishes the atmosphere.

The story: Susan lives with her grandmother, the Duchess of Breville. George Destray, a millionaire financier, in love with Susan, is a frequent visitor at their home. Robert, Susan's brother, leads a gay life in Paris, while Paul Laney, his friend, earns a meager living in Paris as an artist. Robert gambles his fortune away. Paul, who is in love with Susan, hesitates to speak because of her wealth, but when her money is gone he tells her of his love. Under the inspiration Paul paints a wonderful picture. To cover Robert's debts the duchess sells the estate. Destray buys it back and gives it to the duchess as a present. Susan has refused Destray's proposal of marriage, but when she sees that it necessitates her grandmother's refusal of Breville, she consents to marry him. He strives to make her happy, and gives her brother Robert charge of his estate. But Paul, after a successful painting has been hung, comes back to renew his suit with Susan. She resists for a time, but finally she agrees to go away with him. Her husband hears the plans and arranges to sacrifice himself. There is to be a big blasting in his quarries the next morning, and while the household sleeps he arranges an extra wire. Susan suspects something from his peculiar attitude and rides with speed to the quarries. She reaches her husband's side and he is panisterken when he sees her in danger. He picks her up in the nick of time, and when she realizes what he was about to do for her sake, real love awakens. She begs her husband's forgiveness, and he, loving her and knowing now that she loves him, folds her tenderly in his arms.

Jackie Saunders in
"BETTY BE GOOD"
Horkheimer-Mutual comedy-drama; five parts; published July 16
As a whole: Entertaining
Story: Amusing
Star: Pleasing
Support: Fine
Setting: Typical
Photography: Good

"Betty Be Good" provides five reels of hoydenish entertainment of the trouble forgetting kind. The story is refreshing and Jackie Saunders is delightful. Exhibitors should find this offering successful, and patrons should find it very cheerful.

In the support of Jackie Saunders appear Arthur Shirley, Capt. Leslie T. Peacocke, Mollie McConnell, Mrs. Marsh, Ben Rossier, Tad Vonte, William Reed, Marion Le Brun and Albert B. Ellis.

The story: Betty is a mischievous and full-of-pranks young lady, whose father is continually admonishing her to be good. When Betty takes her father's car and goes for a spin, she is arrested by Policeman Madison, who does not know her and who believes she is stealing the car.

Although Betty is angered at Madison, because of the arrest, she finds herself in love with the young man in uniform. She learns that he is the mayor's son, masquerading as a policeman to detect grafters on the force.

Betty's father and the mayor are enemies and Betty's father holds evidence against the mayor, which he believes will force the mayor to resign. However, the evidence is false and after Betty's father and the mayor have shaken hands, Betty and young Madison have an important announcement to make, which brings a happy close to the picture.

Rodney La Rock in
"A CORNER IN SMITHS"
Essanay comedy-drama; S. T. 29 minutes; published July 7
As a whole: Entertaining
Story: Humorous
Star: Well cast
Support: Ample
Setting: Faithful
Photography: Satisfying

"A Corner in Smiths" offers exhibitors two reels of pleasant entertainment and the humorous touches in the story should prove enjoyable to patrons.

In the cast are Rodney La Rock, Hazel Daly and Robert Bolder.

The story: J. Smith, millionaire, endeavors to get a corner on the name Smith, so that it will eventually become extinct. He offers a large sum of money to every bachelor with the name of Smith who will promise not to marry.

Edward S. Jones is much in need of money. He decides to adopt the name of Smith and goes to J. Smith and signs a pledge. Smith is much impressed by the young man and engages him as secretary. The secretary falls in love with Isobel Smith and then, in order to marry her, he has to confess that his name is not Smith, but Jones.
Mae Murray in
"AT FIRST SIGHT"
Famous Players-Paramount comedy-drama; five parts; published July 2

As a whole Splendid entertainment
Story Pleasing
Star Enjoyable
Support Fine
Settings Appropriate
Photography Clear

"Good for the kiddies and grown-ups, too," is how "At First Sight" might best be described. The story is new and refreshing and the production contains five reels of cheerful entertainment.

Miss Murray gives a delightful interpretation of a romantic heiress and she is ably supported by Sam T. Hardy, Jules Rancourt, Julia Bruns, W. R. Carlton, Nellie Lindreth, William Butler and Edward Sturgis. The story was written by George Middleton. Robert Leonard directed.

Mr. Hardy's interpretation of a young author who is always grasping at people's ideas for material for stories, is very well done. He brings much humor into the production by producing a pencil and paper and jotting down remarks made by his heroine just when the romantic miss expected he would take her in his arms or make some fuss over her. The stamp of New York's Rialto will probably help exhibitors in their decision regarding this picture.

The story: Justine Gibs is a wealthy heiress and her guardians have decided that she must marry Paul. But Justine has ideas of her own. She is verymuch infatuated with the works of Harty Poole, a noted author, and after she has met him she decides to win his love. Harty has settled in the village that he might write a successful novel. His ideas have entirely given out and his acquaintance with Justine gives him new material.

His novel proves to be a great success and as the story succeeds and grows so does love. And at the close of the picture Harty loves Justine just as much as his hero of the story loves the heroine.

Tacoma, Wash.—J. L. Gottstein and Frederick W. Fisher of the Greater Theaters Company, Seattle, are conferring with the E. F. Gregory Company in regard to the purchase of a theater site near the American Lake cantonment.

William Desmond in
"TIME LOCKS AND DIAMONDS"
Triangle drama; five parts; published July 8

As a whole Good attraction
Story Strong crook play
Preface Dashing
Support Excellent
Settings In keeping
Photography Clear

William Desmond carries off the honors in this crook play, and the audience at the Covent Garden Theater, Chicago, thoroughly enjoyed it. The Chicago censors gong out three or four big scenes and substituted some subtitles of their own, which did not add to the picture's strength; but exhibitors will find it a strong attraction nevertheless.

It has been produced with the usual Triangle finesse, and Mr. Desmond is surrounded by a very capable company. Mildred Harris, Gloria Hope, Robert McKim, Rowland Lee and Milton Ross take part. The photography is clear and the direction perfect.

The story: "Silver Jim" Farrell and his partner, Crabbe, both crooks, are living quietly outside of New York. The arrival of Farrell's sister from a convent compels the two to go straight. However, a request comes to "spring" a friend who has been arrested, and they resolve to make one more robbery to raise money to free their friend. They steal a valuable necklace from a jewelry store. Farrell's sister is about to marry a young South American, and the jeweler's son is asked to be best man. Here he recognizes Farrell as the thief, but upon Farrell's promise to return the necklace the following day, does not expose him. Farrell's sister sails on her wedding journey. Farrell returns the necklace and discovers that the head of the jewelry store is his former partner who stole a fortune from him. To avoid exposure the merchant gives Farrell a check in settlement and the two crooks, Crabbe and Farrell, sail to a foreign country to start life anew.

Jane and Katherine Lee in
"THE TWO LITTLE IMPS"
William Fox comedy-drama; five parts; published July 8

As a whole Drggy comedy
Story Nil
Stars Precious
Support Adequate
Settings Elaborate
Photography Fair

As is usual with screen stories written to fit the needs of the occasion, "The Two Little Imps" falls down hard. The antics of the two Lee kiddies, while most interesting at times, pull upon one when strung out into a five-reel subject. In this latest Fox production they are not natural. The piece is slow-moving—especially laughable is a struggle between Uncle Billy and two burglars, which lacks punch and conviction. An elaborate interior picturing of a hotel ballroom and lobby is used in the production. Considerable footage is consumed following two burglars in and out of rooms, and the end is a welcome relief.

The story: Uncle Billy is left in charge of Jane and Katherine by their mother. While Billy tries to make love to a young lady the two children, dressed in make-shift Hawaiian attire, give a hula-hula dance at the head of the stairs. A slippery rug carries one into the midst of the assembled guests, and Uncle Billy whips Jane annihilates her to bed. Burglars break into the hotel, and Uncle Billy is almost overcome by them when Jan knocks one of them senseless with a flatiron.
Allen Holubar in
"THE REED CASE"
Butterfly drama; five parts; published July 16
As a whole: Interesting
Story: Detectives
Star: Good
Support: Plenty
Settings: Suitable
Photography: Agreeable

A detective story that will doubtless interest many patrons is well told in "The Reed Case," directed by Allen Holubar and starring Mr. Holubar and Louise Lily. The story has been cleverly handled, and the many tense situations have been well wrought into a film production that exhibitors should have little difficulty in putting over.

The story deals with a young detective who is sent to the mountains to rest after a strenuous fight to capture the notorious crooks.

At his mountain lodge he is attacked by men from bush and goes forth to find the hiding place of these men. Coming upon a log house hidden in the shrubbery, he goes inside and finds a beautiful young girl who has been made captive. She is being held for ransom that the men might secure sufficient funds to fight the case; the crooks arrested by the detective.

The young detective, after a hard fight, is successful in uniting the entire gang and winning the love of the young lady detective.

Jack Gardner in
"THE RANGE BOSS"
Essanay-K-E-S-E comedy-drama; five parts; published July 16
As a whole: Enjoyable
Story: Western
Star: Well cast
Support: Ample
Settings: Typical
Photography: Clear

There is little doubt that picture patrons will enjoy "The Range Boss," Jack Gardner's latest starring vehicle, made by Essanay. The story is laid in the West, and Jack Gardner is cast as a cowboy. The production is interspersed with enjoyable comedy. There is some swift riding, and at times the situations become tense.

The story: Ruth Harkness, accompanied by her aunt and uncle and her nance, Willard Masten, go to the West to live on a ranch left Ruth by a relative. Rex Randerson, a ranger on Ruth's ranch, learns of a plot by some of the men to steal her inheritance. Rex falls in love with Ruth. Masten is enraged at the attentions Rex pays Ruth and plots with the men to kill Randerson when taking the ranch. Ruth and Rex are trapped in a shack by the men. Rex puts up a strong fight and succeeds in subduing the men and saving Ruth's property.

RITA JOLIVET WILL STAR IN FILM
WRITTEN AROUND LUSITANIA SINKING

Rita Jolivet, the leading lady of many New York stage successes, has commenced work upon a new production, to be published under the Selznick-Pictures banner, written around the Lusitania disaster.

It will be recalled Miss Jolivet stood on the deck of the ill-fated ship with Charles Frohman when it was torpedoed by the Germans, and from Miss Jolivet's impressions a scenario has been worked out which will be presented upon the screen.

Helen Marten in
"CORRUPTION"
Super-Arts drama; six parts; published by Popular Pictures Corporation; state rights
As a whole: Interesting
Story: Entertaining
Stars: Very good
Support: Excellent
Settings: Suitable
Photography: Excellent

In "Corruption," Helen Marten, who plays the lead, handles the part of the ruined girl with so much delicacy that it should not give offense to the most critical. Henry J. Sedley, who plays opposite Miss Marten, does excellent work as the son of the rich and indulgent father.

Jack Gorman, who wrote and directed this piece, deserves praise for the really superior work which he has done. John J. Dunn, as the doctor, also portrays the part with such truly artistic ability that he is worthy of mention. Florence Hackett, Arthur J. Pickens, Lucile Dorrington and Marion Stephenson also deserve much credit. Altogether this will make a good state rights picture.

The story: The girl (Helen Marten) is betrayed by the rich man's son (Henry J. Sedley) and is taken by her mother to the doctor (John J. Dunn), who is a mal-practitioner. The mother (Miss Marion Stephenson) does not know the girl's condition and is sent into the reception room with the wife of the doctor (Florence Hackett) while the doctor consults with the girl. While talking with the mother of the girl, the doctor's wife hands out a note that it is her daughter whom she left in the care of the supposed mother when she deserted her husband. The doctor's wife is broken-hearted when she learns that it is her daughter who is in that condition.

Meanwhile the doctor calls up the rich man's son and tells him about the girl. He makes an arrangement with the doctor whereby he can get out of marrying the girl. He leaves the doctor in receipt of a check for five thousand dollars. But that does not get him away, for the real mother confronts the son in the presence of his father (Arthur J. Pickens). The father, enraged, forces the youth to marry the girl and then commands him to leave the house. He does so, and takes his wife to the doctor and asks for his money back. Upon receiving a refusal he informs the police department of the nature of the doctor's business. When they go to arrest him he swallows poison.

In a parlor over the baby clothes the husband knocks the girl over a table and when she falls unconscious to the floor he thinks that she is dead, and flees.

Later she is convalescing but her memory has gone. She cannot be brought to remember anything that happened. The husband, finding out that his wife is not dead, is ashamed of himself and returns. It needs only the sight of him to bring to her mind what has occurred, and loving him, she is folded in his arms and is happy. The real mother then surprises the girl by disclosing her identity and there is a happy reunion.

SELIG-WORLD LIBRARY
One reel; published July 11

Historical subjects of interest are well presented in issue No. 9 of the Selig World Library, published on the General Film program. St. John's Church in Washington, D. C., built in 1816, which contains one pew retained for the president, is shown. Views of Ford's Theatre, in which Abraham Lincoln was shot, and the house in which he died, now a Lincoln museum, are also shown. The old James Creek lock house and the old colonial dwelling used as the
Theater. Marie Rambeau is an interesting cast and leaves. Harry Howland has been seen in various roles. Marie's credits are numerous, and she has been a popular star in many dramas. The story of "A Little Boy Scout" is a patriotic one, and it is appropriate that it should be produced during this time of war. The play is a success, and the production is well directed by Charles Sarver. It is a moving story, and it is sure to please the audience. The acting is excellent, and the set pieces are well done. It is a credit to the whole production team. The play opens at the Orpheum Theater on July 28. It is a must-see for anyone interested in the art of theater.
JACKIE SAUNDERS IN "BETTY BE GOOD,"
A FIVE-REEL COMEDY-DRAMA, LEADS
MUTUAL PROGRAM JULY 16 WEEK

Jackie Saunders, star in a series of successful products for Mutual, leads Mutual's schedule for the week of July 16 in "Betty Be Good," a five-reel comedy-drama. "Betty Be Good" was produced by E. D. Horkheimer. It marks the return to the screen of Captain Leslie T. Macocke, veteran motion picture writer and actor. He plays one of the leading roles in the production.

"Betty Be Good" is a story of love and politics. It provides another "tomboy" role for Miss Saunders, a part in which she is supposed to be a dignified little miss in which she is even more the harum-seurum girl that is created a demand for her plays from the picture public.

Big Blast Scene in Rain Raiders

"The Mystery of the Counterfeit Tickets," the fifteenth and final chapter of "The Railroad Raiders," Mutual's serial signal novel, is scheduled for publication July 16. Helen Holmes, heroine of the serial and the secret service agent of the K. & W. Railway, runs down the raiders, and Helen's father, convicted for the crimes of the gang, is freed from prison. The shack in which the gang has made headquarters and secreted its printing equipment is burned and blown away. This is one of the spectacular scenes of the episode.

There are two comedies on the week's schedule: Jerry's Star Bout," a one-reel Cub, featuring George Vey, and "The Kissing Butterfly," a one-reel La Salle. The Kissing Butterfly is to be issued Tuesday, July 17, and "Jerry's Star Bout" is on the schedule for Thursday, July 19.

Mutual Tours Hold Interest

"Mutual Tours Around the World," Guinont's reel of travel, shows Avignon, a beautiful and historic city in southeastern France; also the ruined palace of Tiberius, and the motion picture audience to the mysterious imbulku and to a city of the Sudan. Real Life, the weekly film magazine, to be issued July 9, initiates the spectator into the mysteries of construction of the incandescent lamp, shows a novel bicycle race and the raising of coconuts, pictures the Boy Scout signal corps and contains animated cartoons from Life.

Mutual Weekly No. 133, for July 18, will contain pictures of the latest news. The weekly is made up two days prior to its publication date, and its contents are determined by incidents of news importance which occur in the few days preceding publication. The weekly contains a wide range of subjects. No. 131, for July 2, shows the arrival of the American ambulance corps on the French front, the arrival of Italy's war envoys, the attack on suffragettes at Washington, the arrival of American army surgeons at Blackpool, England, and the breading-line in Rome, Italy.

SEVERAL STRONG TABLOID DRAMAS AND
BRIGHT COMEDIES ON UNIVERSAL
PROGRAM FOR WEEK OF JULY 16

Universal films for the week of July 16 include several strong tabloid dramas and some of the brightest comedies that have been offered for several weeks.

"Six Shooter Justice," a three-reel film with the scenes laid in the Mohave Desert, features Harry Carey and Claire Du Brey. The story tells of the almost tragic complications that arise when a young girl traveling across the desert with her father undertakes to rate two men by appearances only. Quite naturally, she puts her faith in a goodlooking adventurer, ignoring the unkempt hero who risks his life in the climax of events to prevent her from meeting the fate that her lack of judgment had made possible. This offering is offered under the Gold Seal brand.

The Nestor comedy for Tuesday, July 17, is a rollicking tale of the misadventures that befall a pretty girl with a fad for Oriental mysticism. The story is by Jack Cunningham and F. A. Palmer, directed by L. W. Chaud, and the featured players are Eddie Lyons, Lee Moran and Edith Roberts.

Universal Weekly July 18

The eighty-first issue of the Universal Animated Weekly, devoted to pictorial stories of the big news events of the day, is scheduled for Wednesday, July 18. For the same day will be issued "A Surf Scandal," a two-reel L-Ko comedy, in which Dan Russell and Gladys Varden are carried through an unusual and rather startling series of events by the seaside. Noel Smith and J. G. Blystone are responsible for the production.

Cleo Madison in "The Web," a two-reel Star Featurette, will be starred on Thursday, July 19. The plot of this film, touching life's lower stratum, deals with the complications that confront a beautiful but unscrupulous woman who is forced to choose between love and the spoils of a robbery that she has been relying on to make her comfortable for life. Events take an unexpected turn, bringing her latent womanhood to the surface, and a satisfactory solution of the problem is reached. In this rapidly moving film Cleo Madison has given one of the best characterizations of her career, it is said. "Some Nurse," a Joker comedy, featuring Gale Henry and Milton Simmons, will be shown the same day.

Comedy and Screen Magazine July 20

The twenty-eighth issue of the Universal Screen Magazine will appear Friday, July 20, together with a new Victor comedy, entitled "One Bride Too Many," written by Cyril Bentinek and produced by Matt Moore. This rib-tickler details the many strange events that occur at a farewell bachelor dinner given by a bridegroom-elect prior to his marriage to an heiress. Matt Moore, Howard Crampton and Jane Gail have the featured roles.

Another Joker comedy, "He Had 'Em Buffaloo," featuring the comedian, William Franey, will appear Saturday, July 21, together with the tenth issue of Universal Current Events. Franey's vehicle is a burlesque of the land of the longhorns and alkali.

The fourth episode of "The Gray Ghost," Universal's new mystery serial, will be published during the week. This will be known as "The Fight," featuring Eddie Polo, Priscilla Dean, Enory Johnson and Harry Carter.
EXHIBITORS

RITA JOLIVET TO APPEAR IN FILM ON LUSITANIA SINKING WHICH WILL BE ISSUED BY LOUIS J. SELZNICK

Under the Selznick-Picture banner, Rita Jolivet will begin work this week upon a unique production.

Miss Jolivet, it will be recalled, was the young woman to whom Charles Frohman spoke his immortal last words—"Why Fear Death? It is the great adventure."

For a long time after the Lusitania disaster, which proved to be the first step in a series of atrocities which brought on the war with Germany, Miss Jolivet was unable to talk about it. Now, however, she has come to the conclusion that the events immediately concerned with the sinking of the great ship are of such vast moment that they should be recorded in permanent form.

Obviously the limitations of the spoken drama are too narrow to make it possible to stage such a story as this, and so Miss Jolivet has made a contract with Lewis J. Selznick to produce the ideas in a picture. It will not be mere history—there will be a story in it as well. As Miss Jolivet is one of the few persons available who can subscribe in a practical manner the scenes on the Lusitania, the scenario will be worked out largely from her instructions.

Miss Jolivet is much better known for her stage work than for her motion picture appearances. In New York, London and Paris, she has appeared in a great variety of roles. She has had the leading feminine roles in "Kismet," "What It Means to a Woman," "The Wedding of Mrs. Bliss," "A Thousand Years Ago," "Mrs. Boltoy's Daughters" and others. Her debut was in London as Beatrice in "Much Ado About Nothing." She has played a number of other Shakespearean roles as well. In Paris, she has appeared at the Comedie Francaise, in comedies with Galipaux and in other notable productions. Her most important moving picture experience has been in Italy, with the famous Ambrosio.

TWO NEW SELIG FILMS ANNOUNCED

"A Daughter of the Southland" is the title of a two-reel Selig production which contains a romance of the Southland during the days of the Civil War, to be published on General program July 16. It is said that the drama carries a number of spectacular scenes of battle, not the least of which is the battle between the Monitor and the Merrimac.

"The L. X. Clew" is the title of the Selig one-reel drama to be issued by General on Saturday, July 21. It is a detective story. How the chalk mark L. X. on the sole of a boot proved the clew that ultimately led to the apprehension of a clever thief and the return of a diamond necklace is said to be a clever study in the science of deduction.

WALLACE REID AND ANITA KING CO-STAR IN "THE SQUAW MAN'S SON" ON PARAMOUNT PROGRAM JULY 26

Wallace Reid and Anita King are the co-stars in "The Squaw Man's Son," an adaptation of the sequel to Edwin Milton Royle's "The Squaw Man," scheduled for publication by Paramount July 26.

The cast includes such well known players as Dorothy Davenport, Donald Bowles, C. H. Geldert, Frank Lanning, Ernest Joy, Lucien Littlefield, Mabel Van Buren and Raymond Hatton.

"The Squaw Man," which proved a big success both on the stage and screen, it will be remembered told the story of an Englishman of high birth who left England to protect a brother in trouble, took up a ranch on the western plains and married an American Indian woman.

"The Squaw Man's Son" relates the history of the son, Hal. He returns to England, marries an English woman, becomes addicted to the use of drugs, and later comes to America to investigate his father's estate. He exposes David Ladd, an Indian agent, who is planning to steal property from the Indians, and later befriends Wah-Na-Gi, a Carlisle graduate who has lost her position as school teacher through Ladd. Hal places the Indian girl in the care of a local preacher and returns to England, where his wife is reported seriously ill. In love with the Indian maiden, he tells her before he goes of his wife in England. Hal is called to America to testify in the land case and participates in an exposure of a crime that takes place while a Christmas festival, prepared for Wah-Na-Gi is in progress. A messenger brings news of the death of Hal's wife and he goes in search of the heart-breaker Indian girl and finds her at the tombstone of his mother.

A DANGEROUS EAGLE HUNT AND MANY SUBJECTS OF TRAVEL IN HISTORIC CITIES IN GAUMONT REELS JULY 2

The first Gaumont film for the week of July 22 through Mutual is the entertaining single-reel "Tours Around the World," No. 38. It reaches the screen July 24. Pru- gonia, is the leading section of this reel. The city one of the quaintest in Europe and spectators will enjoy the views of churches, public buildings and bridge. The bridge over the Moldau was built in 1275. Kair- wan, the sacred city of Tunisia, is another interesting place shown on this reel. In a mosque here are the hairs of Mahomet buried in the tomb of one of the Prophets companions. The reel is completed with pictures of The Dauphin, France, that section of southeastern Europe which runs into the Alps.

The second film of the week is the Mutual Weekly No. 134. This contains news of the world which can be seen in pictures. Because of its world wide Gaumont connections pictures are secured for publication in America at the earliest possible date. It often happens that the pictures of the opening of a great offensive on the western front are issued by Gaumont before the delay has come to a halt. Mutual Weekly, No. 134, is issued July 25.

On July 26 "Reel Life," No. 65, will reach the set. It shows the new National Sylvan Theater at Washington D. C., the first government-owned theater in America's dangerous eagle hunting is pictured; then follow views of the poultry farm of Mrs. Schumann-Heink, and then in turn are succeeded by pictures of children at work at a polytechnic school. There are the customary "Lea from 'Life' also."
PRODUCER SHOULD CONSULT AUTHOR, SAYS MAIBELLE HEIKES JUSTICE

Miss Maibelle Heikes Justice has returned to New York to resume her literary work after several weeks in Chicago, where she has been in conference with the Selig Polyscope Company. Before she left the city Miss Justice spoke interestingly of her work. She said:

"There is a feeling of satisfaction and pride on the part of an author in viewing a finished production after having had co-operation in the work of both producer and director. The making of 'Who Shall Take My Life?' has been a pleasure to me rather than a work from its very beginning I have watched and worked with the production step by step.

Says Author Should Be Consulted

"Under the personal supervision of William N. Selig and the fine production of Colin Campbell the picture was brought to a point where the author was called in, and after several weeks of co-operation in cutting and assembling the picture now is ready for publication.

"Many of the final and important decisions in assembling the film were left entirely to the judgment of the author. This courtesy on the part of the Selig Polyscope Company is one that should be accorded every earnest working photodramatist by every film company. By such cooperation there must unquestionably be the production of greater stories and better films.

"The usual plan of taking a photodrama from the hands of the author and not giving him a glimpse of his brain-child again until it has been pruned and often distorted by everybody else down the line and becomes to the originator an unrecognizable screen product is all wrong.

Author Summoned to Front Ranks

"All directors, no matter how conscientious, might not interpret an author the same. A manufacturer should consult with both the former and obtain their best ideas. The day has been here for some time when the author, by long experience in fiction writing, has been summoned to the front ranks of screen portrayers. On the author—and he must learn to be a photodramatist able to write the whole drama—must rest the future of the original screen story. Give him encouragement and the privilege of working on his own production, and I grant that before long, in wealth of real story material, the screen will be speaking a new language. The author will not lay aside his pen with disappointment and heartbreak and turn to other things if his rather hard work is cheered by the light of appreciation.

"Who Shall Take My Life?" was written for an object—the abolition of capital punishment on circumstantial evidence. But with no attempt at propaganda, the story itself was left to teach the lesson. And now since the film has been completed and exhibited at private showings to many great prison reformers it has been a great pleasure to the author to sit back and watch the impression of the story on these men and law-makers who would no longer tolerate capital punishment.

Story Convincing, Says T. M. Osborne

"The Hon. Thomas Mott Osborne, former warden of Sing Sing and the great prison reformer who never himself witness an execution, was one of the latter who viewed the film with me. At the close he said:

"'Here is a story whose argument is absolutely convincing. Such a thing could happen to any man; that he be charged with crime, tried, convicted and executed, notwithstanding his innocence. While warden of Sing Sing it was my duty to arrange for the death of several men I believed innocent. But I left the prison during their execution, because no law could force me to see them die.'

EDWARD NELSON, NEW PRESIDENT OF SHERMAN-ELLIOTT CO. OF MINNEAPOLIS, ADDS ANOTHER BANKER TO INDUSTRY

Announcement was made some time ago of the change of officers in the Sherman-Elliott Company of Minneapolis, which is handling William N. Selig's film, "The Crisis," the picturization of Winston Churchill's book story of that name.

Edward Nelson, the new president, makes another attorney to enter the motion picture field. Mr. Nelson has made a thorough study of the motion picture business and has had considerable practical experiences with the buying and marketing of feature films.

David H. Breecher, vice-president, is an investment banker and heavily interested in many North Dakota banks. F. H. Peterson, the treasurer, is president of the Union State Bank of Minneapolis. Both of the last named men have for some time been interested financially in the great films of the past years.

Last fall the company purchased from The Selig Polyscope Company the rights for the United States and Canada for "The Crisis." To date all the United States territory east of the Mississippi has been disposed of, including Missouri, California, Arizona and Nevada, together with the right for Canada. The rich middle western territories are still open and buyers should communicate at once with the president of the company at 854 McKnight Building, Minneapolis, Minn.

Long and successful runs of this film have been achieved in many of the larger cities of the country and the play has proven itself a great box office attraction.

VIVIAN MARTIN HAS STELLAR ROLE IN "A KISS FOR SUSIE," SCHEDULED ON PARAMOUNT FOR AUGUST 2

"A Kiss for Susie," which has been scheduled for publication by Paramount August 2 with Vivian Martin in the stellar role, is notable for its simplicity. The story, which was written by Paul West, centers around such a homely and everyday occurrence as the construction of a building and the people who play the most important parts in the story are the commonplace members of a bricklayer's household. It is a romance such as might occur in any house in any community and is therefore of especial interest and calculated to entertain wherever it is shown.

The play has been arranged for the screen from Mr. West's story by Harvey Thew and was directed by Robert Thornby. Among the important members of the cast are Tom Forman, who plays opposite Miss Martin; John Burton, who has played so many characterizations in recent Paramount pictures, Chris Lynton, Jack Nelson and Pauline Perry. Vivian Martin is Susie Nolan, the daughter of one of the best bricklayers in the union.
M. H. HOFFMAN SECURES "SILENT WITNESS" FILM FOR FOUR SQUARE; IS THIRD SUPERFEATURE

Picture Adapted from Noted Stage Play of New York Success, Said to Eclipse Original Drama; Has Powerful Story

"The Silent Witness," the film version of the play of the same name by Otto Hauerbach, which had a long and successful run in New York, has been acquired by M. H. Hoffman, Inc., for the world, from Sanger & Jordan.

This is the third superfeature secured for Four Square publication by this organization, the other two being "The Sin Woman" and "Madame Sherry." The cast, headed by Gertrude McCoy in the stellar role, is said to be of splendid balance and strong in dramatic quality.

**Called Convincing Drama**

According to New York newspaper reviewers of the drama, "The Silent Witness" was declared the most convincing dramatic triumph since "Madame X." "The Silent Witness" moves steadily to a climax which thrills its audience. In its photoplay form it is pronounced even more interesting than when offered originally as a stage attraction.

Mr. Hauerbach based the underlying motive of his story upon a subject which, strangely enough, formed the pre-election platform of New York's district attorney, Swan—that the prosecutor is attorney for all the people, the prisoner as well as the state.

In a prologue and three acts, "The Silent Witness" has for its central theme the obstacles imposed upon a boy working his way through college and who is competing against sons of wealthy men. One of these scions, casting aspersions upon the poor boy's mother, is brought to account.

In the fight which ensues Bud Morgan, the penniless youth, kills—as he fancies—his adversary.

**Strong Plot Material**

Young Morgan is held for murder, and in the capacity of district attorney his father (unaware at the time of his relationship to the prisoner) is confronted with the task of learning the facts. The ingenious manner in which the author brings together the boy's mother and father at the end, and the parts played by other important characters in the photoplay, form elements altogether worth while.

"It is a Four Square picture in the best sense," says M. H. Hoffman. "The play and the players, with our Four Square policy, make the product a superfeature which we can offer with confidence that it will give the utmost satisfaction to exhibitors and the public."

ART DRAMAS PICKS TRADEMARK DESIGN

J. L. McCurdy of Cincinnati Wins Prize from 14,000 Competitors with Distinctive Work

Harry Raver, president of Art Dramas, Inc., announced this week that the prize for the best design for an Art Dramas trademark has been won by J. L. McCurdy of Cincinnati. Mr. McCurdy's drawing was selected out of more than 14,000 submitted.

The trademark is simple, distinctive and original. In general outline it is of diamond shape, with equal sides and angles. The words "Art Dramas" are inside, so constructed as to follow the lines of the sides. They are surrounded by a chain consisting of four long links, one to each side, and inside of each link is a word descriptive of the types of dramas published on the program. The words are "mystery," "romance," "adventure" and "sentiment."

N. Y. STATE DISTRIBUTOR FOR "SUBMARINE EYE" FILM IS SELECTED

Williamson Bros. Consummate Deal with Nathan Hirsh of Civilization Pioneer Film Corporation

A deal has just been consummated between the Williamson Brothers, producers of "The Submarine Eye," and Nathan Hirsh, president of the Civilization Pioneer Film Corporation, whereby the latter concern will distribute this feature throughout New York state, including Greater New York.

Exhibitors need no introduction to this corporation which has successfully handled many of the leading box office attractions and has recently been in the limelight through its activities with "Civilization" and "Redemption." The Civilization Pioneer Film Corporation is located at 12 West Forty-sixth Street, New York.

FIRST THREE KING-BEE COMEDIES ARE GIVEN LONDON TRADE SHOWING

The first three King-Bee-Bill West comedies which this week give a trade showing in London at the Marble Arch Pavilion, and according to a cable received at the offices of the King-Bee Films Corporation they were enthusiastically received by the large number of buyers present.

Bill West, it is stated, is assured of popularity on British screens.

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New York Motion Picture stock has been active during the last two weeks, selling up as high as 75. A now-
oftimes changed hands between 65 and 75, after which the market became very quiet, and at present stock-
offered at 55, with practically no bids.
Low Star preferred is in demand at 96, with small
enthusiasm of stock offered around 99. This stock is now
subject to a new dividend. The common has been active with a number of trades reported between 20 and 25.
Muriel common remains quiet with stock offered at
and very few buying inquiries. No recent trades have
reported on the preferred.
Triangle Film, after its recent rise to 210, has declined
early a point, with sales between 18 and 17.

Quotations July 10, 1917.

This department will furnish on request, such
statistics as are available concerning the above or
other motion picture stocks, providing such request
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OFFICIAL CUT-OUTS MADE BY THE
CHICAGO BOARD OF CENSORS

Gold Seal. "A Young Patriot"—Cut out stepping key
Universal. "Come Through"—Two close-ups of man looking at
woman's transparent skirt; flash long view of couple in embrac
subtite "You've stalled long enough—come through," etc.,
I want to be on the level, alman, but a couple of my cips are try
shaking to make you dance.

Edison. "Money and Mystery"—Shooting scene; all but first and
last scenes of struggle between man and woman.

in alley.


American. "Barbarous Mexico"—Three bull fighting scenes.

No. 16—Subtitle "Jimmy Dale realizes that the time has come when
he may have to kill a man"; magpie stealing plans from table; two
shooting scenes.

Vitascope. "The Gift of the Magi"—Two close-ups of paper cur-
ncy.

Usna Selig. "The Dance of the Table"—Piano refused because the
film visualizes a girl's show.

World. "The Brand of Satan"—Permit refused because film con-
tains scenes of crime and immorality.

Selig. "A Rag Baby"—Woman in the right gown standing in
daylight.

Conquest. "The Luck of Roaring City"—Flash four gambling scenes;
subtite "Move an inch and I'll kill you!"; shooting man

Butterfly. "The Flow-Woman"—Indian stabbing soldier; flash all
saloon shooting scenes; Indian shooting arrow to arrow; shooting
Buck with arrow and view of Buck with arrow in breast.

Lasky. "The Jaguar's Claws."—A lout only permit. Reel 1: two
shooting scenes; stamping magic's face with heel; man on ground
kneeling with thorn driven through head; magic's face shown in
rolls of money; centre incident of bride's abduction; killing groom
by the hush of a hole; entire moment of L'Orrie's marriage. Reel 2:
entire incident of between magic killing L'Orrie; magic running and
throwing it; waiting for; I's a signed "Your wife." and "Your
husband." Reel 3: magic killing woman; magic's wife; "I have come
for the woman and go"; subtite. You shall take one woman and
the other I shall take my wife." Reel 5: magic knowing woman
down and scene of her coming; all done are over. El Jaguar forcing
woman's door; two scenes of woman touching El Jaguar and all
but first and last scenes showing dagger in his

Bluebird. "The Greater Law"—Reel 1: gambling scene; dancer
kissing man at bar; two scenes of magic igniting match with
cigarette; "He wasn't acquainted with our marriage," etc.; insert subtite:
"Who hasn't supported me and my kids?"; subtite. "You've made
money; you've cheated out of one marriage;" other masquerading marriage.
Reel 2: scenes of Gordon and actress kissing at table; flash four scenes
of women in one piece bathing suits; actress clinging out of water:
woman acting scenes between magic and actress; leaves after vision of embrace: woman killing policeman's hand; woman
approaching sleep emblazoning money in hand; subtite. "I'm
here to play the game." Reel 3: subtite. "If you don't divorce me I'll
france up." etc. Reel 6: gambling scene showing girl suspended across table; subtite. "Haven't you about waiting for the death of innocence." Reel 5: all scenes of husband outside wife's door and all scenes in her room
showing her forcing husband.

Famous Players. "The Little Boy Scout."—Close-up of curren
in hat.

Arizona. "Should See Other."—Reel 2: two scenes of couple at
river bank; two scenes of woman ignoring woman with holy carriage
subtite. "He wasn't acquainted with our marriage," etc.; insert subtite:
"Who hasn't supported me and my kids?"; subtite. "You've made
money; you've cheated out of one marriage;" other masquerading marriage.
Reel 4: scenes of Gordon and actress kissing at table; flash four scenes
of women in one piece bathing suits; actress clinging out of water:
woman acting scenes between magic and actress; leaves after vision of embrace: woman killing policeman's hand; woman
approaching sleep emblazoning money in hand; subtite. "I'm
here to play the game." Reel 3: subtite. "If you don't divorce me I'll
france up." etc. Reel 6: gambling scene showing girl suspended across table; subtite. "Haven't you about waiting for the death of innocence." Reel 5: all scenes of husband outside wife's door and all scenes in her room
showing her forcing husband.

THIS WEEK AT DOWNTOWN
CHICAGO THEATERS

Magi." Triangle. "Time Locks and Diamonds." with William Des-
mond; Paramount. "At First Sight." with Mae Murray; Triangle.
"A Strange Transgressor," with Louise Glaum; World. "A Self-Made
Widow," with Alice Brady; Metro. "Will of the Wisp," with Mabel
Talbott; Paramount. "At First Sight," with Mae Murray.

BANDBOX—Mural. "The Overcoat," with Rhea Mitchell and
Richard Bennett.

BIJOU DREAM—Julius Singer, "Redemption," with Evelyn
Neal.

BOSTON—Triangle. "Time Locks and Diamonds," with William Des-
mond; Paramount. "At First Sight," with Mae Murray; Triangle.
"Strange Transgressor," with Louise Glaum; World. "A Self-Made
Widow," with Alice Brady; Metro. "Will of the Wisp," with Mabel
Talbott; Essanay; "The Trimmers," with Nell Graze; Fox. "The
Siren," with Valeska Suratt.


COLONIAL—J. Seng. "Parentage," with Hobart Henley and
Barbara Castleton.

ORPHEUM—Fox. "The Two Little Tramps," with Jane and
Katherine Lee; Paramount. "The Little Boy Scout," with Ann Pen-
mington; World. "A Self-Made Widow," with Alice Brady; Vitagraph.

PLAYHOUSE—Universal. "Come Through," with Hobart Rawlin-
on and Alice Lake.

ROSE—Paramount. "Big Timber," with Kathlyn Williams and
Wallace Reid.

STUDBEAKER—Frohman. "God's Man," with H. B. Warner and
Barbara Castleton.

"MELISSA OF THE HILLS," MARY MILES MINTER'S NEW VEHICLE, TO BE PUBLISHED JULY 23

Story with Dramatic Action of Tennessee Feuds and Big Romance Shows Star as Devoted Daughter of Minister; Magnificent Backgrounds Are Seen in the Film

Mary Miles Minter, in the stellar role of "Melissa of the Hills," an American film to be distributed to the theaters July 23 and thereafter, has the role of a daughter of a kindly minister of the gospel.

As Melissa she is beloved of all the rude backwoodsmen and smart city attorney, but all except the young attorney are ignored utterly that her time may be given to comforting her father.

Miss Minter's leading man is Alan Forrest, and Spottiswoode Aiken plays the role of the father in the picture. Another featured player is George Periolat as a skinflint with a soft heart.

From the oilskins and maddening clothes of "Periwinkle" Mary shifts to overalls, army shirt and hunting boots in this new story of Tennessee feuds and old-time filial devotion, and the mountain fashions become her as strikingly as do those of the sea.

Samuel S. Hutchinson, in presenting the picture, calls attention to the magnificent backgrounds in the play. These were taken in the big-timber regions of California. The scenes revel in the atmosphere of the Southland, and the story, by Mabel Heikes Justice, contains much dramatic action.

LOIS WEBER WILL PRODUCE "K" STORY, BEST WORK FROM PEN OF MARY ROBERTS RINEHART

Will Be Second of Productions Published Under New Arrangement with Universal; Star Is Lauded by Author

Upon completion of "The Whim," which is nearing its final scenes, Lois Weber will begin a screen version of Mary Roberts Rinehart's novel, "K," which created a big impression when published a season or two ago.

"K" will be the second of the Lois Weber productions published under the new arrangement with Universal, film rights to the story having been secured from Mrs. Rinehart during the past week.

Author Compliments Star

Herself one of the most popular authors now writing English, Mrs. Rinehart paid a generous tribute to Lois Weber when closing the deal for the presentation of "K" in motion pictures.

"I have refused other offers for 'K,'" she said, "because I have been loath to see my pet novel interpreted with out companies who might wish to rework the story according to their own notions. But when I learned that Lois Weber wished to put it on the screen I just shouted with joy, because I knew that 'K' would receive the most artistic and truthful presentation possible at her hands.

Calls Miss Weber an Artist

"For several years past I have admired the work of this unusual woman. I consider her one of the great feminine personalities at work in this country. She is a thinker and an artist, every atom of her. I would rather have Lois Weber film my book than anybody else, because I know that she will bring out every salient point in the character of 'K' with sympathy and vivid pictorial effect."

SOL LESSER HEADS STATE RIGHTS BUYERS' ORGANIZATION; N. Y. TO BE FIRST MEETING PLACE

Since the recent announcement of his plans for the launching of a national organization of state rights buyers, which aroused considerable conjecture in the trade, Sol L. Lesser has been continually occupied with the development of his project, and it now is authentically announced that members of the organization will convene in New York City on August 7.

The organization, which is the result of a careful and prolonged study of general conditions, is in a position to purchase the rights to feature productions outright for the entire United States and Canada, and proposals will be considered at the time of the convention.

Practically all of the United States and Canada is covered, and the members identified with the enterprise are those whose keen judgment and financial success in the film industry determine unquestionably their desirability as members of the organization.

CLAMBAKE AND FROLIC HELD BY UNIVERSAL

The Universal Film Manufacturing Company held an old fashioned clambake and frolic at Donnelly's Great College Point, Long Island, Saturday, July 7, at which a host of newspaper men and company employees enjoyed themselves immensely.

JEROME ABRAMS JOINS M. H. HOFFMAN CONCERN

Jerome Abrams, one of the best known men in the distribution end of the motion picture industry, has joined the Foursquare forces of M. H. Hoffman, Inc. Mr. Abrams was the first special representative of the Bluebird features, and finding that he could get better service by styling himself M. H. Hoffman's personal representative, he assumed that title.

Mr. Abrams will have the same in his new association with M. H. Hoffman, Inc., and will devote himself to organizing the eastern Four square exchanges.

BEN TURPIN STARRED IN BLACK CAT COMEDY FEATURE ON GENERAL

An innovation in the Black Cat series of short features published through General Film is the appearance of Ben Turpin, comedian, in one of the Black Cat pictures have been comedy-dramas, but Turpin, the producer, made room for the Turpin comedy in this series because of the popularity of "A Boy's Own Tale." The film is called "Two Laughs."

A heart-interest comedy-drama which is another innovation, in that it features as principals an old man and a little boy, is "Seventy a Year," the Black Cat feature following "Two Laughs" and "A Cot in Smiths," Julien Barton ph Hiram Beatty, an improveled by Grand Army veteran, and Buddy, little grandson, are interpreted by Ls Paul.

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SYNOPSIS OF CURRENT RELEASES

GENERAL

Seventy and Seven—July 14 (two-reel Essanay Black Cat feature with Jack Elston).—Si Scroggs, a miscreant, ejects Hiram Beatty and grandson, Buddy, from their home cause of nonpayment of rent. Beatty holds some mining stock which he believes worthless. When Scroggs learns the stock is good, he endeavours to steal it but is frustrated by Beatty. Beatty learns of the stock's sale and the sale of it brings happiness to him and Buddy and down to the farmer.

Strictly Business—(two-reel O. Henry Broadway Star feature, with Frank Glenden).—Bob Hart and Vonda Cherry decide to team up in sketch Bob has written. Both are slicky business, sensible players, endeavoured to make life of independence. The sketch is successful and more long boats are drawn large cars. But their attitude toward the other is always strictly business-like. One night Cherry shoots Bob by mistake and becomes a cripple. Her ravings are reported to Bob and the injury is discovered to be big sight and then Bob informs em that he and Cherry have arrived two years.

MUTUAL

"Melissa of the Hills"—July 23 (five-reel American drama, with Mary Miles Minter).—The Allisons and Catts are continually at war. When the Allisons learn that Jethro Stark, the sheriff, has married the Watts through an epidemic, they endeavor to foil his census. Stark's daughter, Melissa, is the light of the ill country. She is loved by Tom Williams, a young lawyer. In a feud between the Watts and Allisons, Stark is shot and Melissa marries him.

"The Great Stanley Secret"—July 3 (four-reel American comedy, in two reels, with William Russell and Charlotte Burton).—Arthur and Esther Stanley meet death in a train wreck and their little son is left alone, with the Stanley jewel. Blair Stanley, a cousin, is desirous of obtaining the ezel and the eardom. His friend Dr. Vaux, who happens to be on the train, substitutes the body of a dead baby for the body of Arthur and takes him to a hospital unidentified. Zuba, a gypsy and friend of the lead Arthur Stanley, witnesses the deed. He gets the baby from the hospital and also the jewel.

"A Match in Quarantine"—July 24 (one-reel LaSalle comedy).—Otto and Aunt Zazu live next door to each other. Otto's niece and Aunt Zazu's nephew are in love with each other, but each is threatened with disinheritance if they do not keep away. The young folks plan to elope and have the health officers quarantine Otto's house while Aunt Zazu is in search of her nephew. Of course they have to forgive them and then Otto and Aunt Zazu are married.

"Red, White and Biew"—July 26 (one-reel Cub comedy, with George Ovsey).—The professor and his daughter return to the village accompanied by a Indian, on whom the professor endeavors to make educational experiments. Jerry meets them but is coldly received by the professor. He and the girl plan to meet secretly, Jerry disguises as the Indian, gets in the cellar and then even he himself doesn't know if he's the Indian or Jerry.

UNIVERSAL

"The Fight"—July 16 (No. 4 "The Gray Ghost," Universal two reels, with Harry Carter).—Morn Light sends Hildreth to Bishop's cafe and has Jacques the waiter look out for him. The Gray Ghost learns of Hildreth's whereabouts and sends his men out to capture him. Hildreth slips out through a secret door and escapes to Morn Light's apartment where he is captured by the Gray Ghost and hidden. The Gray Ghost goes to Arabian's the next day and examines diamond necklaces.

"A Dark Deed"—July 17 (one-reel Nestor comedy, with Eddie Lyons and Lee Moran).—Ashur loves Vera, but Vera is too busy studying the works of an East Indian swami. Ashur induces his roommate to dress up as a swami and teach Vera a lesson. Freddie does. The house is raided by police who are in search of fake fortune tellers. Ashur and Freddie escape thankful that they have at last taught Vera a lesson.

"Six-Shooter Justice"—July 17 (three-reel Gold Seal drama, with Harry Carey).—John Gregg and his daughter become lost and accept the guidance of Miguel Hernandez, a good man. Mary takes a liking to the badman and will have nothing to do with Harry a bad looking good man. Miguel robs Gregg of his gold and takes Mary to Burro Springs. Here Harry follows and kills Miguel to protect Mary. Harry also takes Gregg's gold off the body of Miguel. Mary then robs that looks are frequently deceiving.

"Surf Scandal"—July 18 (two-reel L-Ko comedy, with Dan Russell).—Mr. and Mrs. Sand Dow have charge of the respective departments of the gym. One day they decide to transform themselves and exchange departments. Dan is having a lovely time with the girls, posing as his wife, and Mrs. Dan is enjoying the company of the men, when Al and Gladys, sweethearts, manage to get together. Mr. and Mrs. Dan come face to face and recognizing each other a merry chase ensues.

"The Web"—July 19 (Star Featurette, with Cleo Madison).—Cleo and Joe are crooks. Cleo, through Norman, a painter, secures an invitation to Mrs. Van Wirt's house party. She gives the combination of the safe to Joe and in the dead of night, Joe robs the safe. As he is leaving, the loot is taken out of his hands. In the scuffle Joe is shot and taken to the hospital. The next day Norman confesses to Cleo that he, too, is a crook and wants her to join him. But Cleo tells Norman to "go straight" that she loves Joe.

"Some Nurse"—July 19 (one-reel Joker comedy, with Gail Henry).—Lizzie Cake finds that her husband is growing tired of her, so she decides to go to a beauty parlor. Hubby's rich uncle, who is trying to elude designing women, comes to live with his nephew. When Lizzie returns home, she finds that he is very much in love with her. But he introduces her to uncle as a nurse who will take care of him. Uncle insists on buying his nurse pretty things and hubby is distracted. When he thinks he sees Lizzie kiss his uncle he enters with drawn gun and a duel ensues. After both revolvers are emptied explanations are made.

"One Bride Too Many"—July 20 (two-reel Victor comedy, with Matt Moore).—Tom, who is to be married, leases his apartments to a Frenchman and his daughter, Jeanette. One evening Tom gives a farewell bachelor dinner, and having dined well, he forgets about having sublet his apartment and goes back to it and enters his bedroom. He is startled to find Jeanette Dupree there and the father
EXHIBITORS

SHERMAN WILL LEND FINANCIAL AID TO
PRODUCERS WITH SUITABLE UNFINISHED FILMS

President of Newest Company Not Only to Buy and Sell
Films for State Rights, but Will Offer
Cash to Complete Plays

With the coming of the Sherman Pictures Corporation the industry has
the first big company organized for
the purpose of opening up the state
right market, for this company makes
one of the most liberal offers, ever
made by any manufacturer in that it
comes into the field to not only pur-
chase and sell state rights productions,
but it will take any picture which has
not been completed owing to the fact
that the producer has not the neces-
sary funds to finish it, and, providing
it is a good story and up to the Sher-
man standard, this company will ad-
vance the producer the money needed
to finish making the picture.

Is Newest Trade Idea

No such offer has ever been made by
any state rights buyer or distributor
since the motion picture industry
came into being. In the future a pro-
ducer who has a good picture for sale
need not worry about how to dispose
of it. Provided it is up to the Sher-
man standard, a ready market is as-
serted—for it can be sold promptly
and for spot cash.

Harry Sherman, president of the
Sherman Pictures Corporation, has
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action. Following the news of his re-
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tion rights for "I Believe" comes the in-
novation that the precedent established
will be maintained. This enterprising
distributor, who has jumped into ac-
tivities in New York, should prove a
valuable acquisition in the interests of
the state rights market to which his
personal attention, seconded by an
efficient staff, will be specially di-
rected.

Already Commeneced Work

The Sherman Pictures Corporation
has already commenced its work in
the Sherman Pictures Building, at 210
West Forty-second street.

"A square deal at all times for the
state rights buyer and sympathetic ap-
preciation of the difficulties that ev-
ery exhibitor will meet," is the mes-
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Mr. Sherman says he will co-oper-
ate with state, rights buyers and the
co-operation should prove of great
value in exploiting the product.

NEWLY FORMED CIVILIZATION-PIONEER CO.
WILL HANDLE BIG STATE RIGHTS FEATURE

Nathan Hirsh Is Made President of New Concern with Ope
Booking Policy; "Redemption," with Evelyn
Nesbit, Is Initial Offering

The consolidation of the Civiliza-
tion Feature Company and the Pioneer
Features Film Corporation, formerly
located on West Forty-sixth street,
New York, brings another strong or-
ganization into the field.

Nathan Hirsh, who was president of the
Pioneer, has been made pres-
ident of the new firm, which will be
known as the Civilization-Pioneer
Feature Film Company, Inc.

To Handle State Rights

The new company now is seeking
offices in the Times Square district,
New York, and it is the purpose of
the concern to buy state rights for
New York and northern New Jersey
for the most meritorious productions
available.

"Only stories of strong interest,"
says Mr. Hirsh, "with stars of the first
magnitude and pretentious produc-
tions, which will be of commercial
value to the exhibitor, will be ex-
hibited."

The new concern will adopt an
open booking policy and no exhibi-
tors will be compelled to enter into a con-
tact to take all of their features.

First Film Is "Redemption"
The first film of the new organiza-
tion will be Julius Steger's "Reden-
tion," featuring Evelyn Nesbit, who
planned to capacity houses at the
George M. Cohan Theater, New York,
and proved an excellent box office
attraction in Chicago recently.

Associated with Mr. Hirsh are
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THE EXHIBITORS HERALD

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CHICAGO TRADE EVENTS

By "MAC"

Well it's here at last! Don't forget the expo and convention, July 14-22.

George West, manager of the Lang Theater, was one of the first to ask the Billie West comedies from Art Films exchange. George was big things for them. He should know—Billie's his brother, you know. That's getting 'inside info,' we main.

They tell us Tom Phillips, the slade on, developed a new one at the recent Rotary Club Convention held "somewhere" in the sunny South. Yea, it's near the official film director and cinemographer for the bunch. His alibi—got over 2,000 feet of marvelous pictures, but somebody fed it so well, his fingers were quicker than my optics. All right, Tom, I'll let it go at that.

Gene Duffy has been a real busy bee for the past week or so, greeting many exhibitor friends. He is on the job for the Mutual Film Corporation.

Professor N. W. Barnes of the University of Chicago, accompanied by a student of the Department of Commerce, visited the plant of the Patterson R. Rothacker Film Manufacturing Company, July 9. As the tests of Mr. Rothacker the students were given their first peek into the mysteries of film advertising.

Cheer up, Smithy, old top. Thank you, you will never be troubled with my notices to appear in the "Speed's Court," Pal C. E. Smith, master of Metro Pictures Service, so heear, is piloting an Overland speed man, a sister ship to Joe Skirboll's.

A gentle hint to busy film salesmen: "Jack" Miller, of the Phizlance heater now can be found chasing the merry and elusive pill about most of the nearby golf links. He recently made the eighteen holes on the Jackson Park links somewhere between 130 or thereabouts.

Lillian Walker, she of the girlish milks and dimples, stepped off for a brief visit, July 6, on her way East from Utah. Miss Walker, assured hose in charge she would return for the exposition July 16, the day set side for this charming miss, who now is associated with the Ogden Pictures Corporation.

Everything now is in readiness at the Reel Fellows Club, to make this delightful place a regular "bee-hive" for the many visiting delegates to the convention and exposition. Note: A collar and chain now is a part of the club's equipment, so have a care, some of you "noisy boys."

Special wire from "Automobile Row."—The boys have up to date demonstrated the riding qualities of the Ford, Mercier, Stutz, Bear-Cat, and Crane Simplex. Their have asked that this be slipped to M. J. Mintz, of the Unity Photoplays Corporation. We have just received a large flock of Ford's "cans," vintage of 1915, bring cash and take your pick.

R. E. Seery, resigned as manager of the local exchange of the Triangle Distributing Corporation, being succeeded by J. S. Woody, recently associated with Paramount Pictures in this territory.

BERNSTEIN FILMS WILL BE REPRESENTED WORLD-WIDE BY SHEPARD & VAN LOAN

New York Concern Also to Market All Productions on State Rights Basis; Sherman May Take Over Bernstein Plant to Make Pictures

Before leaving for the Pacific Coast last week Isadore Bernstein announced that he had made arrangements with Shepard & Van Loan whereby this company, which was incorporated for the purpose of handling the advertising, publicity and exploitation for all organizations, will act as the world representatives of Bernstein Film Productions.

In addition to looking after his advertising and publicity, this concern will handle the marketing of all the Bernstein productions and will be responsible for these pictures from the moment they leave the studio in their finished state until they are disposed of either on a state rights basis or through various exchanges.

Work on Fourth Film

The Bernstein studios are at present working on a fourth production, called "Justice." The first picture made by this company was entitled "Who Knows," and following this came "Humility," which Mr. Bernstein had intended to be the first of a series of pictures to be known as "The Seven Cardinal Virtues." The second of this series was completed a few days ago and is called "Loyalty." A wire from Bernstein, who arrived in Los Angeles this week, says it is a fine production. He has now started work on "Justice," with Betty Brice playing the leading role.

Whether Mr. Bernstein will publish the series as first intended, under "The Seven Cardinal Virtues," has not yet been decided. It is possible that each picture will be put out as a big feature. This could be easily done, as each story is complete in itself.

Confers with Sherman

While he was in New York Mr. Bernstein had several conferences with Harry Sherman, who organized the Sherman Pictures Corporation last week, and it was rumored in various quarters that Sherman was considering taking over the Bernstein plant, which is said to be one of the finest in the country. Mr. Sherman would neither deny nor verify this rumor. However, it is known that he is seriously considering the question of producing pictures himself or entering into an arrangement with some studio whereby he can finish the scripts and have the productions made to his order.

Sherman is now preparing to leave for the coast within the next few days with some of the members of his newly formed company.

If this is accomplished it will be largely due to the agency of Shepard & Van Loan, who brought these two men together when Bernstein was in New York.

CASINO THEATER TO BE SCENE OF NEW YORK SCREEN CLUB AFFAIR

The Casino Theater, New York, will be the scene of the first annual Screen Club entertainment, to be known as the "First Reel" on July 29.

An elaborate program, including the personal appearance of many of the screen's celebrated stars, is being arranged and it is expected the annual attraction will add considerable to the club's exchequer.

The entertainment will be followed by a reception, cabaret and dance tendered by the artists, patrons and patronesses, at the clubhouse.
EXHIBITORS

Winnipeg, Man.—Owing to the splendid business which the Strand Theater of Winnipeg did on "The Voice on the Wire" the management deemed it advisable to contract for its successor "The Gray Ghost" which is booked to them for three days each week.

Toronto, Ont.—The Bijou Theater of Preston, Ont., has changed ownership. It is understood that Mr. Harris, of Waterloo, is the new owner.

Ottawa, Ont.—Both the Dominion and the Flower Theaters in Ottawa are dark, having closed for the summer.

Toronto, Ont.—A peculiar condition and one which is certainly pleasing to exhibitors on border points in Canada has developed. Owing to the strict immigration regulations, it is now very difficult for Canadians to cross through the border towns of Sault Ste. Marie, Niagara Falls and Windsor, Ont.

This edit of the Dominion authorities in having people at home has made a marked increase in the motion picture business at the points named. A. A. Huttelmayer, proprietor of the Queens Theater, Niagara Falls, in conversation with the column, said: "I have noted a marked increase to the motion picture business at Niagara Falls, Ont., and it can be directly traced to the fact that Canadians are staying at home and patronizing local theaters in the evening instead of going across to the American side and leaving their money there." Reports from other Canadian points bear out Mr. Huttelmayer's statement.

Toronto, Ont.—The Canadian Universal Film Company, Ltd., has again been given the contract to supply comedies for the open air theaters at Scarborough Beach for the summer months. The Alice Howell comedies will be featured and practically every street car in Toronto will carry a half-sheet on these comedies.

Toronto, Ont.—B. J. Rogers, Toronto manager for the Fox-Film Company, and Maurice Went, the Montreal manager, are in New York attending the third annual Fox convention. L. Ramey is acting manager for the Toronto office during Mr. Rogers' absence.

Toronto, Ont.—The new $20,000 Sunset Theater of Estuary, Sask., was opened recently. C. Schneider is the manager and Arthur Pelletier has been secured as operator. The new theater will use Pathé, Mutual and Universal.

Montreal, Que.—L. E. O'Calllet, general manager of the Film Import Company, has returned to Montreal from a trip of inspection to cover his branch offices in Toronto, Winnipeg and Calgary and reports that business in general throughout the Canadian West is very good for this season.

Toronto, Ont.—Following close upon the announcement that early this fall Paramount open booking or star series plan would go into effect, J. J. and Jay Allen who hold Paramount franchise of Canada have commenced reorganizing their company.

ALICE BRADY CAST IN UNIQUE ROLE IN JULY FILM, "SELF-MADE WIDOW"

Will Be Seen as Country Girl Lured to City, Where She Outwits the Young Man

Alice Brady is a supernaturally wise little country girl in "A Self-Made Widow," her next play for World Pictures, due late in July. A city chap hires her to New York, where she finds him and then starts out by herself, posing as the widow of a rich young fellow she has never seen. Two or three years later, when the young fellow comes back and finds this clever and pretty girl "blowing" his fortune and wearing mourning for him, he marries her.

IRVING CUMMINGS STARTS WORK ON FIRST PHOTOPLAY IN EAST

Work has been started by Irving Cummings on the initial film of the concern of which he is head. Included in the cast appearing with Mr. Cummings are Ruth Sitehain, Arthur Morrison, Roy Applegate, William Cooper, Marie Martin and Baby Thelma, who now are at work at Port Henry, N. Y.

IRVING CUMMINGS

(Arving Cummings Pictures, Inc.)

Austin O. Huhn has been engaged as director and the first feature, the title of which is being withheld, will be handled by the Superlative Pictures Corporation. The business details of Mr. Cummings' venture into the producing field are being looked after by Arthur Blumenkrohn, while Milton R. Loewenthal is handling the publicity.

ROZELLE NAMES WORLD PLAYERS TO ATTEND CHICAGO EXPOSITION

Wednesday, July 18, Set Aside as Special Day; Six Stars Will Appear

Logan A. Rozelle, manager of the Chicago office of the World Film Corporation, announces that Alice Brady, Ethel Clayton, Madge Evans, Evelyn Greeley, Carlyle Blackwell and Montag Love will be present at the exposition which starts July 14.

Wednesday, July 18, will be set aside as World day. It is announced that the players will arrive Wednesday day morning, remain over for the evening and then return to New York early the next morning.

OUR PLATFORM

"There is but one course to take if the exhibitors' organization is ever to attain its rightful place in the industry; there must be a thorough house-cleaning of men and methods and the old parasitical system of making the league a poaching ground for a few selfish individuals must be forever abandoned."

—From HERALD editorial, May 19, 1917.
ARCTRAFT PICTURES

July 4—Essanay, "A Place in the Sun," "Do Children Count?" series, two reels, with Mary McAlister.
July 9—Edison, "Light in Darkness," five reels, with Shirley Mason.
July 11—Essanay, "Where Is My Mother?" "Do Children Count?" series, two reels, with Mary McAlister.
July 18—Essanay, "When Scorned, Why?" "Do Children Count?" series, two reels, with Mary McAlister.
July 25—Essanay, "The Uneven Road," "Do Children Count?" series, two reels, with Mary McAlister.
July 30—Edison, "Kidnapped," five reels.

METRO PICTURE CORPORATION

Apr. 30—Rolfe, "The Millionaire's Double," five reels, with Lionel Barrymore.
April 30—Columbia, "The Call of Her People," seven reels, with Ethel Barrymore.
May 7—Selig, "The Death of a Hero," five reels, with Vene Petrosa.
May 21—Essanay, "The Beautiful Lie," five reels, with Frances Nyeos.
June 4—Essanay, "Lady Barnacle," five reels, with Viola Dana.
June 18—"The Greatest Power," five reels, with Ethel Barrymore.
June 25—"Aladdin's Other Lamp," five reels, with Vane O'Neill.
July 2—"The Trail of the Shadow," five reels, with Viola Dana.
July 9—"Peggy, the Will o' the Wisp," five reels, with Mabel Talbot.
July 23—"The Belle of the Season," five reels, with Emmy Wehlen.
July 30—"Miss Robinson Crusoe," five reels, with Emmy Wehlen.

MUTUAL STAR FEATURES

Apr. 30—American, "Whose Wife?" five reels, with Gail Kane.
May 7—Essanay, "Herda Girl," five reels, with Nance O'Neill.
May 14—American, "Anne-for-Spite," five reels, with Mary Miles Minter.
May 21—Powell, "The Mirror," five reels, with Marjorie Rambeau.
June 4—American, "Reervention," five reels, with Edna Goodrich.
June 11—American, "Periwinkle," five reels, with Mary Miles Minter.
June 22—Powell, "The Daze of Love," five reels, with Marjorie Rambeau.
June 28—Horkheimer, "A Bit of Kindling," five reels, with Jackie Saunders.
July 25—American, "The Upper Crust," five reels, with Gail Kane.
July 9—Powell, "Mary Moreland," five reels, with Marjorie Rambeau.
July 16—Horkheimer, "Betsy Be Good," five reels, with Jackie Saunders.
July 23—American, "Melissa of the Hills," five reels, with Mary Miles Minter.

PARAMOUNT PICTURES CORPORATION

Apr. 9—Lasky, "The Cost of Haired," five reels, with Kathleen Williams and Theodore Roberts.
 Apr. 12—Lasky, "Tides of Barrenac," five reels, with Blanche Sweet.
 Apr. 15—Famous Players, "The Girl Who Got First," five reels, with Pauline Frederick.
 Apr. 23—Famous Players, "The Valentine Girl," C.C., five reels, with Marguerite Clark.
 Apr. 30—Famous Players, "Hearts Desire," five reels, with Marie Doro.
 May 7—Lasky, "Sacrifice," five reels, with Margaret Illington.
 May 7—Lasky, "The Primrose King," five reels, with Mae Murray.
 May 10—Lasky, "The Silent Partner," five reels, with Blanche Sweet and Thomas Meighan.
 May 17—Moscato, "The Highway of Hope," five reels, with Kathleen Williams and Howard Custer.
 May 21—Famous Players, "Her Better Self," five reels, with Pauline Frederick.
 May 25—Lasky, "Freckles," five reels, with Louise Huff and Jack Pickford.
 May 31—Lasky, "Unconquered," five reels, with Fannie Ward.
 June 7—Moscato, "Giving Becky a Chance," five reels, with Vivian Martin.
EXHIBITORS HERALD

TRIANGLE FILM CORPORATION

KAY BEE-ING

 Apr. 1—"The Dark Road," five reels, with Dorothy Dalton.
 Apr. 5—"Sweetheart of the Donned," D., five reels, with Louise Glau.
 Apr. 15—"Paddy O'Hara," five reels, with William Desmond.
 Apr. 22—"The Desert Man," five reels, with William S. Hart.
 Apr. 29—"The Thin Man," five reels, with Charles Ray.
 May 6—"The Smart," five reels, with Russie Barriclase.
 May 13—"Happiness," five reels, with Enid Bennett.
 May 20—"Wild Winship's Widow," five reels, with Dorothy Dalton.
 May 27—"The Millionaire's Vagrant," five reels, with Charles Ray.
 June 3—"Wolf Lowry," five reels, with W. S. Hart.
 June 17—"Bawbs of the Blue Ridge," five reels, with Russie Barriace.
 June 24—"The Girl From Paris," five reels, with Enid Bennett.
 June 30—"Love or Justice?" five reels, with Louise Glau.
 July 17—"Her Excellency, the Governor," five reels, with Willard Huyck.
 July 24—"Paws of the Bear," five reels, with William Desmond.
 June 29—"Mildred Mollie," five reels, with Olive Thomas.
 July 24—"The Clodhopper," five reels, with Charles Ray.
 July 1—"The Flame of the Yankees," five reels, with Dorothy Dalton.
 July 15—"The Sawnring," five reels, with Russie Love.
 July 21—"A Strange Transgressor," five reels, with Louise Glau.
 July 28—"Time Clock and the Diamond," five reels, with William Desmond.
 July 15—"A Successful Failure," five reels, with Jack Devereaux and Winifred Allen.
 July 13—"The Mother Instinct," five reels, with Enid Bennett.
 July 22—"Sudden Jim," five reels, with Charles Ray.
 July 22—"In the Sunshine," five reels, with Thelma Slaton and George Pemberton.
 July 29—"A Fool Glamors," five reels, with Willard Lucas and William Desmond.
 July 29—"The Sawnring," five reels, with Russie Love.

FINE ARTS-GRiffTH

 Apr. 8—"Her Official Fathers," C.-D., five reels, with Dorothy Gle.
 Apr. 8—"An Old-Fashioned Fool," five reels, with Robb Harn.
 Apr. 8—"Cheerful Givers," five reels, with Russie Love.
 Apr. 29—"Hands Up," five reels, with Wilfred Lucas.
 May 6—"Might and Man," five reels, with Elmo Lincoln and Carmel Myers.
 May 13—"The Man Who Made Good," five reels, with Winifred All and Jack Devereaux.
 May 20—"Souls Triumphant," five reels, with Wilfred Lucas and Lilian Gish.

TRIANGLE COMEDIES

 May 6—"A Dishonest Burglar," five reels.
 May 13—"His Criminal Career," one reel.
 May 13—"A Laundry Cleanup," one reel.
 May 13—"His One-Night Stag," one reel.
 May 20—"The Camera Cure," one reel.
 May 27—"Twosome Trouble," one reel.
 May 27—"Her Social Rise," one reel.
 May 27—"Love and Fish," one reel.
 June 3—"The Girl and the Ring," one reel.
 June 3—"Perils of the Bakery," one reel.
 June 10—"Wheels and Wire," one reel.
 June 10—"His Marriage Failure," one reel.
 June 10—"Theirs Weak Moments," one reel.
 June 17—"His Speedy Finish," one reel.
 June 24—"His Better Father," one reel.
 June 24—"Dad's Downfall," one reel.
 July 1—"A Janitor's Vengeance," one reel.
 July 1—"Reed in Cool Water," one reel.
 July 8—"His Thankless Job," one reel.
 July 12—"The Silvermine and Gold," one reel.
 July 15—"The House of Scandal," one reel.
 July 20—"His Fatal Mist," one reel.
 July 22—"An Innocent Villain," one reel.
 July 29—"Sole Mate," one reel.
 July 29—"His Widow's Might," one reel.

MACK BENNETT-KEYSTONE COMEDIES

 Apr. 29—"The Maiden's Trust," two reels.
 May 6—"His Naughty Thought," two reels.
 May 13—"Her Torpedo Love," two reels.
 May 20—"A Royal Rogue," two reels.
 May 27—"Oriental Love," two reels.
 June 3—"Cactus Nell," two reels.
 June 3—"The Betrayed Bride," two reels.
 June 10—"Skidding Hearts," two reels.
 June 24—"The Dog Catcher," two reels.
 July 2—"Whose Baby," two reels.
 July 8—"Dangers of a Bride," two reels.
 July 15—"A Clever Dummy," two reels.

BIG V COMEDIES

 Apr. 2—"Dubs and Drygoods," two reels.
 Apr. 9—"Flatheads and Flivvers," two reels.
 Apr. 16—"Bomba and Beefsteak," two reels.
 Apr. 23—"Rogues and Recklessness," two reels.
 May 7—"Chinks and Chases," two reels.
 May 14—"Huge Hugs for Little Hula," two reels.
 May 21—"Gall and Gasoline," two reels.

GREATER VITAGRAPH-V.-L.-S.E

 Mar. 19—"Aladdin from Broadway," five reels, with Edith Storey.
 Mar. 26—"The More Excellent Way," five reels, with Anita Stews.
 Apr. 10—"The Car," nine reels, with Marc De Dernott.
 Apr. 9—"The Apartment," five reels, with Earl Williams.
 Apr. 9—"Captain Alvarez," five reels, with Edith Storey.
 Apr. 16—"Her Secret," five reels, with Alice Joyce.

SELZNICK PICTURES

"The Price She Paid," seven reels, with Clara Kimball Young.
"The Eternal City," seven reels, with Florence Reed.
"The Easiest Way," seven reels, with Clara Kimball Young.
"The Holier About," seven reels, with Norma Talmadge.
"The Lone Wolf," five reels, with Hazel Down and Bert Lytell.
"Possum," five reels, with Norma Talmadge.

RED FEATHER

 Apr. 16—"The Flower of Doom," Chinese D., five reels, with Wedgwood Nowell and Gypsy Hart.
 Apr. 23—"The Emperor of Flirt," five reels, with Jack Mullall.
 Apr. 30—"The Birth of Patriotism," five reels, with Irene Hunt.

PATH EXCHANGE, INC.

 Apr. 15—Thaenhouser, "When Love Was Blind," five reels, with Florence LaBadie and Helen Badley.
 Apr. 22—Archer, "The Hunting of That Hawk," five reels, with William Courtenay and Margarette Snow.
 Apr. 29—Enid Bennett, "A Stickler for the Game," five reels, with Marie Osborne.
 May 6—Thaenhouser, "Hinton's Double," five reels, with Frederick Ward.
 May 20—Thaenhouser, "The Candy Girl," five reels, with Gladys Hulette.
 June 3—Thaenhouser, "An Amateur Orphan," five reels, with Gladys Leslie.
 June 10—Astra, "Blind Man's Luck," five reels, with Frank Byne and Mollie King.
 June 17—Thaenhouser, "Fires of Youth," five reels, with Helen Badley and Frederick Ward.
 June 24—Lassalle, "When Baby Forgot," five reels, with Marie Osborne.
 July 1—Thaenhouser, "The Woman in White," five reels, with Florence LaBadie.
 July 8—Astra, "The Cigarette Girl," five reels, with Gladys Hulette.
 July 15—Thaenhouser, "It Happened to Adele," five reels, with Gladys Hulette.
 July 22—Astra, "The Last of the Carnaby," five reels, with Gladys Hulette.
 July 29—Astra, "The On-The-Square Girl," five reels, with Mollie King.

GREATER VITAGRAPH-V.-L.-S.E

 Apr. 19—"Aladdin from Broadway," five reels, with Edith Storey.
 Mar. 26—"The More Excellent Way," five reels, with Anita Stews.
 Apr. 10—"The Car," nine reels, with Marc De Dernott.
 Apr. 9—"The Apartment," five reels, with Earl Williams.
 Apr. 9—"Captain Alvarez," five reels, with Edith Storey.
 Apr. 16—"Her Secret," five reels, with Alice Joyce.
A KAY COMPANY

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

AMERICAN STANDARD

3 - "A Pear of Reason," C., one reel.
4 - "Sunshine," "Jones' Day," C., one reel.
6 - "The False Friend," five reels, with Gail Kane and Bobert Waigick.
7 - "The Stolen Paradise," five reels, with Ethel Clayton and Robert Warwick.
8 - "The Divorce Game," five reels, with Alice Brady.
9 - "The Price of Pride," five reels, with Carlyle Blackwell and June Elvidge.
11 - "The Beloved Adventurer," five reels, with Kirby Gordon.
12 - "To the North," five reels, with Alice Brady.
13 - "Partnership," five reels, with Arthur Ashley, Gerda Holmes and Edward Langford.

SERIALS


MISSCENESPSE
### IVAN FILM PRODUCTIONS
- "Two Men and a Woman," with James Morrison, five reels.
- "One Law for Both," twelve reels, with Leah Baird.

### JUVENILE FILM COMPANY
- "The World War in Kidland," one reel.
- "A Chip Off the Old Block," one reel.
- "Chip's Elopement," one reel.
- "Chip's Backyard Barnstormers," two reels.
- "Chip's Rival," one reel.
- "For Sale—A Daddy," one reel.
- "Chip's Carma," two reels.
- "Chip's Movie Company," one reel.

### KEEN CARTOON CORPORATION COMEDY CARTOONS
- "The Hating," half reel.
- "The Old Forty-Niner," half reel.
- "Jeb Jenkins, the Village Genius," half reel.
- "Jerry McDuff Loses His Job," half reel.
- "Kool-Ilogical Studies," half reel.
- "A Dangerous Girl," half reel.

### KLOTZ AND STREIMER, INC.
- "Whither Thou Goin'," five reels, with Orrin Johnson and Brea Mitchell.

### KULEE FEATURES
- "Germany on the Fishing Line," six reels.
- "France on the Fishing Line," five reels.
- "The Ushorn," five reels.

### LEA-BEL COMPANY
- "Modern Mother Goose," five reels.
- "Snow White," four reels.
- "Jimmie Gets the Pennant," Mo-Toy comedy.
- "Out in the Rain," Mo-Toy comedy.

### THE LINCOLN CYCLE
- "The Spirit Man," two reels.
- "The Lincoln Man," two reels.
- "Old Abe," two reels.
- "At the Slave Auction," two reels.
- "The President," two reels.

### C. POST MAZEN ENTERPRISES
- "The Wonder City of the World."
- "MADAME DRAMA ENTERPRISES, INC."
- "Who's Your Neighbor?" seven reels, with Christine Mayo.

### MILO COMEDIES
- "Great Darnbury Fair," one reel.
- "Never Again," one reel.
- "The Devil Is Again," one reel.
- "Gooseburg Elopement," one reel.

### MONITOR FILM COMPANY COMEDIES
- "Those False Teeth," one reel.
- "Robinson Crusoe," one reel.
- "How Ley Ireland the Folks," one reel.
- "Dear Old Dad," one reel.
- "The Ghost of Moorerdown Manor," one reel.

### MORAL UPLIFT SOCIETY OF AMERICA
- "It May Be Your Daughter," five reels.

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### CALENDAR OF PROGRAM RELEASES

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<td>The Trapping of Two Bits Tuttle, D.</td>
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<td>The Vanished Line Rider, D.</td>
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<td>The Man Hunted, Sam Remo, D.</td>
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<td>Bandits Beware, C.</td>
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<td>Romance and Roses, C.</td>
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<td>Baseball at Gloversville, C.</td>
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<td>Vanity and Scales, C.</td>
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<td>June 4</td>
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<td>His Cambalub Wife, C.</td>
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<th>Lone Star</th>
<th>Apr. 16</th>
<th>The Core, C.</th>
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#### Monmouth
- June 1 | A. Rourke's Defeat, No. 11, "Jimmie Dale," D. | 2,000 |
- June 8 | Good for Evil, No. 12, "Jimmie Dale," D. | 2,000 |
- June 15 | The Man, Higher Up, No. 13, "Jimmie Dale," D. | 2,000 |

#### Mutual
- June 6 | Mutual Weekly, No. 127, "Jimmie Dale," D. | 1,000 |
- June 11 | Mutual Weekly, No. 128, "Jimmie Dale," D. | 1,000 |
- May 23 | Two of a Kind, C. | 1,000 |
- May 30 | Blushing Bride, C. | 1,000 |

#### Strand
- June 4 | A Leap for Life, No. 9, "The Railroad Raiders," C. | 2,000 |
- June 11 | A Watery Grave, No. 10, "The Railroad Raiders," C. | 2,000 |

#### Signal
- May 19 | Caught In the End, C. | 2,000 |
- May 26 | Flying Fortune, C. | 2,000 |

#### Universal
- June 24 | The Two-Guns, C. | 1,000 |

#### Vogue
- May 19 | Caught In the End, C. | 2,000 |
- May 26 | Flying Fortune, C. | 2,000 |

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### IMP
- June 7 | Doodled, C. | 1,000 |
- June 10 | The Hunted Man, D. | 1,000 |

### Joker
- June 2 | Uneasy Money, C. | 1,000 |
- June 9 | Simple Sapho, C. | 1,000 |
- June 23 | A Burglar's Bride, C. | 1,000 |

### Laemmle
- June 9 | The Missing Wallet, D. | 1,000 |
- June 20 | Bartered Youth, D. | 1,000 |
- June 6 | Dry Goods and Damp Deeds, C. | 1,000 |
- June 20 | Where Is My Child, C. | 1,000 |

### Nestor
- June 4 | Burglar by Request, C. | 1,000 |
- June 18 | Jilted in Jail, C. | 1,000 |

### Powers
- June 3 | Perils of the Yanks, Ep. Split | 1,000 |
- June 10 | The Chinese Supersition, China | 2,000 |
- June 24 | China's Wonderland, Split | 1,000 |

### Rex
- June 3 | The Purple Scarf, C. | 2,000 |
- June 10 | Tacky Sue's Romance, C. | 2,000 |
- June 21 | Helen Gray's Strategy, D. | 2,000 |

### Victor
- June 21 | Puppy Love, C. | 1,000 |
- June 22 | She Married Her Husband, C. | 2,000 |
Newark, N. J.—Although the original booking for "od's Man," the Frohman Amusement Corporation's production, was for four days, the Goodwin Theater ran it for the days and endeavored to secure an extension of one week on account of the picture's unusual appeal and box office value.

New York.—The Foursquare exchange has started business with a rush in the Godfrey Building, 729 Seventh Ave. Under the management of Hy Gainsborg, Foursquare products are being handled in a Foursquare manner. The following superphotoplays are available for rent bookings:


Each of these features is distinctive of its class and different from any of the others. Combined, the product is one that indicates that Foursquare methods are being applied to the exchange bearing this unique but pertinent name.

Among the bookings made by Foursquare during the past week were "The Bar Sinister" and "The Sin Woman" for the Palace Theater, Washington Heights, the Hamilton Theater, Yonkers' and Keeney's Theater, Brooklyn, as well as Fox, Keith and Proctor houses.

Pittsburgh, Pa.—A ten part film version of Robert ichens' romance of the Sahara, "The Garden of Allah," as broken all records in the Pitt Theater here. Originally scheduled for two weeks only, the engagement of the picture was extended to the third week, and capacity houses have been the rule ever since the opening.

Two most popular features of the production of "The Garden of Allah," which have been made under the personal supervision of William Moore Patch, managing director of the Pitt Theater, are, first, the musical score, which is most atmospheric and appropriate; and secondly, massive stage setting revealing a vast stretch of desert, with a herd of live camels imported from the New York hippodrome. A mixed chorus of thirty voices is also utilized. The Pittsburgh Festival Orchestra of forty men under the direction of Carl Bernrthaler, plays at all afternoons and evening performances.

The Pitt Theater is the only playhouse in Pittsburgh that contains an ice plant similar to the one installed in the New Amsterdam Theater in New York City. The house is draped in snow white in summer and this gives a very cool and comfortable appearance.

Following "The Garden of Allah" will come "The Bar Sinister," which has just closed a three weeks' run at the Broadway Theater in New York. The production of "The Bar Sinister" will be no less elaborate than "The Garden of Allah."

New York.—Foursquare exchange bookings for the past week would seem to prove the truth of the M. H. Hoffman contention that big pictures are in demand in summer, as well as in winter. Manager Hy Gainsborg and his staff report splendid prospects among progressive exhibitors.

One of the many week-stand bookings made by the Foursquare exchange is the Avon Theater in Rochester, N. Y. The management of this house is using "The Bar Sinister" for the week of July 8 and "Madame Sherry" for the week of the 15th.

Among a few of the many progressive theaters in Greater New York that have booked "The Bar Sinister" and "The Sin Woman" during the month of July are: Olympia Theater, Broadway, city; Bushman Theater, Harlem; Regent Theater, Harlem; Empire Theater, Bronx; Cecil Spooner Theater, Bronx; Rialto Theater, Linden Theater, all of Brooklyn; and Garden Theater, Richmond Hill, and Marathon Theater, Brooklyn.

Findlay, Ohio.—The Marvin Theater has been leased by F. H. Bergschicker to H. B. Solomon of Bellefontaine.

Busco, Ind.—J. S. Thompson, proprietor of the Busy Bee Theater, has purchased the Palace Theater from George Underhill.

Eureka, Ill.—Bert Norton has purchased the Kozy Theater from Mansfield Brothers and taken possession.

Shenandoah, Wis.—The Empress Theater is to be remodeled and the seating capacity increased at a cost of $5,000.

Painesville, Ohio.—The Utopia Theater here is having an $8,000 pipe organ installed.

Cleveland, Ohio.—Three big downtown, first-run theaters have showed Mutual productions for a solid week here recently. Mary Miles Minter appeared in "Annie for Spite" at Stillman's beautiful theater. Gail Kane was booked at the Strand in "Whose Wife?" and "Heroic France" was at the Hippodrome. Everywhere, almost, Chaplin was booked in "The Immigrant."

Chicago.—E. Stary, manager of the Overland Theater, states that his receipts amounted to $25 more than any previous day in the history of the house upon the presentation of "Annie for Spite," the Mary Miles Minter feature.

Saginaw, Mich.—Charles Q. Carlisle, manager of the Mecca Theater, constructed a novel set for his lobby while presenting "The Railroad Raiders." The lobby resembled a miniature switching terminal, with railroad lanterns and hand cars.
GEORGE M. COHAN AND DOUGLAS FAIRBANKS STAR IN ARTCRAFT FEATURES FOR AUGUST

"Seven Keys to Baldpate" with Musical Comedy Star, and "The Optimist" with Athletic Screen Favorite, Are Announced by Walter E. Greene

At the New York headquarters of the Artcraft Pictures Corporation Walter E. Greene, president of the big distributing organization, this week announced his company's offerings for the month of August, presenting Douglas Fairbanks and George M. Cohan in new productions.

"For early August release," said Mr. Greene, "we will present George M. Cohan in a screen adaptation of his stage hit, 'Seven Keys to Baldpate.' This photoplay was finished last week and offers to the screen something absolutely novel in the way of a 'mystery farce,' as Mr. Cohan terms this extraordinary play, which attracted such wide attention on the stage.

Will Be Notable Film

"We confidently feel that this production will prove one of the most notable releases of the year, not only because of the fact that it shows the inimitable George M. Cohan in a characterization that is new to both the screen and stage patrons, but also because of the story presented by this photoplay, the like of which has never been seen in motion pictures. Those who are familiar with Earl Derr Biggers' story, on which Mr. Cohan's play was founded, will readily appreciate what an ideal film subject it is. Staged under the direction of Hugh Ford, producer of many Famous Players successes, and disclosing an exceptional supporting cast headed by Anna Q. Nilsson, this picture of mystery, thrills and surprises, we feel, will present a revelation in film plays.

"Douglas Fairbanks will also give another big box office attraction to the screen in August in 'The Optimist,' an extremely funny subject presented in his own particular style.

New Play Nears Completion

"The new Fairbanks picture is rapidly nearing completion at the Lasky studios in Hollywood, Cal., and not only does it present the popular Douglas as an actor, but as an author as well, for the story is from the pen of the versatile actor-producer himself, scenarized by clever Anita Loos. Director Emerson reports that this production will be finished within the course of a week, giving plenty of time for its final preparation for August release."

JULES COWLES SIGNED BY VITAGRAPH CO. FOR ROLE IN CHAMBERS FILM

Another young actor who is coming rapidly to the front in picturdom is Jules Cowles. Mr. Cowles made a pronounced hit as Buck Moe in Edgar Lewis' "The Bar Sinister" and, as a result of his work in that production has been signed by the Vitagraph Company to portray the role of the Forester, in Robert W. Chambers' story "Who Goes There?" Work on the Vitagraph feature will start this week.

CHICAGO OPERA CO. SIGNS MUTUAL ARTISTS TO DESIGN POSTERS

Francis Cugat, chief poster artist for the Mutual Film Corporation, signed a contract with the Chicago Opera Association whereby Cugat's services in the designing of opera posters will be held exclusively by the Chicago association. He will continue to make posters for the Mutual Film Corporation.


designed by Francis Cugat

Chief Poster Artist for Mutual Film Corporation

The contract was signed between Cleofonte Campanini, director general of the Chicago company, and J. Cugat upon the insistence of Campanini that Mr. Cugat design posters for no other opera companies.

Mr. Cugat is a native of Spain, received his art education in Be Art, Paris. He has traveled extensively in Europe and South America as well as North America.

BUTTERFLY AND BLUEBIRD TO HAVE EXPO BOOTHS; NOVEL STUNTS PLANNED

The Bluebird Photoplays and Butterfly productions will both have booths at the exposition in Chicago starting July 14.

It is announced by the Blue of that the booth is to be turned over to the navy. The decorations will be red, white and blue and the booth will be used as a recruiting station.

The Butterfly booth will contain a studio set as well as a dressing room scene. In this scene, it is announced, five young ladies will demonstrate the art of screen making.

The Chicago office of Bluebird Photoplays announces that Victor Mersereau will arrive in Chicago Sunday, July 15, and will probably remain for four or five days.
PERFECT
Developing
and Printing

Tinting - Titles
Toning

Motion Pictures
Made to Order

Studio for Rent

Eastman Raw Stock

Animated Cartoons

Rothacker Film Mfg. Co.
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1331-59 Diversey Parkway
CHICAGO, U. S. A.

A TIP TO THE LIVE OUT-OF-TOWN EXHIBITORS

FOR MONEY-MAKING FEATURES—SEE

Unity Photoplays Co.

FRANK ZAMBRENO, Pres.

207 South Wabash Avenue

Visiting the Seventh National Convention and Exposition of the M. P. E. L. of A.
BIG THEATER OWNERS IN CHICAGO, DETROIT AND COLUMBUS SIGN FOR GOLDWYN FILMS

Representative Exhibitors in Illinois, Michigan and Ohio Will Offer Patrons Year's Output of Concern's Twenty-Six Productions Featuring Noted Stars

In rapid succession the big first-run motion picture theaters throughout America are being linked by contract with Goldwyn Pictures Corporation for the entire first year's output of the new organization owned and operated by Samuel Goldfish, Edgar and Archibald Selwyn, Arthur Hopkins and their associates. The list of productions features some of the most noted stars.

Jones, Linick & Schaefer, owners of a Chicago chain of theaters, including the largest screen houses within the downtown "loop" district, have signed for all of the Goldwyn productions which will be exhibited first at the Colonial Theater, in the very heart of the city.

Detroit Exhibitor Signed

Another important contract signed by Goldwyn this week is with John H. Kunsky for the first run rights for Goldwyn productions in Detroit. Mr. Kunsky will play Goldwyn pictures at the finest of his houses, the Madison Theater, and later they will also be seen at his nine other theaters in Michigan's great industrial center.

Of the big motion picture men, who were first to demand cleanliness and quality in the dramas shown at their houses, John H. Kunsky has been in the forefront. When the standards of the industry had not reached their present status Mr. Kunsky was one who sought the cleanest films for his theater. He laid a tradition for his Detroit theaters that has been followed out to the letter and will be perpetuated in his latest contract calling for twenty-six Goldwyn pictures during the first year of the new company's production.

Columbus House Gets Service

W. J. and J. W. Dusenbury, owners of the Grand Theater, Columbus, Ohio, one of the largest and best known houses in the state, have signed for all twenty-six Goldwyn pictures for the next year. This contract was closed through Goldwyn's Cleveland office.

Changes of the Week

Harry Tighe, the vaudeville artist, has joined the Vitagraph forces, and under the direction of Archer Mc-Mackin will appear in a series of comedies.

W. A. Coughlin, manager of the Mutual Film Corporation's branch at Butte, Mont., has resigned, owing to ill health, and W. G. Seib of Salt Lake City has been appointed in his place.

J. B. Lowe, formerly with the Fox exchange, Dallas, Tex., now is connected with the Kansas City office of V-L-S-E. He will cover Oklahoma and Arkansas.

Joseph C. Freibusch and Arthur E. Silverman have been added to the staff of the Four-square exchange, New York, and will be in charge of the sales for Queens and Westchester counties, N. Y.

Max Asher, who forsook the motion picture field two years ago for a vaudeville engagement, has returned to Universal City and will appear in a series of one-reel comedies under the Joker trade mark.

Theodore F. Holland has been made branch manager of the General Film Company's Indianapolis exchange.

New Theaters

Newark, N. J.—Contracts have been let for the erection of a new motion picture theater at the corner of Mt. Prospect avenue and Heller parkway by A. W. Moore. The building will be 125 by 150 feet and will cost $50,000.

Milwaukee, Wis.—A theater and business block will be erected under the supervision of architects Martin Tullgren & Sons here. The building will be 80 by 130 and is to be of brick. The location and name of owner have not been announced.

Dayton, Ohio—Architects Schenk & Williams have completed plans for the building of a new motion picture theater on North Main street.

Brooklyn, N. Y.—The Fleischman Construction Company has the general contract for a new theater at Fulton, Liv- ingston and Smith streets. The Putnam theatrical Company is the owner.

Flint, Mich.—Col. W. S. Butterfield Battle Creek has closed a contract for the remodeling of the Garden Theater. Plans were drawn by architect John Eherson of Chicago.

Hobdinton, Okla.—Jack Forrest has starred in a series of plays at the Squire theater here. The equipment for the new picture house has cost $6,000 it is announced.

Philadelphia.—Samuel Tauber of 229 W. 229th street, New York City, has purchase site at Broad and Locust streets, where he will erect a new theater.

St. Louis, Mo.—Harry Freund plans building on the site of a new theater at Gravois avenue, near Moran F. on site recently purchased by him.

New Corporations

Philadelphia.—The Inter-State Films Company, with a capital of $40,000, has been organized here to manufacture, rent and sell films.

Piqua, Ohio.—The Piqua Amusement Company has secured a charter here and is capitalized at $30,000. Harry W. Kress, A. DeWeese and W. F. Henne are directors.

Wilmington, Del.—Harry Palmer, Inc., has applied for a charter to manufacture and sell motion pictures. Directors are Y. D. Buck, M. L. Harty, K. E. Long. The concern is capitalized at $100,000.

New York.—The Photo Film District Corporation will conduct a regular film service. It is capitalized at $25,000 and the incorporators are Henry W. Lamb, W. Bierceberg, A. J. Westermayr.

Lansing, Mich.—The Maxine Company, Port Huron, has been formed to produce pictures, with a capital of $7,000.

New York.—Dressler Producing Corporation is applying for a charter to make pictures. The directors are Harry T. Anderson, Albert J. Hiets. It is capitalized at $500.

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Start a BLUEBIRD DAY in your House
The Wonderful CREMONA

Selected as the official instrument for the Convention Theatre in the Annex.
THE MARQUETTE PIANO CO.
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A GRIPPING seven-reel drama of divorce directed by George Siegmann.
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We will guarantee to deliver all orders received
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Shipped on Five Day Trial—Write for Catalogue “H”
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will make yours a THEATRE BEAUTIFUL
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Visit Our Studio
We have on exhibition a wonderful variety of decorations for the M. P. theater— the kind of decorations that count in the box office. Will you call and inspect them?
We have helped to make hundreds of theaters more attractive—helped them to draw better crowds. Probably we can do the same for you.

It will cost you nothing to have a talk with us and look over our magnificent line of decorative novelties. We assure you a warm welcome and our artists will be glad to give you any information or advice you may require.

If you can't visit our studio, send for our big catalog—It is a mighty interesting book.

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ONE YEAR

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INDIANS - WESTERNS - SOLDIERS
All Convention Visitors Are Welcome at REGAL FILM SERVICE
608 Schiller Bldg.
Chicago, Ill.
New 2-Reel Comedies Coming
THE new Briscoe at $685 we believe is the best looking, the sweetest running automobile ever built at the price. Success has made it. Increased production has lowered costs, provided more refinements. TOURING car has surprising roominess—try it! Four-passenger roadster is the only car built with a full back to the front seat—a novelty—see it! Briscoe-built in Briscoe factories insures quality in every detail.

MAKE it a point to see the beautiful, handsomely finished and completely equipped 1917 Briscoe models at your nearest dealer's show room.

<table>
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Department 23
JACKSON, MICHIGAN
Wm. N. Selig
PRESENTS

Helen Ware
IN ROBERT HICHERS' LOVE ROMANCE
OF THE GREAT SAHARA DESERT:

"The Garden of Allah"

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All Star Features Distributors, Inc., San Francisco,
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De Luxe Feature Film Co., 1214 1-2 Third Ave.,
Seattle, Wash.
Robert Lieber, 24 W. Washington St., Indianapolis,
Ind.
J. Frank Hatch, 284 Market St., Newark, N. J.
Leon D. Netter, 404 Sincere Bldg., Cleveland, O.
Edward Nelson, President Sherman-Elliott Co., 854
McKnight Bldg., Minneapolis, Minn.
Hy-Art Masterplays Co., Penn Ave., at 21st St.,
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A. G. Fontana Productions, Inc., 1225 Vine St.,

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STUART PATON
Who Produced
20,000 LEAGUES UNDER THE SEA
Based on the famous Saturday Evening Post Story "LOOT,"
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already familiar to or has been read by over ten million (10,000,000) people.
There is a ready made audience awaiting you among the thousands of Saturday
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This is the Saturday Evening Post's own estimate, based on five readers to each
of the more than two million copies in circulation. Crammed with incident,
mystery, thrills and suspense; featuring four brilliant serial stars, it is the su-
preme serial success of the season.

4 BRILLIANT SERIAL STARS
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EMORY JOHNSON—HARRY CARTER

Communicate immediately with your nearest Universal Exchange and arrange
for booking. Ask for a copy of the free advertising campaign book which will
put this serial over for you in a big way. Or address UNIVERSAL FILM MAN-
UFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing
Concern in the Universe," 1600 Broadway, New York.
AMERICAN FILM COMPANY, Inc.

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MARY MILES MINTER

IN

"MELISSA OF THE HILLS"


"Prettier and more delightful than ever before" says the Motion Picture News in reviewing "Periwinkle," a recent Mary Miles Minter picture.

"Melissa of the Hills," her newest picture, is a story of strong heart interest. She is supported by an all-star cast. As a box office attraction it is sure to break records. Arrange your booking NOW at your nearest Mutual Exchange.

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"Best feature in which Kitty Gordon has appeared. . . Role written especially for her. . . Impression favorable and realistic."—Motion Picture News.

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"Kitty Gordon plays the role of adventuress with great emotional intensity. . . Exhibitors should make the most out of the advertising value of the name of Kitty Gordon in one of her most characteristic and appealing screen roles."—Dramatic Mirror.

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"The photography ranks with the best of camera productions, the lighting effects are unusually fine, and the feature on the whole promises to win public approval."—Exhibitor's Trade Review.
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OUR FATHERS MET AMERICA'S GREAT CRISIS FAIRLY AND SQUARELY! TODAY, WE STAND UNITED—ONE COUNTRY! ONE FLAG!

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WHO'S YOUR NEIGHBOR?

A Sociological Cinema Super-Production Written by Willard Mack. Directed by S. Rankin Drew. Read the reviews in all the trade papers.

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MR. MAURICE H. BOB, President, may be seen at Hotel La Salle, Chicago, during Convention Week.

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"CORRUPTION"
Six Smashing Reels
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Author and Director

Cast Includes:
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A Photodrama that is Different
One of the most vital abuses of the present moment exposed in a forceful, interesting, human and vivid portrayal that will hold audiences spellbound.

Popular Plays & Players Corp.
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NEW YORK

PRODUCED BY THE SUPER ART FILM CORP.
Goldwyn Pictures’ Message to You

GOLDWYN PICTURES, which will be seen in leading theatres throughout the world beginning September 9, and first in New York at the Strand on that date, are the works of artists and great specialists. These productions bring new refinements and abilities to the screen. They introduce distinguished personalities of the screen and stage to audiences that will at once appreciate the care and skill and sympathy with which they have been directed.

Goldwyn Pictures are not merely a new step in screen production. They are not an evolution. They are a revolution in picture-making.

Goldwyn’s world-known stars thus far announced are: Mae Marsh, Madge Kennedy, Jane Cowl, Maxine Elliott and Mary Garden. Other noted stars are soon to be announced.

We Extend a Cordial Invitation

to all exhibitors and operators to visit us at our office and salesroom, Fourth floor, Malleries Building, 5 South Wabash Ave.

While Attending the M. P. E. L. Exposition and Convention

which is being held at the Coliseum Building, Chicago, Ill., July 14 to 22. We will have on display late model picture machines, motor generator sets and all equipment used in the M. P. Theatre

Exhibitors Supply Company, Inc.

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Chicago, Illinois

Distributors of Simplex Machine and National Carbons
Every Exhibitor, 
Motionpicturdom, 
Nat'l Industries. 
Dear Friend X:—

If you want to know about or SEE how your "Coming Attractions" should be announced, we suggest that you get in touch with the managers of any of Chicago's best theaters—
The Ascher Brothers Circuit, the Argmore Theater, Bryn Mawr Theater, Hyde Park, De Luxe and too many others to mention. THEY ALL DO IT THE "A-B-C" WAY! Need we say more?

Cordially yours,
AMERICAN BIOSCOPE CORP.

JEW. CE
Pres. and Gen'l Mgr.

MEET ME AT
THE BIG SHOW

When you get inside the door of the Coliseum, walk straight East, down the main aisle to the other side of the building,

Turn to the Right

and come right over to my booth. I'll show you everything you want to see in the way of advertising helps for that theatre of yours. Ask me about

Cico Toodles Cards               Classic Programs               Star Portrait Cards
De Luxe Programs                Rings and Buttons                Medallion Portraits

Don't mind the crowd around my booth. Take a chance and bust right through. The Red Cross booth is only fifteen feet away.
Drop in over at headquarters, too, while you're in town. It is only a short walk from the Coliseum, and I'd like to meet you there some afternoon during the week.

117 W. Harrison Street, Corner La Salle Street
CAHILL-IGOE COMPANY
Ask the Mothers
DO CHILDREN COUNT?

Book this famous series of 12 charming photoplays and

THE MOTHERS
WILL TELL YOU

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Mary McAlistor

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GEORGE K. McVETY, PRESIDENT
1333 Argyle St., Chicago

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Thanhouser Talks

"THE PLAY'S THE THING!"

Thanhouser-Pathe Gold Rooster Plays will continue to be shown to press reviewers at special advance showing in the Pathé Projection Room.

We do not require music, crowds and theatrical atmosphere to "get over" our productions.

In fact, it is our WISH that the reviewer BE NOT DIVERTED from hard, quiet, undisturbed inspection of the

PLAY!
PLAY!
PLAY!

The moment our quality goes backward, we will run the orchestra in.

Thanhouser Film Corp., New Rochelle N.Y.
Progress and the Films

A STRIKING testimonial to the stability and permanence of the motion picture as an art and an industry is evidenced in the convention assemblage in Chicago this week.

When consideration is given to the amount invested capital represented at this meeting convincing proof is given of the important financial position occupied by the motion picture business.

Probably no human endeavor save only a old strike has created as great an amount of wealth as this business in the same length of time. And a very hopeful indication is that this vast amount of wealth has not fallen into the hands of but a few individuals, but is distributed broadcast throughout the industry.

While there has been several very large fortunes created out of the motion picture business, there has been no few tremendously large accumulations as in the case of several other quickly created businesses. The wealth which his business has accumulated has received a very general distribution—players, producers, distributors and exhibitors, all have participated.

The future of the motion picture has not been dimmed, artistically or commercially, and is gradual progress toward a greater uniformity and stability gives promise of a greater realization than even the most enthusiastic dared expect.

* * * * *

Banish "Movies"!

DEFINITE indication of the increasing recognition of the motion picture business as the fifth industry of the United States was to be had on every side during the week of the convention in Chicago. The newspapers generally devoted generous space to accounts of the convention and exposition activities.

One greatly regrettable feature of practically all the newspapers' articles was the constant reiteration of the term "movies." "Give a dog a bad name . . ." runs the old proverb, and it certainly holds a great warning for the motion picture trade. This term "movies" is doing more than a great many may believe in withholding the recognition which the business is entitled to.

It is the duty of this industry to make a concerted effort to eliminate the term "movies." This elimination can gradually be brought about if in all printed matter, advertisements, etc., the various companies make a determined effort to do away with the objectionable word.

We understand thoroughly that "movies" is
### Summary of Current Issue

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#### Reviews

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- “A Strange Transgressor,” Kay Bee Triangle D, Five Parts, with Lorne Ganna, $27.
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**The Cost of the Expo.**

The utter futility of this exposition thing is again grossly apparent. Much money, effort and time have again been spent for a show and it is as difficult as ever to figure out just where the trade at large has benefited; that is, considering the huge sum which in the aggregate has been spent upon the proposition.

An annual convention is a necessary and a vital thing because it affords an opportunity for a general interchange of ideas and views. It serves as a general audit of the year’s progress and as such is greatly beneficial to all concerned.

But the exposition can be abolished at a great saving and without sacrifice of any real benefits.

---

**Scientific Advance**

The Society of Motion Picture Engineers, a progressive organization of scientific men, met in Chicago this week, held a successful meeting, and all without the aid of a brass band. This organization, while attracting very little attention, managed to concentrate on the work before it and doubtless much of vital interest to the motion picture business was accomplished.

In the hands of these scientific men lie many of the greatest possibilities of advancing the motion picture to the coveted goal of the dominating form of expression. Without question the great scientific advances which the motion picture has accomplished to date will be at least duplicated in the years to come.

And a generous modicum of the credit for this will have to be bestowed upon this Society of Motion Picture Engineers.

-Martin J. Quigley.
CONVENTION OPENS IN ROW OVER ELIGIBLE DELEGATES

Motion to Rule Out State Bodies Who Had Not Paid Per Capita Tax Defeated in Close Vote After Wrangling; Tugwell Squelches Joseph Hopp and D. G. Rogers

Ominous rumors of coercion of delegates, of the introduction of a rule and a trading off of candidates for the office of president, with an eye on the future, when, is reported, some big jobs will be handed from Washington, kept the delegates at the evening session of the M. P. E. L. of A. at Coliseum on the qui vive.

The fact that several states that are disfranchised at the first session were admitted at the evening session, having paid their per capita tax, lent strength to the coercion rumors.

What promises to be one of the test fights staged in the annals of Motion Picture Exhibitors League of America started promptly at 20 Monday afternoon, in the Coliseum, Chicago.

Mr. Ochs, president of the league, was in the chair, and the meeting after being in session about 15 minutes was adjourned until 11 p.m. to allow the credentials of delegates to be examined.

Ochs Appoints Committee

Mr. Ochs' first official act was to appoint a committee to examine all delegates holding seats on the floor. This committee did not expel any delegates or alternates.

Mr. Ochs then delivered his opening address in which he admonished exhibitors that there must be harmony. He stated he was pleased with the large showing, the largest that had ever attended a Motion Picture League of America convention.

"Forget personalities," said Mr. Ochs, "and let us stand by the man who is elected president, regardless of who he is."

Nine States Stand Good

Secretary William J. Sweeney then read the names of the states who are entitled to recognition at this time, according to the by-laws. They have paid per capita tax of $1 thirty days prior to the meeting.

Judge Tugwell took exception to his ruling and read Section 3, Article 3 of the by-laws on fees and dues. According to the secretary the states in good standing were Illinois, Michigan, Massachusetts, Wisconsin, Mississippi, Vermont, Maine, New Hampshire, and Washington.

This eliminated quite a number of states represented who have come since June 15.

Judge Tugwell's point raised a storm of protest from the states that would be barred and they called for a ruling appealing from President Ochs' decision and interpretation of the by-laws. Judge Tugwell took the chair upon the motion being carried.

Rogers and Hopp Squelched

D. G. Rogers, of Minneapolis, said, as a candidate for the office of president, and a delegate from a state in good standing, he didn't want to be elected on a technicality. The judge said he had not called for any nomination speeches and asked Mr. Rogers to sit down. He also reminded Joseph Hopp, the irrepressible president of the Chicago branch, to hold his peace.

When a vote was taken there were eighty-seven voted "no" and eighty-one "yes," it was found. A hitch came, however, when Samuel Trigger sitting with the New York delegation voted New York's thirty votes against Lee Ochs' ruling on the by-laws, and the New York delegation had not arrived and a question as to their standing on the convention floor was raised.

Consultation of the books by Secretary Sweeney showed that New York had paid no per capita tax since July 11, 1916. Mr. Ochs is a member of the New York body.

Bush Whispers to Ochs

Mr. Rogers then moved that all states with proper credentials be admitted. This motion was carried. At this juncture W. Stephen Bush leaned over and suggested to Mr. Ochs that he call a recess. Immediately President Ochs announced that the meeting would adjourn until 8:30 Monday night.

Trigger Makes Objection

The first business of the evening was the introduction of a motion by Mr. Clark of Mississippi, moving that Section 1 of Article 4 of the by-laws be suspended and the chairman appoint a committee of seven to pass upon the credentials of delegates to the convention. During the taking of a vote on this, Samuel Trigger of New York objected to the alleged eighteen votes for the motion from his state. He said he was a component part of the delegation and that the votes mentioned did not represent the sentiment of the delegation. He was ignored by the chairman.

Judge Tugwell, at the conclusion of the vote, which stood 192 in favor of the motion and 8 against, with Virginia and California not voting, asked if California had any chance there. It looked as though the coast state had not; nothing was heard further from it.

Indiana Threatens Bolt

Charles Pettijohn of Indiana delivered an impassioned address, calling the attention of President Ochs to the fact that his followers were talking of leaving the convention.

He quoted from the president's opening speech asking for "peace and harmony" and praying that they do not indulge in personalities. He said if Mr. Ochs was re-elected president of the association on the level, the Indiana candidates would support him. However, if gag rule should become prevalent, Indiana would not support him. He spoke of the necessity for cooperation with the United States government and asked the exhibitors to work to that end.

"We can't stand for a split here," added Mr. Pettijohn. "And for God's sake let us be American patriots; let us play ball on the level!"

The speech was followed by loud applause from all but the New York delegation, who sat as quiet as clams.

Mr. Clark replied to Mr. Pettijohn's address and said Mississippi was just as patriotic as Indiana, and that it was not his intention to gag anybody; that he did not deal in personalities.

Hears of Gag Rule

Mr. Morelock from Missouri started the assembly then by taking the floor and remarking that he had heard it said that gag rule had started at the convention; he had heard it at the foot of the stairs while entering the convention.

Lee Ochs then administered a mild rebuke to the gentleman from Indiana, adding that the state of New York had just as good American citizens as any state represented. He said that there was no gag rule at all; that it was not the first time that Mr. Pettijohn had said there was going to be politics.

The appointment of the credentials committee was made by means of lots of Thomas Furniss, Minnesota; E. H. Horseman, Massachusetts; John Frundt, Illinois; Ed Fisher, Wisconsin; H. Charles Hespe, New Jersey; D. W. Chamberland, North Carolina, and L. H. O'Donnell, Indiana.
INDIANA GIVES EXHIBITORS BONDING SERVICE, THEATER, HOUSE AND FURNITURE INSURANCE

L. H. O'Donnell Works Out Plan for League Whereby Ten Biggest Risk Companies in U. S. Back Plan, and Payment of Film Service Is Guaranteed

Since the Indiana branch of Exhibitors' League, of which Frank J. Rembusch is president, has inaugurated a strictly business policy, an Indiana Exhibitors' Mutual Insurance Company, as well as a bonding company, has been formed, which has completely abolished the old "deposit system" and given the exhibitor insurance protection on his theater, home and毛病家具。The insurance, says L. H. O'Donnell, is underwritten by ten of the strongest companies in America.

The bonding company, which has been organized, guarantees exchange payments for film service rendered all members of the organization. This bonding organization charges exhibitors a very nominal fee and thus eliminates the old system on the part of exchanges of exacting deposits.

Started by O'Donnell

This idea was originally worked out by L. H. O'Donnell, owner of the Grand Opera House, Washington, Ind. Mr. O'Donnell declines that he got the basis for this idea from the Hardware Dealers' Association and the Lumbermen's Association, of which organizations he is a member.

The guarantee to the exchanges of payment for film service rendered by the state organization is backed by five other reliable bonding houses. The guarantee covers thirty days of service.

"When I gave an annual report on the outcome of the bonding plan at a recent meeting of the Indiana League, Ochs, who was present, called me to one side and declared: 'That is the best proposition for exhibitors of which I have ever heard,' " says Mr. O'Donnell.

Does Away with Deposits

"The purpose of it is to do away with deposits, and it has completely silenced the exchange throughout Indiana, who have always doubted the honesty of exhibitors in making payments, and therefore before this new system went into effect collected deposits.

"The idea of the Indiana organization is to give its members something which will benefit them in a business way. We hold no functions and play no politics, but we have a business association in every sense."

CARL LAEMMLE ARRIVES IN CHICAGO FOR CONVENTION; HAS MESSAGE FOR EXHIBITORS

Well Known Chicago Members of Trade with Producer; Will Address Theater Owners; Cochrane and Powers to Be Present

Universal will be represented at the Chicago convention by practically its entire quota of executives.

Carl Laemmle left New York July 9. After a stop-over at Elkhart Lake, Ind., Mr. Laemmle continued his journey, arriving in Chicago prior to the opening. Some of the well known motion picture men who are with Mr. Laemmle in Chicago are I. Van Ronkel, manager of Bluebird Playhouses for Chicago; Aaron Jones, president of Jones, Linick & Schaefer, and Nathan Ascher, president of Ascher Brothers' Theatrical Enterprises of the same city.

At the opening of the convention, Mr. Laemmle is expected to deliver a personal message of much interest to the exhibitors. Chicago, it will be remembered, is the city in which Mr. Laemmle opened his first motion picture theater about ten years ago, and he naturally has a host of friends in the Windy City who will turn out en masse to greet him.

R. H. Cochrane and P. A. Powers will also be present at the beginning of festivities. Joe Brandt will give the glad hand to his friends in the industry, while exchange managers will be entertained by E. H. Goldstein, and friends of the Universal Animated Weekly will find Jack Cohn on the job to explain just how the "Pershing scoop" was put over.

HART WILL START FIRST ARTCRAFT FILM IN WEEK

The first official announcement from William S. Hart regarding his future activities was given out at the head quarters of the Artcraft Pictures Corporation in New York this week. If announces that he will start work on his initial production under the new arrangement within a week. It also involves the formation of the William S. Hart Producing Company to publish its product through Artcraft, adding another big film celebrity to its roster, which includes Mary Pickford, Douglas Fairbanks, Geraldine Farrar, Elsie Ferguson, D. W. Griffith, Thomas H. Ince and Cecil B. Mille.

MONK Iliodor in Three Scenes From "The Fall of the Romanoffs"

This Production, Featuring the Noted Russian Monk, Presents the Tragedy of the Reign of the Czar and His Downfall, and Interspersed with a Romance. Herbert Broun Is Responsible for the Picture. (Iliodor Picture Corp.)
BRASS BANDS BLARE AS 1917 CHICAGO EXPO DOORS SWING OUT TO MEET PUBLIC THRONS

Thousands Crush Way Into Coliseum to See Stars and Big Displays of Allied Trade; Goldwyn and Simplex Have Most Striking Booths

Amidst a blare of brass bands and orchestral strains the Seventh Annual Exposition of the Motion Picture Exhibitors and Distributors Mutual Ofﬁce got under way on Saturday, July 14, at the coliseum, Chicago.

Thousands of persons thronged the building to meet the popular screen stars and get a “close-up” of how motion pictures are made. The aisles were ﬁlled and the crowd overﬂowed into the booths and occupied part of the immense balcony.

Booths Tastily Decorated

The booths of gold and white are tastily decorated with artiﬁcial ﬂowers and many are draped with American ﬂags. Most of the booths are furnished with wicker chairs. While the doors were thrown open at 11 a.m. Saturday, the exposition was not formally opened until 8 p.m., when Managing Director F. W. Baer read a telegram from the Pathé Company, announcing Pearl White, Sheldon Lewis and other luminaries would be present Sunday.

Frank O. Lowden, governor of Illinois, who was scheduled to make the opening address, was unable to be present. Mr. Schindler presented Miss Rose Capley as the hostess of the occasion and Miss Tapley thanked the throng from the platform where she stood. Mr. Schindler next introduced Violet Mersereau and Carl Laemmle of the Universal Film Manufacturing Company.

Mae Marsh Introduced

The Goldwyn star, Mae Marsh, in whose home the opening day was held, was next introduced. Miss Marsh retired to the Goldwyn booth where she handed out carnations to a thousand that passed. Then came Marguerite Clayton, the Essanay star, Josephine Huddleston, the “free lance” camera girl, Dick Javens, the Sunshine Film Corporation’s star, and Bryant Washburn, he Essanay leading man.

Striking Electric Sign

As one enters the hall the immense electric sign of the Artcraft-Harmon Pictures Corporation greets the eye. The sign extends from the roof to within a few feet of the b o o t and contains thousands of electric lights outlining the various stars.

Rathen Shows Film Making

At the north end of the Coliseum is the golden Rathen Music Manufacturing Company’s display, showing unquestionably the most pictures while artists of Cooper-Hewitts cast their light on the screen while a director and cameraman work on the side lines. A free selection of stills and photographs follows each performance upon the stage.

Goldwyn and Simplex Booths Striking

The two most striking booths on the exposition floor are the Goldwyn Pictures Corporation and the Simplex display. The latter is a

VIEW OF ARTISTIC GOLDWYN BOOTH AT EXPO

The Exhibit Was Designed by Hugo Ballin and Herbert Messmore of Goldwyn’s Directorial Staff. It is Conceded One of the Handsomest at the Show.
RUSSELL STARS IN "GREAT STANLEY SECRET," TWO-PART MUTUAL DRAMA FOR JULY 25

Highly Dramatic Production in Eight Reels to Be Issued in Two Episodes; Charlotte Burton Plays Opposite Husband

William Russell appears in a powerful role in "The Great Stanley Secret," a two-chapter drama, the first episode of which, "The Gypsy's Trust," will be published by the Mutual Film Corporation July 23. The episodes will be in four reels each. "The Great Stanley Secret" is a highly dramatic production in eight reels and is said to contain many thrills. The first chapter opens with a railroad wreck scene.

Produced by American
The picture was produced by the American Film Company, Inc., under the direction of Edward S. Sloman, who has supervised a series of highly successful pictures in which William Russell has been starred.

Playing opposite Mr. Russell in "The Great Stanley Secret" is Charlotte Burton, now Mrs. Russell.

Story of Family Jewel
The story deals with the battle for possession of the Stanley family jewel, a gem of great intrinsic value as well as being a symbol of right to the earldom.

William T. Emmons plays the role of Quabba, the gypsy chieftain, to whom the protection of the little heir to the Stanley fortune and title is entrusted.

The wreck scene has been pronounced one of the most artistic and realistic bits of photography in the history of photography.

FAIRBANKS TO MAKE FOUR DIFFERENT TYPES OF FILMS ON NEWLY PLANNED SCHEDULE

Will Star in Farce, Light Comedy, an Essay and Romantic Comedy-Drama, Giving Public Variety at Spaced Intervals

Douglas Fairbanks gives considerable thought to what is commonly termed "the pulse of the public." He believes by combining a good story with a striking characterization it will be more to the advantage of the Douglas Fairbanks Pictures Corporation than simply exploiting his personality and sacrificing the story and production.

As the result of months of patient investigation he, with Director General John Emerson, has decided on a production schedule which includes four distinct types of screen plays. It is his intention to start with a farce of the "In Again—Out Again" variety, followed by a light comedy, an essay and a romantic comedy-drama. In this manner, according to Douglas, the public will not have a chance to tire of any one of his selected kinds of stories, because each film will be different and spaced at such intervals that they should prove extra popular.

Joseph Henaberry is to alternate with John Emerson in the staging of the Fairbanks-Artcraft plays.

VIEWS OF FAIRBANKS IN PRODUCTION OF NEWEST ARTCRAFT SUBJECT, "DOWN TO EARTH"

The popular star is seen with his players and cameraman on locations at coast and in his (Artcraft)

VIRGINIA PEARSON TO QUIT FOX AND HEAD CO.

Since it became generally known that Virginia Pearson's contract with William Fox is about to expire the popular star has received several flattering offers from well-known producers who are seeking her services for pretentious film productions.

Although Miss Pearson would neither deny nor affirm it, the rumor that she is considering an offer which will place her at the head of her own producing organization, published through one of the big distributing concerns, appears to be well founded.

Miss Pearson has been appearing under the Fox banner more than one year and has become one of the most popular box office attractions in the industry. Prior to her affiliation with Fox Miss Pearson appeared under a Vitagraph brand, coming to that studio after a successful stage career during which time she attracted wide attention as the creator of the famous vampire role in "A Fool There Was"

GERALDINE FARRAR ENGAGED TO STAR IN GOLDWYN FILM

The Goldwyn Pictures Corporation has made its biggest "capture"—the signing of the famous Geraldine Farrar.

This information came over wire from Los Angeles this week. While no official announcement of the signing of Miss Farrar has issued from the Goldwyn headquarters, authoritatively learned by "Herald" that hereafter Miss Farrar will appear in Goldwyn pictures.
HENRY SCHEINSTADT ELECTED PRESIDENT OF NEW ORGANIZATION REPRESENTING IN MEMBERSHIP $10,000,000 IN FILM HOUSE INTERESTS; OTHER OFFICERS PICKED, WITH DELEGATES AND ALTERNATES

Born Out of League

The organization was born out of conditions which existed in the ranks of the Chicago branch of the Exhibitors League a year ago. All of the officers of the new association were members of the league branch until city politics, graft charges and constitution violations caused the resignations of their memberships, and some of them were ousted because of their strenuous objections in meetings to the way league affairs were being handled by officers and committees elected through "the reigning clique" under the indorsement of the national president for political reasons.

The platform of the association is: "Open and Above Board—One for All and All for One," is the announcement of President Schoenstadt.

Declaring that the membership of the Motion Picture Theater Owners' Association of Illinois is composed of exhibitors who control the biggest film theater interests in Chicago, and therefore must be shown the greatest consideration in exhibitors' affairs of national scope, the association has elected thirteen delegates and an equal number of alternates to appear in the floor and have a voice in the convention.

Convention Delegates Picked

The delegates are: Adolph Powell, chairman; Joseph Trinz and Harry Lubliner, of the firm of Lubliner & Trinz; Nathan Ascher, of Ascher Brothers Theatrical Enterprises; Maurice Chojnowski, Louis H. Frank, E. Thomas Beatty, August Zilligen, Jacob Cooper, G. P. Morris and Mrs. Anna M. Kesner.

The alternates are: Henry Schoenstadt, Arthur Schoenstadt, Phil. Banowitz, A. J. Krug, Henry Lutz, L. Kahn, Charles Deutsch, H. Treulich, W. H. Bolton, Max Cooper, Mrs. Emma Koblik and two others to be selected.

Despite the fact that the national officers of the Exhibitors League have refused to grant the association a charter in the state of Illinois, and while the new organization is independent, a protest will be made for a hearing, and simultaneously another protest will be made against the delegates and alternates who will be sent by the Chicago Exhibitors League branch.

Charge Delegations Swelled

It is pointed out that the league branch intends to send twenty-one delegates and twenty-one alternates, which is in violation of the by-laws, when only thirteen of each should appear on the convention floor. By this act, it is said, the president of the national organization expects to fill the convention with enough of his forces to "steam-roller" his way over the stiff opposition which he plans to make against his defeat for re-election.

Moreover, President Schoenstadt declares that the members of the Chicago branch delegations will be protested against on grounds that the major portion are not bona fide theater owners. He declares that most of the twenty-one members of both

HENRY SCHEINSTADT PROMISES TO UPHOLD PLATFORM OF NEW THEATER OWNERS' ASSOCIATION AS FIRST PRESIDENT

As the first president of the Theater Owners' Association of Illinois, whose membership is composed solely of bona fide theater owners, and who represent $10,000,000 in theaters, I will carry out the adopted platform of "one for all—and all for one" to the extent of the power vested in me by members.

While I am president I will adhere strictly to the constitution and by-laws, which provide that all meetings shall be open to the trade press, and the books also will be open for examination at all times. Theater managers, men identified with exchanges in any way, and manufacturers shall have no voice or place in the ranks of the association.

At all times will matters of financial and legal importance, wherein a member of the association is concerned, be taken care of in the interest of the theater owner involved. All adverse legislation, enacted or proposed, which will hurt or burden the business of theater owners will be attacked and fought with intense determination for the preservation of theater owners' business.

This association is not opposed to the Exhibitors' League of America as an exhibitors' organization, but is opposed to clique rule and petty politics carried on within the league by members who are not bona fide exhibitors. Therefore the association has applied for a separate national league state charter for Illinois, under which to operate until such time as exchange men and theater managers are eliminated from affairs.

HENDRY SCHEINSTADT

bodies are theater managers only—not owners—and many are connected with Chicago exchanges.

According to this statement a majority of the twenty-one alternates and delegates have no right under any consideration to have a voice in an exhibitors' organization.

Are Not Real Exhibitors

"Easily a half of the present membership of the Chicago branch of the league is composed of theater managers and men identified with exchanges," says Henry Schoenstadt.

"These men have not worked in the interest of theater owners, and are guilty of gag rule and causing dissent by politics. The real theater owners who are members of the branch have had little voice in the affairs which vitally concern them."

As a result of this situation, Joseph Trinz, Harry Lubliner, Nathan Ascher, Maurice Choyinks, Louis H. Frank, Mrs. Kesner and many others who actually own and operate big theaters in Chicago and the outlying districts have resigned from the league, and left the managers exchange attaches, and a few exhibitors who are seeking personal gain to rule as they please.

For Theater Owners Only

"This new association, of which I have been made president, is founded on what might be well termed a theater-owners-only membership. Any bona fide theater owner in the state of Illinois can join, and be assured that his interests will be thoroughly looked after, and that he will have an equal voice in all affairs.

"All troubles concerning legal and financial matters will be handled for exhibitors by the association. No theater owner will be neglected in any respect, nor will the association neglect fighting adverse legislation which may come up at any time and imperil theater men's interests."

The association is founded on a solid rock foundation and formed only for bona fide theater owners, and there will be no political upheavals, graft or dissension to upset it.

A wide chasm of difference in conducting meetings and other important matters is planned to divide the association from present league systems in that all meetings will be open to the trade press, and the books of the organization will be open for inspection to press representatives at all times, is announced.

Another Association Writes

The following letter has been received by the president of the Theater Owners' Association of Illinois from Henry L. Kincaide, president of the newly formed Motion Picture Theater Owners' Association of New England, with headquarters in Quincy, Massachusetts:

"Motion Picture Theater Owners' Association of New England
Mr. Henry Schoenstadt,
Chicago, Ill.
My Dear Sir:

We are organizing in New England at the present time a Motion Picture Theater Association on lines very similar to those adopted by your recent organization. I am enclosing herewith a card which we use in signing up our members in order that you may know exactly who is permitted in our association.

We have at the present time about one hundred members and hope to increase this number very largely as time goes on.

For some time many of us have felt dissatisfied with the exhibitors' league of the state, in view of the fact that it contained more film concerns and their representatives than it did legitimate theater owners, consequently our interests as theater producers were not represented where film exchanges were represented.

Believing that the subject of your organization and our own appear to be identical, we have felt it might be wise to send you this letter assuring you that if we can in any way work together we shall in New England be glad to co-operate with you.

HENRY L. KINCAIDE,
President New England Association.
Quincy, Mass.

With these organizations, composed exclusively of theater owners, bending their energies in the interest of member owners, it is predicted the movement should grow into a national power in the exhibition branch of the trade.

CHICAGO TO SEE PICKFORD FILM, JURY DECREES

After a fight in Chicago extending over three weeks, which finally ended in Judge Sabath's court, a jury beat Major Funkhouser's decree on Thursday, July 14, by declaring that "The Little American," Mary Pickford's latest film, should be shown in Chicago.

The verdict directs that the city shall issue a permit and states further that "the screen story is not of a character to arouse race hatred of any class of law-abiding citizens." It is said Corporation Counsel Samuel A. Etelson is preparing to take an appeal from the jury's verdict.

CENSOR RULE UPHOLD

The producers of "Birth" were refused a permit to show the film in Chicago a few weeks ago, and upon appealing the case were refused a new trial last week before Judge Sullivan in the Superior Court. The attorney representing the producers appealed the case after a jury trial in which the jury upheld Major Funkhouser's refusal of a permit. They decided the film was obscene and should not be shown in the city.

Toronto, Ont.—Robert C. Newman, inspector of motion picture matters for the province of Ontario, died suddenly July 9 at Piqua, Ohio, where he had gone to attend the annual convention of the Theatrical Mechanics' Association, of which he was grand secretary. Mr. Newman died shortly after he had addressed the convention, having suffered a stroke of apoplexy.

"Sherman Was Right"

"The Esoteric Affinity of Kindred Spirits" met in solemn conclave at the Hotel McAlpin on July 9. This association was formed under the direction of Shepard and Van Loan for the purpose of raising the astral body of Harry Sherman into the state rights firmament (not ferment) and at the finish of the manifestations, all who were able, pronounced the seance a great success. About forty scribes and Pharisæes, with tongues at half mast, gathered around the board and partook of Harry Sherman's hospitality. "Sherman was right" and at the finish of the dinner, the country was compelled to go bone dry.

ARTCRAFT WILL ISSUE HOUSE ORGAN ON FILMS

At a meeting of the executives of the Artcraft Pictures Corporation last week it was decided to issue a house organ. The new magazine will be issued twice a month and will contain ideas and suggestions aimed to assist the exhibitor in the exploitation of Artcraft pictures.
HUTCHINSON, IN 5,000 MILE AUTO TRIP, FINDS FILM TRADE IN FINE CONDITION

Makes Personal Investigation from Maryland to Maine, Finding Pictures Piling Up Box Office Admissions; Will Start West Soon

Samuel S. Hutchinson, president of the American Film Company, Inc., accompanied by Mrs. Hutchinson, arrived in Chicago this week, completing a 5,000-mile motor drive to and from the East.

Personal investigation from Maryland to Maine and through the states this side leads Mr. Hutchinson to believe that the film business is in splendid condition. He found feature pictures booking readily, extensively and steadily, and box offices piling up admissions.

Finds Stars Competing

"I found 'Billy' Russell giving William Hart stiff competition in some quarters, while in others Douglas Fairbanks was looking to his laurels," says Mr. Hutchinson. "I believe the greatest gains in popularity may be credited to our features starring Mr. Russell."

"Mary Miles Minter, of course, is keeping her pace and even gaining a bit, but of the women stars Gail Kane at the moment should have the honors of winning most business. Miss Kane is very popular in the East. Where she is well known from her past stage and screen performances, and her friends are all coming over to the American side in booking.

American's Interests Booming

"There is a very satisfactory outlook for the forthcoming Juliette Day subjects. Miss Day has a great following in this section, and the public is curious about her screen advent. All along the line our interests are booming, and gratifying are the results obtained and looked for."

Mr. Hutchinson will depart in a few days to inspect his large picture holdings in Santa Barbara and Los Angeles.

TAYLOR HOLMES MAKES SCREEN DEBUT IN ESSANAY'S "EFFICIENCY EDGAR'S COURTSHIP"

Taylor Holmes, the stage star, will make his debut as a screen star September 3. This date has just been announced by Essanay, which organization has secured him permanently, to be featured in its productions. His initial picture, "Efficiency Edgar's Courtship," which is a film version of a story of the same title by Clarence Buddington Kelland, is nearly completed. It is a humorous presentation of the application of efficiency methods, as they are used in modern business, to lovemaking. The comedy-drama will have a screen time of approximately 68 minutes. K-E-S-E will handle the film.

Immediately "Efficiency Edgar's Courtship" is completed he will be launched into another production at the Essanay studios.

FIVE POSES OF MARY MILES MINTER SNAPPED WHILE THE STAR WAS AT PLAY

LEW FIELDS, NOTED STAGE STAR, WORKS IN FILM FOR SELIG

Enacts Leading Role in Drama Under Direction of J. A. Richmond; Has Strong Cast

Lew Fields, the popular stage star, has started to work in the Chicago studios of the Selig Polyscope Company under direction of J. A. Richmond. The Selig drama in which Mr. Fields will star has not yet been announced to the public, but the title will be made known at the proper time. It is claimed that the play affords Mr. Fields many and varied opportunities to present artistic character delineation. William X. Selig has supplied Mr. Fields with a talented supporting company.

TERRETY NEARLY ALL SOLD FOR "REDEMPTION" IN U. S. AND CANADA

All Loew and Proctor Theaters to Show Film Featuring Evelyn Nesbit and Son

Convincing proof of the big impression created by "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, and produced by Julius Steger and John A. Golden, lies in the fact that very little territory remains unsold for the United States and Canada.

No play produced in years has met with such universal acclaim as marks "Redemption," it is said.

Contracts were signed this week for the showing of the film in all the Loew theaters, also the Proctor houses in New York at an early date. Shea's Theater, Buffalo, will run it commencing July 23.


Four scenes from the new Essanay release, "Efficiency Edgar's Courtship," are shown. The story is that of a story of the same title by Clarence Buddington Kelland.

The picture was made in Chicago and will be released through the K-E-S-E company.
Kitty Gordon, Whose Films for World Prove Big Hit, Signs to Finish Year with Brady

Success of Three Pictures, "Forget-Me-Not," "Beloved Adventurers" and "Divine Sacrifice," Causes Producer to Hold Noted Star

Kitty Gordon has signed a new contract with World-Pictures Brady-made covering a full year from the present. The present arrangement was made under an option held by the World Corporation when Miss Gordon was engaged six months ago for three pictures to be completed within that space of time.

In that document was a clause giving the company the privilege of calling upon the actress for her services for twelve months longer at a specified salary, and it is this proviso that has been taken up. The three picture plays already completed with Miss Gordon as star are "Forget-Me-Not," "The Beloved Adventurers" and "The Divine Sacrifice," the one last mentioned not having been published as yet.

Says Star Improved

Director General William A. Brady, in referring to the renewal of business associations with Miss Gordon, says:

"The improvement of this actress in her role upon the screen is one of the most astonishing examples of artistic development I have seen in all my experience as a producing manager in the speaking theater and the silent drama. To tell the plain truth, I was not prepared beforehand to look for any specially vivid acting gifts on the part of Miss Gordon."

"In the first place, the greater part of her stage reputation had been gained in musical comedy, which rarely uncovers brilliant acting talent among its women players. In the second place, the critics had raved far more about Kitty Gordon's beauty and grace than her histrionic powers, and so I was inclined to rely almost exclusively upon her physical qualities to win popularity in the film drama."

Her Films Big Success

"While speaking of Kitty Gordon, let me record the fact that her two pictures already published have met with highly extraordinary success, due primarily to the widespread personal popularity of the star. This is demonstrated, first, by the great volume of newspaper attention bestowed upon the plays in which she appears, including a notable advance demand; and second, by the swarm of requests for her indorsement of various articles: perfumes, powders, cosmetics, and the like."

Paralta Makes Big Advance in 14 Weeks of Existence, and Completes Two Features

The recent announcement of the affiliation of Paralta Plays, Inc., and the Triangle Distributing Corporation under which the latter becomes the sole distributor of the big special productions made by the Paralta interest, starring Bessie Barriscale and J. Warren Kerrigan, recalls the advancement made by Paralta during its short existence of but fourteen weeks.

Work Is Outlined

In fourteen weeks, Paralta has been organized as a corporation, has itself organized two producing corporations with Bessie Barriscale at the head of one and J. Warren Kerrigan the other, to make big feature pictures to be sold on the Paralta plan, has established one of the largest studios and producing staffs in the country at Hollywood, which has already turned out two big star feature pictures, and has affiliated itself with one of the largest distributing interests without in any way militating against its standing as an independent corporation.

The two big Paralta pictures finished are J. Warren Kerrigan in Peter B Kyne's war and love story, "A Man's Man," and Bessie Barriscale in George Miller White's love romance, "Rose o'Paradise." Both these productions now are in the hands of an editing board and cutters, and will be published through Triangle in a short time. In the meantime Mr. Kerrigan and Miss Barriscale are at work on new productions.

Soon to Explain Plan

The "Paralta Plan" has not yet been made known to the trade in detail, but in a very short time a complete explanation of its principles and workings will be published in the form of a little book called "The Paralta Plan."

The Paralta Plan will be followed by Triangle in the distribution or sale of Paralta Plays. This plan gives to an exhibitor exclusive control of a specific exhibiting district and other advantages which will have a very material influence in the increase of its profits.

Ben W. Bedell Made Special Representative for Allen Film Corp.

Veteran Well Known in Trade Starts Work on "Garden of Allah" for Chicago Concern

Ben W. Bedell, a veteran in the motion picture trade, has been appointed special representative for the Edmund M. Allen Film Corp., of Chicago. Fred C. Aikin, general manager of the Allen Company, announces the appointment of Mr. Bedell. Everyone in the motion picture trade knows Ben W. Bedell, for many years Chicago representative for the Edison Company and later a representative of the Essanay Company.

His long experience in the motion picture industry coupled with the host of friends he has made will prove him to be a valuable man for the new company.

Mr. Bedell expects to become active immediately in behalf of William N. Selig's "The Garden of Allah." The Edmund M. Allen company owns territorial rights for eight states for the Selig pictureplay.

Hayden Talbot Will Write Scenarios for Paralta Companies

Hayden Talbot, the playwright, has been engaged to write original stories jointly for the Bessie Barriscale Feature Corporation and the J. Warren Kerrigan Feature Corporation, and will hereafter devote his time exclusively to these two organizations.

Vancouver, B. C. — J. H. Booth, general manager of the Mutual Film Company for western Canada, was in Vancouver last week.
"GARDEN OF ALLAH," COLONIAL PREMIERE IN CHICAGO, CAUSES BIG INTEREST IN TRADE

Opening to Be Under Auspices of Edmund M. Allen Film Corporation; Special Music Score Prepared for Occasion; Territorial Sales Announced

The trade in Chicago is evincing great interest in the scheduled Chicago premiere of "The Garden of Allah," to take place at the Colonial Theater on July 22. The opening will be under the auspices of the Edmund M. Allen Film Corporation. It is stated that the expenses will be spared in making the Chicago premiere a notable event.

A special music score has been written for "The Garden of Allah," and this will be rendered by a complete orchestra. In honor of the occasion, it is announced, the Leo Feist, Inc., has ready a new song based on the Selig motion picture production. This song will be heard for the first time at the Chicagoaugural.

Announces Territory Sales
The Selig Polyscope Company announces the complete sales of territorial rights up to date for "The Garden of Allah" as follows:

Edmund M. Allen Film Corporation, Chicago, Ill.—Illinois, Michigan, Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas.
All-Star Features Distributors, Inc., San Francisco, Cal.—California, Nevada and Arizona.
Robert Lieber, Indianapolis, Ind.—Indiana and Kentucky.
J. Frank Hatch, Newark, N. J.—New Jersey.
Leon D. Nettner, Cleveland, Ohio—Ohio.
Edward Nelson, president Sherman-Elliott Company, Minneapolis, Minn.—Minnesota, Wisconsin, North Dakota and South Dakota.
All-Star Features Company, Jacksonville, Fla.—Georgia, Alabama, Florida, South Carolina, Mississippi, Tennessee, Louisiana and Arkansas.

Enjoy Big Success
Everywhere "The Garden of Allah" has been shown reports have been received by the Selig Company of the unusual success of the picture. It broke all records at the Colonial Theater, Indianapolis. People were turned away at the Hippodrome Theater, Cleveland. The picture was chosen for the opening of one of Los Angeles' finest playhouses, and it ran for three weeks there. These and other reports all point to "The Garden of Allah" as being one of the best dramas screened.

The Garden of Allah was directed by Colin Campbell and features Helen Ware, supported by Thomas Santschi. Included in the company of players who faithfully carry out Robert Hichens' great plot are Al W. Filson, Thomas Santschi, Harry Lonsdale, Eugene Besserer, James Bruberry, Will Machin and Matt B. Snyder.

Those who have seen the production remark on the beauty of the scenic effects. The great Sahara desert is pictured together with cases and oriental cities. The desert sandstorm is a spectacular effect that for realism has never been surpassed, it is said.

GOLDWYN WILL ISSUE MARIE DRESSLER FILMS

Goldwyn Distributing Corporation announces that it has closed a contract to publish and distribute eight two-reel Marie Dressler comedies to be made by Miss Dressler's own company under an exclusive agreement with Goldwyn.

A TENSE SITUATION IN "THE GARDEN OF ALLAH" SPECTACLE

One of the Big Dramatic Moments from Robert Hichens Romance of the Sahara Desert. The Film Is Proving One of the Most Popular Attractions of the Year. (Selig)
FIRST EPISODE OF "LOST EXPRESS" SERIAL, STARRING HELEN HOLMES, IS COMPLETED

Cast of Stellar Players to Support Star in New Production, First Chapter of Which Will Be Published in September

The entire first episode of the new Signal Film Corporation serial, "The Lost Express," to be published thru Mutual exchanges, has been completed. The cast surrounding Helen Holmes in this new and bigger serial undertaking is superior to any that has appeared with her in the past. J. P. McGowan has selected to support the star Leo Maloney, Thomas Lingham, William Brunton, Will Chapman, W. A. Behrens and Andrew Waldbaum, all of whom appeared with Miss Holmes in the past, and in addition has Al Smith, who is noted for his character delineations, and Edward Hearn, who has played leads in Universal productions for the past two years.

Has Baffling Mystery
The first episode of the story lays before the public a baffling mystery of the disappearance of the entire express train while passing from one station to the next on a single-track line, with no switches or cut-offs en route. The express train, loaded with a collection of the world's greatest inventions, pulls out of one station and fails to arrive at the next, but eight miles distant. The most careful kind of search fails to disclose any trace of the lost express. It vanishes without any clue as to its whereabouts. Exhibitors may be sure that any patron who beholds this first chapter of the new serial will be curious while awaiting the next following installment of the story.

To Be Issued in September
The exact publication date of Chapter I of "The Lost Express" has not yet been set, but it will be some time in September, and announcement will be made in the near future as to the day and date when the initial episode will be available.

PIEDMONT PICTURES
ABSORBS HAWK CO., CLOSING N. Y. OFFICES
Concern Closes Deal for Disposition of "Jimmie Dale" Serial in Foreign Countries

The Piedmont Pictures Corporation, with offices in the Godfrey Building, New York, has absorbed the Hawk Film Company, the latter company closing its offices at 1600 Broadway, New York.

The Piedmont Company announces that it has just closed a deal for the "Jimmie Dale" serial, published on Mutual program, for the following foreign territory: Spain, Portugal, India, Burma, Ceylon, Dutch East India and Porto Rico. Several other contracts for foreign countries for which the Piedmont Company holds the rights will be closed soon.

This company also is handling the Fox films for Chile, Peru and Bolivia.

EDDIE POLO SIGNS NEW TWO-YEAR CONTRACT WITH UNIVERSAL FILM COMPANY

Eddie Polo has signed a new two-year contract with Universal. This star has appeared in many Universal successes, including "Graft," "The Broken Coin," "Liberty" and more recently in "The Gray Ghost," universal's latest serial, now being published.

Polo joined the stock company at Universal City two seasons ago, and is rated as one of the favorite "strong men" of the screen. An Italian by birth, he has appeared before the public continuously from babyhood.

N. Y. SCREEN CLUB EVENT TO START $500,000 FUND

"First Reel" to Be Attended by Array of Stage and Screen Stars

The "First Reel" of the Screen Club at the Casino Theater on Sunday evening, July 29, will introduce to the public what will amount practically to a Lambs' Gambol and a Friars' Frolic combined and magnified by an array of the brightest stars of the film firmament.

In addition to Mary Pickford, Douglas Fairbanks, Ethel Barrymore, Clara Kimball Young and many other leading ladies and gentlemen of the screen, many stars of the stage will appear through the courtesy of the theatrical managers and the United Booking Office. Mayor Mitchell will make a brief address, and it is thought that President Wilson will reply favorably to the invitation extended to him to be present.

The "First Reel" is being given for the purpose of establishing a fund of $500,000 with which the Screen Club intends erecting a clubhouse that will be its permanent home. Twice since its inception the club has been compelled to seek larger quarters and now that its membership has grown to 1,500 the decision to obtain adequate headquarters has been reached.

SCENE FROM "THE LOST EXPRESS," NEW SIGNAL SERIAL WITH HELEN HOLMES

The Star Is Seen Standing on the Tender of the Engine After Work in an Exciting Scene Before the Camera
SEVEN KEYS TO BALDPATE” WITH GEO. M. COHAN, FOR AUGUST, OFFERS A NEW TYPE OF FILM

Publication Date Moved Up to Early Next Month Because of Requests for Appearance of Popular Star; Is Unique Play, Says Greene

Artcraft promises something entirely new in the way of photoplay stories in its George M. Cohan production “Seven Keys to Baldpate,” as completed under the direction of Hugh Ford. On the stage this play, hailed by Cohan as a “mystery tree,” offered a distinct novelty to be theater and should prove to be the same in its screen presentation.

“Those who have read the book by Earl Derr Biggers, or who have seen the play by George M. Cohan, would appreciate the unique qualities of this tale, which defied all critics and in the face of this fact won the unstinted praise,” said Walter Greene in discussing the new picture. “The originality of George M. Cohan and his wonderful ability to play upon the human side of nature were never more definitely displayed than in this offering. In speaking of the production one of our studio executives perhaps most effectively expressed the idea of the subject when he said: ‘It is a photoplay within a photoplay, with characters in each separate photoplay laughing at those in the others.’”

Although the new Cohan picture was originally scheduled for later publication, as a result of the many requests for another production presenting this popular actor-author-producer, it will be shown publicly commencing early in August.

DEEMSTER” POSITIVES FOR BRAZIL EXPORT BURN ON N. Y. DOCKS

Two positives of “The Deemster,” delivered to the Pan-American Trading Company for export to Brazil, were destroyed at the docks in New York last week. A heavy consignment of posters, slides, matrices and its also went up in flames.

Montreal, Que.—Globe Films, Limited, of Montreal has recently opened to the Ontario territory. The prospects for splendid business are encouraging.

TRADE PAPER MEN ARE SHERMAN’S DINNER GUESTS AT MICALPIN IN NEW YORK

The Sherman Pictures Corporation tendered an elaborate dinner to the newspaper men of New York at the Hotel McAlpin on July 10.


The menu bore a photograph of Harry A. Sherman and the following slogan: “Sherman Is Right.” A. J. Binberg, Milton Goldsmith and Edward O’Donnell of the Sherman Pictures Corporation, as well as Oscar Lynch of the Otis Lithograph Company, were among the guests.

M. H. HOFFMAN BUYS ENTIRE U. S. RIGHTS OF TERRITORY NOT SOLD FOR “BAR SINISTER”

One of the most important deals of the trade was closed this week, when M. H. Hoffman, Inc., bought from the Frank Hall Productions all the remaining American territory which has not been sold for “The Bar Sinister.”

In addition to New York state and eastern Pennsylvania, which M. H. Hoffman, Inc., had previously acquired, this concern now finds itself in control of the entire United States and Canada, with the exception of the South, western Pennsylvania and New England.

Pierre V. R. Key, manager of sales for M. H. Hoffman, Inc., declares that “The Bar Sinister” will establish a high mark in selling volume.

MARY PICKFORD PRESENTING HER SECOND AMBULANCE TO U. S. OFFICER FOR SERVICE IN FRANCE
MACK SENNETT STARTS FIRST OF COMEDY SERIES FOR PARAMOUNT AT COAST PLANT

Mack Sennett, who has just signed a contract to produce two-reel comedies exclusively for publication by Paramount, now is at the Pacific Coast. Immediately upon his arrival in Edendale, where his studio is situated, Mr. Sennett started work upon the production of the first of his two-reel comedies to be issued under the new management. These will be called Paramount-Mack Sennett productions, and there will be one published every two weeks through Paramount.

Mr. Sennett will continue the production of the type of comedies which has made his name known all over the world.

"I have just been talking over plans for our future productions with Mr. Zukor, president of Famous Players-Lasky, and Mr. Abrams, president of Paramount, and they sound good to me," says Mr. Sennett. "With an organization like that behind me I am going to be able to put over the best stuff that I have ever done in my life. The field of comedy has only been scratched so far, and there are a whole lot of new things up my sleeve that are going to prove startling innovations when we start work at Edendale. My organization is intact."

ALBERT CAPPELLANI DIRECTS ANN MURDOCK, NOT JULIA SANDBERSON, FOR EMPIRE CORP.

An error was made by the publicity department of the Empire All-Star Corporation in announcing that Director Albert Capellani was engaged in directing the productions in which Julia Sanderson is being starred. From the studios of the Empire Corporation it is announced that Mr. Capellani is directing Ann Murdock and not Julia Sanderson.

Dell Henderson is supervising the Julia Sanderson pictures, and Mr. Capellani is devoting his time to directing the offerings in which Miss Murdock is at work. Both directors are staging their respective pictures in the Glendale studios of the Empire All-Star Corporation, and both the Murdock and Sanderson features, based on Charles Frohman successes, will be published through Mutual exchanges.

The big studios of the Empire Corporation are working at full capacity these days, as plays featuring Ann Murdock, Julia Sanderson and Olive Tell are in course of production on the stages of the Glendale plant. Miss Murdock now is at work on a picture which bears the tentative title of "The Richest Girl," having already completed three other plays. Miss Sanderson is appearing in "The Runaway" and Olive Tell has begun "Her Sister."

MARGARET MAYO, AUTHOR OF "POLLY OF THE CIRCUS," EDGAR SELWYN, AND TWO SCENE FROM FIRST GOLDWYN PRODUCTION

"SKINNER'S BABY" NEXT WASHBURN FEATURE, SCHEDULED AUGUST 6

Hazel Daly Again Appears in Support of Star, Who Calls This His Best Play

It is seldom, if ever, that a motion picture star acts the same on the screen as he does in everyday life, and yet that is the claim made by Bryant Washburn in "Skinner's Baby."

In this picture, which was produced by Essanay as a sequel to the famous "Skinner's Dress Suit," Mr. Washburn portrays the role of an exceedingly proud father. He is a father in actual life and it is said that he acted just the same with his real baby as he does with his real one.

The picture is a comedy-drama of the type of subtle, homely humor which has made its star famous.

Hazel Daly, creator of the role of Honey in "Skinner's Dress Suit," again appears in that role. Harry Beaumont wrote the story and directed its screening. The production, which has a screen time of 65 minutes, will be published through K-E-S-E August 6. Trade showings are now in progress at all branch offices of this organization.

CRANE WILBUR ADOPTS NEW PRODUCTION PLAN

Crane Wilbur has commenced the filming of "Devil McCare," a story written by J. Francis Dunbar, the first of five five-reel features, at the David Horsley studios, for release through Art Dramas, Inc. A strong supporting cast is being assembled by Loriner Johnston, who will direct the production of the new story.
Pauline Frederick in
"THE LOVE THAT LIVES"
Famous Players-Paramount drama; five parts; published July 9

As a whole: Melodramatic
Story: Human
Star: Great
Support: Very good
Settings: Splendid
Photography: Good

Seudder Middleton has taken a very ordinary subject—a scrubwoman’s life—and made an intensely human, albeit melodramatic, screen play. The story of Molly McGill is not a pleasant one, telling as it does of the tragic death of her husband and baby girl, her struggle to educate her boy and a final end in a burning building, but in the hands of Pauline Frederick the part grips one and carries one along even to the unhappy ending. Miss Frederick is wonderful in character makeup and shows what a real artist can do with a difficult part. John Painpolis is an excellent Harvey Brooks, the villain of the piece, while Pat O’Mally ably interprets the role of Molly’s son, Jimmy McGill. Violet Palmer as Dora Palmer, in love with Jimmy, is winsome, and the two children, Frank Evans and Eldeen Stewart, are well cast. Robert G. Vignola directed the film.

The story: Molly McGill’s life has been a hard struggle from birth, and upon the death of her husband in a barroom brawl and her baby daughter in an accident, she offers herself to Harvey Brooks, a broker, to provide money with which to educate her son Jimmy.

She keeps her life a secret from her boy. He grows to manhood, secures a position in the city’s fire department and becomes engaged to Dora Palmer. Molly breaks with Brooks and sinks to the slums’ lowest level. One day when passing the engine house she sees her son talking to his sweetheart. Securing employment as a scrubwoman, she saves Dora from the clutches of Brooks in his office by stabbing him. The office building catches fire and Jimmy rescues Dora, but is too late to save the poor scrubwoman.

BIG SITUATIONS FROM THREE PARAMOUNT PRODUCTIONS

Alice Brady in
"A SELF-MADE WIDOW"
World comedy-drama; five parts; published July 23

As a whole: Entertaining
Story: Enjoyable
Star: Amusing
Support: Ample
Settings: Painless
Photography: Clear

"A Self-Made Widow" is a bit of screen humor that should be enjoyed by patrons. The story has been handled in an enjoyable and amusing manner. Alice Brady as the self-made widow makes the most of her role, and the subject gives pleasing entertainment. The story is by Henry Albert Phillips.

Travers Vale is responsible for the direction. The supporting cast includes John Bowers, Curtis Cooksey, Justine Cutting, Richard Clarke, Alexandrea Carewe, Henrietta Simpson, Herbert Barrington and Lila Chester. The settings have been well selected and the photography is clear.

The story: Sylvia Smith of Lone Meadows goes to New York City, and in order to secure his inheritance becomes the widow of Fitzhugh Castleton, who has left a letter saying that he has committed suicide. After an absence of a year Castleton returns home and is surprised to see Sylvia. Not wishing to compromise her, he serves in the capacity of gardener and falls in love with Sylvia. The appearance of a crook who demands money from Sylvia brings out explanations, and so Sylvia becomes the wife of Castleton.

Dorothy Phillips in
"THE RESCUE"
Bluebird drama; five parts; published July 23

As a whole: Splendid
Story: Excellent
Star: Very good
Support: Beautiful
Settings: Clear

"The Rescue" is a screen adaptation of the magazine story written by Hugh Kahler, and offers an excellent vehicle for talented Dorothy Phillips and William Stowell. The screen version was prepared and directed by Ida

Left—Big Moments in Pauline Frederick’s Play, "The Love That Lives," a Famous Players Film. Center—Vivian Martin and Sessee Hayawaka in Tense Scene from Lasky’s “Forbidden Paths.” Right—Two Scenes from Morisco Play, "Big Timber," Starring Kathlyn Williams and Wallace Reid (Paramount)
May Park and shows the cleverness of an experienced writer.

Miss Phillips is cast in the difficult role of a divorced wife who wins back the love of her husband with the help of a younger sister. The story is given a novel twist and with its pleasing settings, excellent photography and fine acting should meet with the hearty approval of film audiences.

The supporting cast includes Gretchen Lederer as Nell Jerrold, Molly Malone as Betty, Claire Du Brey as Henrietta, Gertrude Astor as Mrs. Hendricks, Lon Chaney as Thomas Holland, and William Stowell as Kent Wetherall.

GRETCHEN LEDERER, DOROTHY PHILLIPS (CENTER) AND MOLLY MALONE IN SCENE FROM "THE RESCUE" (Bluebird)

The story: Ann Wetherall returns to the stage when the court grants her a divorce. She is summoned home, however, when informed that her younger sister is throwing herself away upon Kent Wetherall, her divorced husband. Her fight to win the man away from Betty ends in a justice-of-the-peace's court where she remarries Kent and later finds out that Betty's affair was only a hoax to assure Ann's happiness. A houseboat sanitarium, where Kent had been taking treatments, visits to which had aroused Ann's jealousy, figures in the development of this unusual story.

Mary Miles Minter in "MELISSA OF THE HILLS"
American Mutual drama; five parts; published July 23

Mary Miles Minter's work in "Melissa of the Hills" is splendid. The story is a wholesome one and should hold the interest of any audience from the first reel to the last. The settings in the production are great and the good lighting effects and the splendid photography do them full justice. Miss Minter goes through the production without the assistance of frills, and her charm and personality lend a great deal to the excellence of the production.

Miss Minter is given ample support in Allan Forrest, Spottiswoode Aitken, George Periolat, Perry Baiks, Harvey Clark, Frank Thompson, John Gough, Gertrude LeBrandt, Emma Cluge and Ann Schaefer. James Kirkwood did the directing.

The story: There is continual strife between the Watts and Allison clans. Jethro Stark, circuit rider, and his daughter Melissa endeavor at all times to avoid the outbreaks and teach Christianity, but when the Starks side in with the Watts the latter and the Allisons have a big fight when the Watts try to arrest Clark for alleged forgery. Clark interferes and is killed. Melissa, left alone, marries Tom, a young lawyer.

Bryant Washburn in "THE GOLDEN IDIOT"
Essanay-K-E-S-E comedy-drama; five parts; published July 23

AN AMUSING SCENE FROM "THE GOLDEN IDIOT," FEATURING BRYANT WASHBURN (Essanay)

Bryant Washburn in his role of Barry Owen, the golden idiot, is at all times clever and capable. He is given ample support in Virginia Valli, Arthur Metcalfe and Julian Barton. The novel handling of some of the subtitles as well as the humor contained in them is worthy of commend. The settings are splendid and the photography is good.

The story: Barry Owen, a copy reader, loses his position and becomes a vagabond. In his wanderings he meets Faith Fanshawe, the daughter of a millionaire, and falls in love with her. Because of his poverty he decides that he cannot marry Faith and so decides to forget her. Then he is notified that his uncle has died leaving him his fortune. With this wealth back of him Barry proposes to Faith and is accepted.

Mabel Taliaferro in "PEGGY, THE WILL O' THE WISP"
Metro drama; five parts; published July 9

At the Orpheum Theater in Chicago, where "Peggy the Will o' the Wisp" was shown, the music furnished by the organist was the best part of the production. Many persons in the audience even left the house after the second reel.

Every member of the supporting cast, supposed to represent jolly, good-hearted Irishmen, looked as if the had been selected from the persons who inhabit 10 an
Mary McAlister in

"THE SEASON OF CHILDHOOD"
Essanay-K.E.S-E; S. T. 25 min.; published August 1
As a whole Fair
Story Interesting
Star Talented
Support Appropriate
Photography Good

Mary McAlister does her usual good work in "The Season of Childhood." The production should prove interesting, having the good qualities of preceding "Do Children Count?" units.

In the cast are John Cossar, Alice Craig, Ellis Paul and Ernest Maupain.

The story: The Holdens do not agree on the way children should be reared. John Holden believes they should be punished every time they disobey. Florence Holden believes differently. They quarrel and John leaves, taking with him Charlie, their little son, and leaving Tessie with the mother. John whips the little boy so much that neighbors report him to the Humane Society, and Charlie is sent to his mother. John comes, going forgiven, and decides to let Florence rear the children.

Louise Glaum in

"A STRANGE TRANSGRESSOR"
Kay Bee-Triangle drama; five parts; published July 8
As a whole Fair
Story Hackneyed
Support Heavy vampire
Settings Fine
Photography Good

"A Strange Transgressor," Louise Glaum's latest starring vehicle, is only a fair production. The old, hackneyed theme of the woman who has cast aside her honor in luxury seeking to avenge herself through her ramour's son is used to exploit the Triangle's star.

Supporting Miss Glaum are J. Barney Sherry, Colin化, Dorcas Matthews, May Girardi, J. Frank Burke and William H. Bray. Direction and photography are fine.

The story: Lola Montrose, upon the death of her husband, puts her child in a Catholic institution while she lives upon the charity of a great surgeon. She finally sees her and falls in love with an estimable young woman, the former fiancée of his son. The final break comes between Lola and the doctor, and she attempts to destroy the son in a marriage to avenge her wrongs. Her child is injured in the convent garden after a storm and the surgeon is called to save its life. The doctor's fall downstairs and also is injured. Upon the plea of the doctor's wife he goes to the bedside of the brave child. In gratefulness for his services an operation Lola admits that she was not married to his son but renounces him, her one happiness being the happiness of her child.

The picture was shown in Chicago theaters under an adult only' permit.

Vivian Martin, Sessue Hayakawa in

"FORBIDDEN PATHS"
Lasky-Paramount drama; five parts; published July 12
As a whole Entertaining
Story Engrossing
Stars Excellent
Support Fair
Settings Appealing
Photography Clear

"Forbidden Paths" will please its viewers more from a pictorial standpoint than for its story. Vivian Martin and her Japanese co-star, Sessue Hayakawa, do excellent work in the emotional roles, but the story is one that has often been repeated upon the screen, presenting the triangle of two men in love with the same girl. The work of Tom Forman is rather disappointing (or, rather, the role in which he is cast), and he wins little sympathy by reason of his weakness of character as Harry Maxwell.

The scenario is by Eve Unsell and the picture was carefully directed by Robert Thornby. Besides Sessue Hayakawa and Vivian Martin, Carmen Phillips, Tom Forman, James Neill and others appear in the cast.

The story: Sato becomes a half owner in the Japanese art store of James Thornton, and upon the latter's death he promises to look after the orphan daughter Mildred. The Jap calls her "Little Cherry Blossom" when she celebrates her fete day dressed in the costume of her native land. Harry Maxwell, her school chum, goes to Mexico, is there ensnared into a wedding with a notorious woman, and upon his return finds himself in love with Mildred and she with him. Faithful Sato also is in love with the little American, but his nationality becomes a racial barrier, and to secure her happiness he abducts the adventures who has come between Mildred's and Harry's happiness and sacrifices himself by sinking the launch in which he and the Mexican woman have taken a long trip.

Patrick Calhoun in

"SEVENTY AND SEVEN"
Essanay drama; S. T. 28 min.; published July 14
As a whole Entertaining
Story Well handled
Star Fine
Support Plenty
Settings Typical
Photography Agreeable

For a 28-minute entertainment "Seventy and Seven" is an entertaining production, with a well-handled story. Patrick Calhoun, in the role of a miserly farmer, does some very good character work. Julien Barton as the old soldier is well cast. The other members in the cast,
EXHIBITORS

Ellis, Paul, Helen Ferguson and Mark Elliston, also do good work.

The story: Hiram Beatty and his grandson Buddy live in an old house owned by SI Scroggs, a miserly farmer, and when he does not receive his pension and cannot pay his rent he is ejected from the house. One day Hiram learns that some mining stock which he holds and which he had considered worthless will yield him a handsome sum. When Scroggs learns this he endeavors to steal the stocks, but is not successful. Hiram gets a large sum for the stocks and is able to pay his rent.

FIRST GEORGE BACKER FILM FOR M. H. HOFFMAN, INC., WILL BE ONE OF YEAR’S “HITS,” IT IS PREDICTED

Work on the first George Backer Film Corporation Foursquare picture, which is to be published through M. H. Hoffman, Inc., is progressing rapidly. The featured stars, Ruth Roland and Milton Sills, and the associate artists in the cast are co-operating in an effort to make this feature one of the most important of the year. Such stage and screen stars of national note as Leah Baird, J. Herbert Frank, Ollie Kirkby and George Larkin, who are appearing in strong roles in this George Backer-Foursquare picture, declare they never have found an organization more complete than this, which is being directed by Robert Ellis.

Miss Roland and Mr. Sills are co-starred. These two artists are playing opposite roles in the same picture for the first time in their careers.

The story, which Pierre V. R. Key wrote, is said to be one of the most virile ever screened, and has to do with an issue which is especially pertinent at this time. M. H. Hoffman, who is watching the making of this super Foursquare, George Backer-made, is of the opinion that it will be one of the “hits” of the year.

BETTER TITLES AND FILMS FOR EXHIBITORS, IS ESSANAY’S PLAN

Since establishing its department for the investigation of exhibitors’ needs, the Essanay Company has gained an intimate knowledge of the improvements which are demanded. One of the chief causes for complaint has been the lack of appropriate titles for features. In many instances they mean absolutely nothing to the passerby. Oftentimes they not only fail to give a key to the story, but they have none of that appeal which is especially necessary where a theater manager depends on the name of the star and the title of the subject to draw his people.

At the very inception of this investigation several months ago the fact that this trouble had to be remedied became so apparent that immediate steps were taken by this company. A glance at the list of recent feature films shows how consistently Essanay now is adhering to this constructive criticism.

“Do Children Count?” the Mary McAlister series, could not be amplified upon by an explanatory paragraph. Bryant Washburn’s lesson to slackers, “The Man Who Was Afraid,” and his recent comedies, “Filling His Own Shoes” and the three “skinner” subjects, all give an insight into the character of the plot to any person who even glances at a poster. A similar understanding will be gained from Jack Gardner’s northern drama, “Land of Long Shadows,” and his virile Western romance, “The Range Boss.” In this connection the first Taylor Holmes feature, “Efficiency Edgar’s Courtship,” might also be mentioned.

Philadelphia, Pa.—The Jumbo Theater, at Front and Girard avenue, is having plans prepared by the Hoffman Company for extensive repairs.

EIGHTEEN REELS OF COMEDY, DRAMA AND CURRENT EVENTS SCHEDULED FOR UNIVERSAL PROGRAM JULY 2

In addition to “The Double Standard,” a Butterfly picture, published July 23, Universal will issue eighteen reel of combined comedy, drama and current events including the latest episode of “The Gray Ghost,” the mystery serial.

“A Soldier of the Legion,” a Gold Seal film with an interesting comedy setting, will be issued Tuesday, July 24. The story was written by Maude Springer Nelson and F. J. Clason and directed by Ruth Ann Baldwin. To date no less of two seekers after literary fame give them the idea of putting Celeste, the maid-of-all-work about their lodgings, into a work of fiction designed to bring princely royalties. Algiers is chosen as an appropriate setting, and Celeste is transformed forthwith in a houri of the desert. One of the authors impersonates the hero, his pal does the heavy part, while Jones, a crooked neighbor, is pressed into service as an orderly the type of Kipling’s Mulvaney. The result is an exciting tale, which reaches a more surprising conclusion than the authors had intended.

Comedy for Same Day

The same double—“Seeing Things,” a Nestor come written by Fred Palmer and directed by Roy Clemen will be issued, featuring Lee Moran and Edith Rober. Taking a presumably haunted house as a setting, a diving tangle has been worked out to the accomplishment many laughs.

“The Sign of the Cucumber,” an L-Ko in two reels is the offering for Wednesday, July 25. Tom Deur Bob McKenzie and Eva Novak are featured.

The eighty-second issue of the Animated Weekly will also be issued the same day, showing new curts in pictorial form.

Mary Fuller will be starred in “The Beautiful Postman,” to be issued Thursday, July 26. This is a telly drama. Miss Fuller is capably supported by Cleo Bevers, Nellie Slattery and John Walker.

A Joker comedy, entitled “Canning the Cannibal Kid” and featuring William Franey, will be shown on the same date with the Mary comedy feature. Lilian Peachock, Zelma Fras and Milburn Morgan assist William Franey intracting all the humor out of the strange domestic situation in which they feature.

Neva Gerber in a Drama

Herbert Rawlinson and Neva Gerber are the featured players in “Caucelt in the Act,” a Victor comedy-drama scheduled for issuance Friday, July 27.

A unique issue of the Universal Screen Magazine will appear on the same day with “Caucelt in the Act,” deals with a variety of subjects, including pictures of only tea farm in the United States and a recent effort to reduce the cost of footwear by utilizing snake skins in the manufacture of shoes.

The eleventh number of Universal Current Events, be published Saturday, June 28, together with a Pictorial educational and a Powers comedy cartoon. “The Contre,” a Joker comedy featuring Gale Henry and Mr. Sims, completes the week’s offerings.

Outside of Greater New York the fifth episode of the “Gray Ghost,” the mystery serial, based upon A. Somerset Roche’s Saturday Evening Post novel “L. I.,” will be shown during the week. This episode is entitled “Plunder” and features Eddie Polo, Harry Carter, culls Dean and Emory Johnson.

Augusta, Ga.—Frank Muller of the Modjeska Th reports good business with the Mary Miles Minter picture, “Perwinkle,” and has rebooked the feature for an early date.

Albuquerque, N. M.—A new motion picture theater has been opened here. It will be known as the Alamen.
NEW BERNSTEIN DEVICE PROTECTS OUTDOOR STUDIOS IN STORMS

Turn of Electric Power Lever Instantly Covers Scenes, Suppling Artificial Lighting, Both Overhead and in Flooring of Stage; Represents Five Years' Work.

The problem of safeguarding the production of motion pictures in open-air, sunlighted studios against sudden wind, wind or darkness has been solved by Isadore Bernstein, head of the Bernstein Film Productions, Los Angeles, and builder of Universal City, who has perfected a set of ingenious devices by which an outdoor studio may be practically instantaneously changed by the turn of a power lever into a wind and rain proof enclosure, thoroughly equipped with artificial lighting both overhead and in the flooring of the stage.

The completion of Mr. Bernstein's plans, which he has given great study and many practical tests, places in his grasp the means of saving thousands of dollars to producers who arrange to film their subjects by the light of the sun. The value of Mr. Bernstein's mechanism will be understood when it is taken into consideration that the great sums are expended for the arrangements of productions and it becomes necessary because of cloudy, rainy or darkness to discontinue action and move the scenery from the exposed floor great loss is often suffered.

**Complete Protects**

Additional sums frequently have to be spent to replace the scenery, and it is very difficult to get everything packed again as it was before the interruption.

But in a studio such as Mr. Bernstein has designed, should the weather conditions suddenly change or darkness come upon the studio while work is in progress, it is only necessary to start an electric current which carries instantaneously into place a telescopic arrangement of sliding windows on the top and sides of the structure, that at once shuts out any danger from the elements.

The electric dynamo moves in either direction a set of cables which open and fold the windows like the segments of a collapsible drinking cup or a telescope.

The operation of this mechanism does not interfere with the slightest with the settings of the stages, which may be arranged very close to the sides of the building without interference by the closing or shutting of the windows.

Mr. Bernstein's plans include a system of adjustable light diffusing adapted to regulate the lighting effects thereby the natural light of the sun can be varied or artificial light modified. In addition, the diffusers prevent the supports of the collapsible roof from throwing shadows upon scenes or the studio floor.

**Roof Operation Explained**

A series of roof-forming window sashes are hinged in grooved guides running parallel. The electrically driven engine either draws the sash closed or telescope the other until the groove is filled or folds them back again when the light is to be used. The same operation of the cables raise or lowers the side sashes in the walls of the structure.

Co-operating with the roof sashes is a light-diffusing system made up of a series of sliding shades which travel on wires. The shades, usually of comparatively thin oods suitable for the purpose, may be drawn out of the way when not needed or may be extended the full length of the overstructure when it is necessary to close out completely or partially the rays of the sunlight from the scenes.

The artificial lighting system consists of roof and floor lights. Lamp sockets are inserted at many points above the flooring in different parts of the studio, with covers that lie flush with the surface of the floor when the lights are not being used. Light may thus be thrown from the floor upon any set or scene placed on the studio floor.

**Five Years to Perfect**

For the past five years Bernstein has been working on this invention, which will no doubt be immediately recognized as one of the most important and most needed ever created in connection with the industry of motion pictures. Every producer will quickly appreciate the tremendous saving to be derived from a studio of this design and there is little doubt that the "Bernstein studio" will receive a warm welcome from manufacturers and be used exclusively by producers in the future.

**MONTAGU LOVE HAS A REFORMED BURGLAR ROLE IN "THE GUARDIAN"**

A reformed bank burglar is the central character in "The Guardian," and is impersonated by Montagu Love. He is exposed by a former policeman, but "wins out" at the finish. The other leading roles are played by June Elting and Arthur Ashley. This is a World-Picture Brady-made.

**SEILIG SERIES SHOWING GREAT ATHLETES CONDITIONING THEMSELVES IS ENDORSED BY MANY WOMEN**

The Selig Athletic Series, published by K-E-S-E service, consists of ten one-reel features. According to reports, this series is consistently increasing in popularity. The series presents all the leading athletes in action, including Packey McFarland, Mike Gibbons, Willie Ritchie, Bennie Leonard, Freddie Weeks, Joe Stecher, Frank Gotch and others. Not only are boxers and wrestlers presented, but the leading college athletes in actual competition. Each one of the ten reels of the Selig Athletic Series is complete in itself.

The K-E-S-E exchanges report that the films are endorsed by a surprisingly large number of women, who desire that their boys and girls see the methods pursued by the leading athletes in placing themselves in a physically healthful condition.

**STANDARD FILM CORP. TAKES OVER CHICAGO ART DRAMAS SERVICE; TO START $30,000 AD CAMPAIGN**

With the taking over of the Art Dramas Service, 207 South Wabash avenue, Chicago, by the Standard Film Corporation of Kansas City, Mo., the latter company is preparing to launch a $30,000 advertising campaign in sixty or more papers in the Middle West to exploit the King-Bees comedies, starring Billy West.

R. C. Cropper, president of the Standard Film Corporation, who is in Chicago at present, announces that R. O. Proctor will remain in charge of the Art Dramas Service. Mr. Cropper also announces that their advertising and sales manager, P. L. Ryan, is preparing an elaborate campaign book containing valuable aids to exhibitors booking the Billy West comedies. It is printed in four colors and contains reproductions of posters, photographs, cut-outs and lists of novelties furnished by the company. These are arranged at convenience, it is said.

Mr. Cropper plans to distribute something original in the way of novelties at the convention this week, and exhibitors will be supplied with cut-outs of Billy West prepared by Mr. Ryan from the Art Dramas Service offices at 207 South Wabash avenue, Chicago.
MARQUETTE PIANO CO. OF CHICAGO
FURNISHES MUSICAL INSTRUMENT
FOR THE EXPOSITION AT COLISEUM

The Marquette Piano Company of Chicago, is furnishing the musical instrument for the M. P. E. L. Exposition at the Coliseum this week.

The instrument installed is a style "G" duplex roll system, with an additional set of heavy 16-foot bourbon pipes, giving the necessary foundation required in organ music, and is attracting considerable attention by reason of the sweetness and volume of its music.

Is Completely Equipped

The organ contains a set of bourdon, diapason, flute, violin, cello, vox humana bass, vox humana treble, a set of twenty-five cathedral chimes, xylophone, and all the necessary traps and effects.

The instrument is designed to play the regular 88-note player rolls on one tracker bar, and the 134-note reproducing solo roll on the other, which permits instantaneous change.

This is a great advancement in automatic interpretation of organ and orchestra music. Absolute control of the tempo, organ combinations and orchestrations without the services of an operator are assured.

Has Required Expression Range

The improved tremulant, with the aid of the heavy tone shutters, gives the organ all the range of expression desired. The tempo control of the 88-note spool box enables one with a musical taste to follow the picture with all the rhythm and feeling necessary to bring out the best results.

C. C. Cot, manager of sales, will have charge of the display booth in the Exposition hall, and extends an invitation to all exhibitors to call on him and arrange for a visit to the concern's modern factory and display rooms a few blocks west of the convention hall.

“HIS WEDDING NIGHT,” NEW COMEDY
WITH “FATTY” ARBUCKLE, NEARING FINISH FOR PARAMOUNT PROGRAM

Roscoe (“Fatty”) Arbuckle's newest comedy, "His Wedding Night," is nearing completion. Within the next few weeks it will be ready for publication on the Paramount program.

In this new story the comedian is disguised as the man who puts bubbles in summer beverages. From his vantage point behind the soda fountain and vanilla extract bottles "Fatty" carries on his violent love scenes with the beautiful cashier, who, according to the plot, is also the daughter of the proprietor.

But "Fatty" is not the only suitor required by the scenario. Al St. John of film cop fame, now the drug clerk, also has spent many unhappy hours because of the soda clerk's fondness for the cashier. "Fatty" has carried on his lovemaking via the change carrier, and proposes one day over ice cream soda while father and Al St. John are otherwise engaged. He is accepted on the spot and produces an engagement ring. St. John discovers the deception during their honeymoon, and on the plea of getting change for a customer rushes into the dental parlor where father is extracting teeth and breaks the unwelcome news of "Fatty"'s victory.

Father confronts the lovers, but the girl shows her ring, and St. John gets into an argument, so that finally father fires the drug clerk and accepts "Fatty," also placing him in charge of his business. Before leaving, St. John gets into a fight with "Fatty." They scatter ice cream and bottles in all directions and demolish the place, but "Fatty" emerges victorious. This is followed by a kidnapping scene, which ends in comical disaster for the kidnappers.

ARTCRAFT, POTENT FACTOR IN TRADE, CELEBRATES FIRST BIRTHDAY; KEEPS “BIGGEST AND BEST” POLICY

The Artcraft Pictures Corporation has rounded out one year of successful film exploitation and is celebrating its first birthday. Since its inception Artcraft has become a potent factor in the industry, and through its affiliation with the Famous Players-Lasky Corporation it has added to its own great force as a big figure in the film world.

Has Kept Its Promises

From the start Artcraft made it possible for exhibitors to show the best in motion pictures, and has kept its promises of the "biggest and best," commencing with the presentation of Mary Pickford subjects. The new year promises even greater things from Artcraft, with D. W. Griffith, Mary Pickford, Douglas Fairbanks, Thomas H. Ince, Elsie Ferguson, Geraldine Farrar, Cecil B. De Mille and George M. Cohan forming the coalition for its coming productions.

Especially valuable to the small exhibitors is the Artcraft offer of "special attractions" at nominal cost, which act as a stimulant to their business.

Thomas H. Ince Added

As to the future plans of Artcraft, it announces it will continue along the lines already established. It will use the star series selective booking policy.

Mary Pickford, at the head of her own company, will continue to be an Artcraft offering. The most recent affiliation, consummated a few weeks ago, was with Thomas H. Ince, who will direct many forthcoming Artcraft pictures.

PLACE WHERE MONKS MADE LIQUEUR IN FRANCE FOR MANY CENTURIES. SHOWN IN GAUMONT FOR JULY 2

The place where the jolly old monks made their Chartreuse liqueur to warm the cockles of the heart for many centuries is pictured in the first Gaumont film through Mutual, the week of July 29. This is in “Tour Around the World” No. 39, for July 31. La Grande Chartreuse, lying in the Alps of Southeastern France, is a picturesque spot, aside from the interest of spectators in the occupation carried on by the monks. Of the same reel are pictures of Marken, Holland, the island lying in the Zuider Zee, and Majorca, the largest of Spain's Balearic Islands in the Mediterranean. These islands have a quaint individuality which makes them very interesting upon the screen.

The second Gaumont film of the week is the Gaumont-Mutual Weekly No. 135, August 1. This will contain the latest news of the world, special attention being paid to pictures from the front, secured in Europe by cameramen of the Societe des Etablissements Gaumont. August 2, Gaumont will issue "Reel Life" No. 66. This is the Mutual Magazine in Film, containing a diversification of subjects. "Making Machine Guns" is the leading subject, a subject of vital importance at the present time. "Beads of Rose Petals" discloses a quaint California industry, and "Saving a Wrecked Steamship" shows how marine engineers are saving a vessel by an unusual method. "Keeping the Boys Home" is in story to pictures of the enjoyment secured through a home board table. The reel concludes with animated drawings of a humorous nature, founded upon illustrations. "Life," the humorous publication.

New Orleans, La.—The first annual convention of motion picture men of Louisiana was held here July 12. The meeting was held under the auspices of the Motion Picture Exhibitors of Louisiana and lasted two days.
BIG FROHMAN STARS AND PLAYS ADAPTED TO SCREEN NAMED MY FREULER FOR MUTUAL

Ann Murdock, Julia Sanderson and Olive Tell, Noted Stage Players, to Appear in Same Vehicle Successes in Empire All-Star Corporation Films

With the first special announce-
ment of fall films through the Mu-
nal Film Corporation comes an out-
est of the early schedule of "Charles
rohan successes in motion pic-
tures," the productions of the Empire
ll-Star Corporation's studios in New
ork.

John R. Freuler, president of Mu-
nal and of the Empire, gives out the
tles of a number of the Charles
rohan pictures and the stars to
re featured, summarized in the fol-
wing schedule:

Ann Murdock in “The Beautiful
ventor,” “The Impostor,” “Out-
st.”

Julia Sanderson in “The Runaway.”

Olive Tell in “Her Sister.”

“These stars and plays, chosen
on the array of dramatic treas-
es of Charles Frohman, represent
the pick of the Frohman plays in a
list of box office winners which
be to be put into Empire-Mutual pic-
tures,” said Mr. Freuler.

Have Stood Stage Test

“These are all plays which have
oven themselves in the stage test.
hey contain the stories that go
cross. We know because they have
one across. The stars are the stars
or the original productions and the
ists are largely the original casts
roughout.

The standards which made the
me of Charles Frohman dominant
in the field of dramatic production
are the standards of the Empire stu-
dios making Charles Frohman suc-
cesses in motion pictures.

“Charles Frohman stars bring to
the pictures a wealth of that cash-
able personality which counts at the
hibitor’s box office. Charles Froh-
man brought to public appreciation
and made famous such stars as Maude
Adams, Ann Murdock, Billie Burke,
Olive Tell, William Gillette, Julia
Sanderson and countless others.

Producing Plays with Care

“The organization of the Empire
All-Star Corporation has made avail-
able for the first time the full value
and the full strength of the dramatic
institution which Charles Frohman
created. The picture plays are being
made with the same exacting care
and the same artistic supervision that
characterized the building of every
Charles Frohman success. The studio
forces are being, given ample time
and unlimited facilities for the mak-
ing of perfect pictures.

“According to present plans the
first of the Charles Frohman pictures
will be presented early in September.
While the Mutual is accepting reser-
vation for that period, exact release
dates are yet to be decided upon.”

THE GENIUS’ IS TITLE OF SEVENTH FARCE STARRING BILLY WEST

“The Genius” is the title of the
seventh Billy West-King-Bee com-
ed, now in production. The story is
unusual in that the plot deals with a
submarine invention. Billy West play-
ing the part of the inventor. His
matrimonial misunderstandings furnish the fun of this
two-reel farce.

HARRY LEONHARDT QUITS FOX TO BECOME WESTERN EXECUTIVE FOR GOLDFWN

Harry Leonhardt, who since the
formation of the Fox Film Corpora-
tion has been one of the power-
ful and able executives of that
company, has joined Goldwyn Dis-
tributing Corporation as general
western manager, and next week
assumes jurisdiction over all of the
Goldwyn branches and business in
the West, beginning with Denver
and including the Seattle, San
Francisco and Los Angeles offices.

In signing Mr. Leonhardt, Gold-
wyn brings into its organization
one of the strongest personalities
identified with motion picture
business in the entire industry.
He leaves the position of general
western representative for William
Fox to take up larger duties with
this newer organization and starts
at once on a tour of inspection of
the territories under his direction.
Goldwyn’s branches in the four
zones of the western division are:

Denver. W. S. Rand, manager;
Los Angeles. G. C. Parsons, man-
ger; San Francisco. C. M. Sim-
mons, manager, and Seattle, C. F.
Hill, manager.

In the four years Harry Leon-
hardt has become one of the best-
known men in the sales side of mo-
tion pictures. For twenty-five years
he has been identified with the
most progressive phase of amuse-
ments and has covered the entire
range of managerial effort, from
Shakespearean drama to tableaux
vivants, and modern vaudeville with
both the Keith and Proctor inter-
ests. His only motion picture con-
nection until now has been with
the Fox organization.

His first stop on his trip through
his territory will be in Denver.

HARRY LEONHARDT
General Manager of Goldwyn's Western Forces

“I have entered the splendid or-
ganization that Goldwyn is build-
ing,” says Mr. Leonhardt, “because
Goldwyn represents a new era or a
new cycle in motion picture pro-
duction.”
Edward Nelson, president of Sherman-Elliott, Inc., together with David Beecher, well known banker, came from Minneapolis, Minn., last week and spent several days in Chicago on business. Both are enthusiastic over the campaign to dispose of the remaining territorial rights of William N. Selig's film, "The Crisis."

"We consider the states yet unsold as among the choicest territory for this great American drama," said Mr. Nelson. "It was finally decided to offer the territory for sale because exhibitors and others were asking for the pictures and objecting because 'The Crisis' was caging in for theaters in adjacent states. Realizing the justice of these complaints President Nelson decided to relinquish certain plans concerning the reserved territory and to offer the territory for sale. The states include Wisconsin, Iowa, Arkansas, Montana, New Mexico, Minnesota, Nebraska, Texas, Idaho, North Dakota, Kansas, Oregon, Colorado, South Dakota, Oklahoma, Washington, Utah and Wyoming."

"Receives Many Inquiries"

He announces that since the territory was offered for sale that a very large number of inquiries has been received from state rights buyers and others. According to reports, "The Crisis" has been cashing in wherever presented. The American story, written by Winston Churchill, has a direct appeal to patriotism. There is a representative cast of players, including George Fawcett, Besie Eton, Thomas Santschi, Marshall Neilan, Eugene Besserer, Frank Ward, Matt B. Snyder and others. The film carefully presents the history and atmosphere of the ante-bellum days and the days of '61-'65. The entire National Guard of Mississippi participated in the filming of scenes in and around Vicksburg. The battles were staged on the historic ground where the engagements were fought during the war between the states. Fort Sumter was also visited for necessary local color.

Realistic Lincoln Appears

One of the greatest of the details of "The Crisis" is the very human Lincoln. William N. Selig has on file a number of letters from Civil War veterans and others who knew Lincoln and they all attest to the excellent characterization of Abraham Lincoln in "The Crisis." The role was enacted by the late Sam Drane, who had made a life-long study of Lincoln. Even the little whims of the martyred President are perfectly reproduced. The role is enacted with life-like care. Drane's "Lincoln" is the only one that has ever merited a close-up.

The battle scenes in "The Crisis" also are true to historic data. Even the old fortifications and entrenchments used in the siege and battle of Vicksburg are shown and were used by the troops in the pictureplay.

FRANK J. SENG SEES "PARENTAGE" FILM BIG MONEY-MAKER; SETS RECORD IN NEW YORK

New York and Chicago film theater patrons have endorsed "Parentage," the thought film produced by Hobart Henley and presented by Frank J. Seng on the state rights market. This production had its premiere at the Rialto Theater, New York, July 8 and played to more people than any feature attraction has ever drawn into that motion picture theater.

Exhibitors and film buyers are familiar with Mr. Seng's declaration that "Parentage" is not a $2 picture, also with his reasons for selecting the Rialto Theater of New York in preference to exploiting Hobart Henley's film in a dark stage house. If the results of the Rialto at box office prices ranging up to 50 cents be taken as a criterion, "Parentage" should find an excellent box office attraction.

Mr. Seng, while in New York 4 weeks, said: "The success of our opening vindicates absolutely my faith in such a picture as 'Parentage'—pictures that are clean, that entertain and at the same time drive home a splendid moral lesson. I know that every exhibitor (and I am one, you know) who makes money with 'Parentage' when it reaches them through the state rights buyer."

Vancouver, B. C.—E. T. Wright, Calgary, who was handling "The Reeve" for Canada, is in Vancouver business.
THE FILM STOCK MARKET
By Paul H. Davis & Company
Chicago

Américan Film Company ............ 65 70
Lincoln Film Corporation, Pfd. .... 90 100
Lone Star Corporation, Pfd. ....... 96 99
Lone Star Corporation, Com. ....... 27 27 1/2
Mutual Film Corporation, Com. .... 16 18
Mutual Film Corporation, Pfd. ...... 21 24
New York Motion Picture Corporation .. 48 55
North American Film Corporation .......... 25
States Film Corporation, Com. ........ 27
Thanhouser Film Corporation .... 1 3/4
Triangle Film Corporation .... 1 1/2 1 7/8
World Film Corporation ............ 96 78

New York Motion Picture stock has been active during the last two weeks, selling up as high as 75. A number of shares changed hands between 65 and 72, after which the market became very quiet, and at present stock is offered at 55, with practically no bids.

Lone Star preferred is in demand at 96, with small quantities of stock offered around 99. This stock is now ex-dividend. The common has been active with a number of regulars reported between 26 and 27. Mutual common remains quiet with stock offered at 18, and very few buying inquiries. No recent trades have been reported on the preferred.

Triangle, after its recent rise to 2 1/2, has declined nearly a point, with sales between 1 1/2 and 1 3/4.

Quotations July 17, 1917.

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

J. B. SARDY & CO.
Film Stocks Bonds Investments
131 South La Salle Street
Chicago, Illinois

FILM EXPORT FROM U.S. SHOWS STEADY GAIN IN FOREIGN COUNTRIES THROUGHOUT THE WORLD

Reports on markets for motion picture films in districts of the various countries throughout the world show steady gains have been made by the United States during the past five years toward the leadership in this industry and literrally made it possible for the whole world to "see America" on a large scale.

Export Trade Is Big

The exports of exposed films from manufacturers in the United States increased from 5,192,018 feet in the fiscal year 1913 to 158,751,786 feet in the fiscal year 1916, and their value increased from $2,276,400 in the year ended June 30, 1913, to $6,757,658 in the year ended June 30, 1916. Exports to Europe were 17,762,429 feet, valued at $1,317,531, in 1913, and 126,749,563 feet, valued at $4,851,578, in 1916; to North American countries, 10,544,822 feet, valued at $759,544, in 1913, and 17,603,193 feet, valued at $1,070,823, in 1916; to South America, 811,293 feet, valued at $39,629, in 1913, and 2,638,328 feet, valued at $126,077, in 1916; to Asia, 770,418 feet, valued at $33,065, in 1913, and 3,336,997 feet, valued at $119,189, in 1916; to China, 1,922,000 feet, valued at $192,000, in 1913, and 8,380,999 feet, valued at $892,054, in 1916; and to Africa, 9,090 feet, valued at $651, in 1913, and 427,000 feet, valued at $6,719, in 1916.

Imports of Raw Material

Official figures reveal the fact that the producers of this country have been gradually turning the import trade in films from the "manufactured class" to the "raw material." Notwithstanding the immense growth in the scope of such entertainments in the United States, imports of the finished product have been dwindling for several years; but, on the other hand, our imports of sensitized but not exposed films have shown substantial increase in quantities. Imports of such raw material amounted to 47,717,323 feet, valued at $889,560, in 1914, and to 58,400,756 feet, valued at $750,023, in 1916. The reduction in total value gives this class of goods a unique distinction in an era of high prices.

Decrease in Negative Value

Imports of motion picture "positives" reached the lowest mark of recent years in 1916, when the amount was 674,998 feet, valued at $256,332, compared with 14,274,788 feet, valued at $825,983, in 1912, and 20,057,144 feet, valued at $1,109,490, in 1914. Negatives have largely decreased in value, with an annual loss since the fiscal year 1913. American art is being spread broadcast throughout the world, while other countries assist in supplying the foundation upon which that art is expressed.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

Triangle, "Her Excellency the Governor"—Subtitle: 'You've around with her quite often—why don't you comprise her?'

Edison, "Light in Darkness"—Reel 4, last half of forcible killing scene to include where man drags girl to screen.

Fox, "Patsy"—Reel 2, introduction of criminal characters.

Pathé, "The Woman in White"—Subtitles: 'Patience, my friend, something tells me your wife will not enjoy good health here'; 'Yes, my friend, the crazy woman is critically ill—she will not trouble you long.'

Pasqualli, "The Two Sergeants"—Entry through window: opening chest and stealing papers.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BANDBOX—Mutual, "Behind the Screen," with Charlie Chapman.


PLAYHOUSE—Universal, "Come Through!" with Hobart Rawlinson and Alice Lake.


ZIEGFELD—Metro, "The Slackers," with Emily Stevens.
NATION-WIDE BILLBOARD CAMPAIGNS IN U. S.
AND CANADA WILL BE MADE BY GOLDwyn

Every Town and City of 5,000 Population or More and
Every Distributing Zone to Be Liberally Cov-
ered; Artists to Make Paper

Goldwyn Pictures Corporation has
signed a contract with the American
Poster Association through Wads-
worth-Nathanson Agency of Canada
and Edward Hardin of New York for
a nation-wide billboard campaign to
be made during the summer and fall
months throughout the United States
and Canada.

To Bill Towns and Cities

The extent of this campaign to
back up the local exhibitors of Gold-
wyn Pictures and to focus attention
upon the Goldwyn stars will be un-
derstood better by stating that ex-
tensive postings will be made in every
town and city in the United
States of 5,000 population or more
and that every Goldwyn distribution
zone is liberally covered.

A remarkable twenty-four sheet,
pronounced to be one of the most dis-

tinctive pieces of paper ever designed
and executed by a lithographer, will
be the first piece of Goldwyn paper
to herald the names of Goldwyn's fa-
mous stars. There will be a monthly
change of copy, with other equally
distinctive papers to follow.

First Poster by Artists

The first Goldwyn poster is the
work of a distinguished group of
painters and has been made by the
Miner Lithograph Company. It is
of such a type that it will imme-
diately become one of the noteworthy
decorative attractions of all American
communities.

The posting contract calls for an
expenditure in excess of $100,000.

Not to be outdone by its American
parent, Goldwyn Pictures, Ltd., of
Canada will post all the cities and
towns in the Dominion of 5,000 pop-
ulation and over.

GERALDINE FARRAR STARTS NEW FILM AT
LASKY STUDIOS UNDER CECIL B. DE MILLE

At the headquarters of the Artcraft
Pictures Corporation in New York it
is announced this week that Geral-
dine Farrar has started work on her
initial production for this organiza-
tion at the Lasky studio in Holly-
wood, Cal.

Cecil B. De Mille, it is announced, is
giving his personal attention to the
direction of the new Farrar-Artaulf
offering, and all efforts are being
made to present in this cinema the
greatest achievement of not only the
star but of the producer as well.

Although the nature of the story
as well as its title has not yet been
announced, it is said that in this pro-
duction the noted diva will have even
a stronger and more thrilling role
than that of Joan, her recent sensa-
tional success.

Supporting Miss Farrar is an ex-
ceptional cast, selected with partic-
ular care by Mr. De Mille. Many of
the players appeared with the
star in "Joan the Woman," including
Wallace Reid, who again plays oppo-
site the noted actress in her newest
film play. Several of the largest
scenes ever staged at the new Lasky
plant have already been completed
for Miss Farrar, who has started on
her new film with great enthusiasm.

BIG SOCIETY BALL SCENE IN EDWARD WARREN'S
NEW FILM IS STAGED ON BIG SCALE IN OPEN

One of the big attractions of Ed-
ward Warren's new production now
being rapidly completed is a society
ball, some of the scenes of which are
laid in the open.

To secure the proper atmosphere
for this Mr. Warren personally in-
spected a number of the most exclu-
sive homes around New York before
he found what he wanted. With the
natural beauties of the garden and
the decorations and lights furnished
by the studio it promises to be one
of the most elaborate outdoor scenes
ever attempted.

Other scenes from the ball will be
laid indoors and the decorators have
been busy at the studio for the last
week endeavoring to outdo even the
beauties of the garden scenes. More
than three hundred people will be
used in these scenes.

Toronto, Ont.—William Sturgis of
the Imperial Theater here is away
on a week's vacation in an effort to
lure the fish away from their accus-
tomed haunts.

PETER PAN FILM CORP.
TAKES OVER MO-TOYS; STUDIO MOVED TO N. Y.

With the return of H. C. Allen
president of the Peter Pan Film Cor-
poration, from Chicago, where he
had been for the past week, the announce-
ment is made that the Mo-Toy com-
edies have been taken over by the
Peter Pan Film Corporation, while
the studio will move the studio from
Chicago to New York, where the com-
edies will be made in the future.

Ever since these amusing doll pic-
tures made their appearance on the
market they have been produced by
Chicago manufacturers, who have is-
isued them through the Peter Pan Fil-
Corporation. The demand for the
bunnies has been such that President
Allen finally decided it would be most
vantageous to take over the entire
producing plant from the Mo-Toy
Company and move the entire organi-
ization to New York City.

In addition to publishing the M'o-
Toys the new consolidation is going
to introduce a single-reel novel
which will contain surprises for the
city public, it is said, and they will
be in the market for pictures of 200
in length and upwards.

Toronto, Ont.—The Moving Fi-
lm Projection Machine Corpora-
tion have sent an ultimatum to the
store managers of Toronto asking
$15 a week when engaged solely
ight work. Where the operators in
an eight-hour day the rate of $5
week is asked.
SYNOPSIS OF CURRENT RELEASES

GENERAL

"The Venturers"—(two-reel O. Henry Broadway Star feature, with Frank Glandon).—The Venturer, who advises the Adventurer to become an Adventurer, visits the Adventurer and the Adventurer & Venturer. He advises the two boarding school students to spend their summer with a wealthy couple, the Nelsons. The Nelsons have a smooth crook, who steals the necklace of Mrs. Nelson. After the robbery is discovered, the police are called in. An examination of the butler's property shows the same marks on the soles of his shoes. With this clue, the necklace is soon found in the watch case of the butler.

"The L. X. Clew"—July 21 (one-reel Selig detective drama, with Virginia Kirtley-Smith, butler in the home of the Nelsons, and a smooth crook, steals the necklace of Mrs. Nelson. After the robbery is discovered, detectives are called in. An examination of the butler's property shows the same marks on the soles of his shoes. With this clue, the necklace is soon found in the watch case of the butler.

"A Little Speck in Garnished Fruit"—(two-reel O. Henry Star feature, with Carlton King).—The bride whispers to her husband that she would like to have a peach. The husband, ever willing to do his wife's bidding, sallies forth in quest of a peach. Finding his search hopeless, he goes to a police station and offers to lend a raid on Denver Dick's gambling house, knowing that there he will find a peach. After being badly beaten, he finds a peach and takes it to his bride only to be told that she would much rather have an orange.

"Muggsy in Bad"—(one-reel Ray comedy, with Emma and Johnny Ray).—Muggsy is constantly hounded by his two hundred pound tax. He goes out and is hit by an auto. Only blood transfusion will save his life and the cop who brought him to the hospital is willing to give some of his blood. After the transfusion, Muggsy comes out a strong man and Mrs. Spiffles finds out that she is handling a new Muggsy. However, the cop is weak and ailing and comes to Muggsy demanding the return of the borrowed blood. After the blood has left Muggsy's veins, Mrs. Spiffles again resumes her reign of terror.

"A Laundry Mixup"—(one-reel Ray comedy, with Johnny and Emma Ray).—Casey is foreman of a gang of bricklayers who go on a strike. Casey learns that the Chinese laundry is for sale and he and his wife purchase it. In order to keep up appearances, both dress in Chinese costumes. When customers come for their bundles the Casey's turn over any bundle. Discouraged at the number of people returning demanding rectification for the mistakes, Casey turns over the entire stock to them.

"The Gray Ghost"—July 23 (Episode No. 5, two reels, with Harry Carter).—Williams, secretary to Arabin the jeweler, and one of the Gray Ghost's tools, knocks Arabin unconscious and gets the two million-dollar necklace. The Gray Ghost goes to his yacht, where he holds 'Sorn Light and the Wild Dragon. Both are unconscious and the Gray Ghost is elated for he believes that within a short time the necklace will be in his possession.
"A Soldier of the Legion"—July 24 (three-reel Gold Seal drama, with George P. Pearce).—McTavish and "Spike" decide to write a story and make Celeste, the boarding house slavey, the heroine. Their story tells of how an Algerian commandant desires Celeste, a beautiful young gal. Celeste is captured but is rescued by Lieutenant Delnay, aid to the commandant. Celeste and Delnay escape pursued by the Algerian army. Delnay kills the entire army and he and Celeste depart for America. When Celeste reads the story she puts it in the stove and burns it.

"Seeing Things"—July 24 (one-reel N. tor comedy, with Eddie Lyons and Lee Moran).—Eddie and Edith quarrel, and Eddie leaves for Lon- donee Lodge, a mountain club which is only occupied during the regular season. Shortly after, Edith and a girl friend go to the lodge because Edith is anxious to make up the quarrel. Some counterfeiters are occupying the cellar of the lodge and when Edith arrives she is held pris- oner by the counterfeiter. Eddie canters back to the lodge, after which he and Edith are married and the counterfeiter are rounded up.

"The Sign of the Cucumber"—July 25 (two-reel L. Ko comedy, with Tom Delmar).—Red Nose and his pal arrive in town planning to rob the bank. They learn that the sheriff of the town is the double of Red Nose's pal. They also learn that the sheriff has the mark of a cucumber on his arm. Red Nose and his pal capture the sheriff and change clothes with him. The children return to the head- shiriff and is just getting married to Eva, the sheriff's sweetheart, when the sheriff returns. A fight ensues and the pal is ousted and the lovers are reunited.

"Canning the Cannibal King"—July 26 (one-reel Joker comedy, with Za Su Pitts).—Inbad is shipwrecked on a cannibal island. Priscilla Potts, the missionary, sees and falls in love with him. Inbad is afraid of Pris- cilla and runs away. Loopeheep, quib the cannibals, takes Inbad to her hut and he expects to be boiled alive. He is rescued by Pris- cilla and rather than marry the mis- sionary he jumps into the ocean and swims away.

"The Beautiful Impostor"—July 26 (two-reel feature, with Mary Fuller).—Mrs. Grayson-Dodge has widely advertised that the Countess De Mobre will be present at her house party and at the last moment she learns that the Countess is ill and unable to be present. Isabel Whit- lock, a model, is selected to repre- sent the Countess. She meets Bob Hathaway and they are mutually at-
ttracted. After the house party Isa- bel goes back to her work. One day Bob and his sister come to the establish- ment to purchase gowns and Bob is glad to again meet Isabel. After Isabel learns that she has come into the possession of some property, she and Bob become engaged.

"Caught in the Act"—July 27 (two-reel Victor comedy-drama, with Herbert Rawlinson).—Tom awakens one morning with a head- ache and is unable to remember what happened the night before. Some of his friends call him up and tell him he has committed a terrible crime. Believing himself to be a desperate crimal of some kind he willingly accepts the invitation of his sweet- heart to accompany her to the coun- try. On the way he is chased by detectives. He escapes them and is carried off by some crooks who de- mand a dividion of his loot. After he has been placed in a cell he learns that he has been mistaken for Cur- ley, the Fox, a crook, and he also learns that his crime was the sign- ing of the pledge.

"The Soufflette"—July 28 (one- reel Joker comedy, with Gail Henry).—Lizzie has a sweetheart down on the farm and when she sees a city vamp arrive she fears for her sweet- heart's safety. In her dreams she sees the elevated city of her sweetie go to a cafe and sees the vamp set trap for him. She sees herself suc- ceed in getting her sweetheart away from the vamp and then sees the vamp stab him. However, when she sees the vamp with a large family of children she realizes she has been dreaming.

"Knights of the Square Table"—July 21 (four-reel Edison-Conquest drama, with Paul Kelly).—The read- ing of "The High History of King Arthur and His Knights" instills into the mind of Pug Haddon a desire for adventure. He forms an organ- ization which he calls "Wharist-rats, Motherless Knights Eiring of the Square Table," and they set forth in search of adventure. They come upon a squad of boy scouts and torment them. In a "serum" Pug is injured and is assisted by the boys' first aid training. Continual meeting with the boy scouts impresses Pug with their superiority and he makes the W. M. K. E. S. T. a branch of the Boy Scouts.

"The Legend of the Willow Plate"—July 21 (one-reel Edison-Conquest drama).—Li Chi loves Chang but her father wants her to marry Chung Wang. When she refuses he makes her a prisoner. Li Chi writes a note to her lover telling him to come to her. He does and they escape to the gardener's house, pursued by the angry father. The gardener helps them to escape to an island, where they live happily until the father burns the house over their heads. But they are loved by the gods and are trans- formed into a pair of snowy doves.

"Billy and the Big Stick"—July 28 (four-reel Edison-Conquest drama, with Raymond McKee).—Billy Bar- low, a young American, is superinten- dent of the municipal electric light- ing plant in the capital of Hayti. The president refuses to pay Billy his salary. This prevents Billy from marrying Claire Ducet, with whom he is in love. Claire is frantic be- cause her mother insists that she marry the wealthy Monsieur Paillard. The night of her wedding Billy is successful in getting his salary from the president and just as the bridal party marches up to the altar the lights go out. In the confusion Claire escapes and she and Billy elope. Paillard not wishing to waste the money spent for the marriage license marries Claire's mother.

"Two Kentucky Boys"—July 28 (two-reel Edison-Conquest drama, with Peggy Adams).—Gum Jenkins and Skinny Brown are staunch friends. Both admire Susie Wither- all. War comes and Gum goes to take arms with the North while Skinny goes to the South. As they bid Susie goodbye, Susie indicates that she prefers Skinny. During the war Gum comes upon Skinny wounded and makes him a prisoner. Susie, with whom he was hiding, is indig- nant at Gum, but Skinny shows her where Gum is doing his duty. After the war Skinny and Susie marry and Gum shows his loyalty to Skinny even in love as in war.
A certain well known exhibitor just town recently paid a visit to Lea-Bel Company exchange- ter looking over several of their pictures. He begged to know: "Are you still handling those Japanese, them Mo-Toys, is what I call?" Let it go at that, old top, it's nothing against you. How did you book it?

The Regal Film Service now is lo- ted in new quarters in the Schlill- building, with George Berg at the helm. George intimates he can be- en from 9 a.m. until about 5 p.m. very good, Georgie.

Tom North, of the Pathe Ex- ange, Inc., was surely some busy e buzzing preparations for the the booth. Cheer up, Tom, it curing but then's another tale.

That big Standard Six of Dick this is certainly getting plenty of old road experience making at regular week-end jaunt to the vonors of St. Joe, Mich. Wait till e suffers a few blow-outs. We low, but that's another tale.

Spence Rogers, general eastern pre- sentative for W. H. Chine, made a Chicago office a visit en route to New York from Los Angeles, expect- ing to return to this city in time to sit the "big show" at the Coliseum.

Wm. J. Liederman, one of the pio- ler film salesmen of these parts, or member of the firm of one of Chicago's largest hat manufacturers, is giving us all an interesting chat the "old days" of the film game the Hotel Sherman lobby recently, th greetings to his old pals, Gene ine and E. H. Dufay.

Keep your eyes on Charles Pyle, Bartola fame, at the coming Barista don's. Understand Charlie's been undergoing some great change by one of the "Loop's" top salesmen, for the last couple weeks.

George M. Laing, of the Burton, has been so busy about the Masonic Cople of late that the Burton has en getting a late start these days ever mind, Georgie, it will soon be then back to the old job plan.

L. C. Mann, a recent film salesman these parts, now a member of company "H," First Infantry, I. N.

The Frohman Amusement Corpora- tion's big feature, "God's Man," which was originally booked for a week's run at the Studebaker Theater, Chi- cago, has been held over for an- other week owing to the picture's popularity.

The Illinois, Indiana and Wisconsin state rights for the Frohman feature have been purchased by Samuel Van Ronkell, who is well known to the mid-west film trade, and at the conclusion of its Chicago run the film will be handled from Mr. Van Ronkell's offices in the Maller's build- ing for the above territories.

"God's Man" has made a distinct impression upon the Chicago public and is playing daily to capacity houses. It was an instant hit in New York city where it ran for several weeks on Broadway.

H. B. Warner and Barbara Castle- ton have the leading roles in this tale of New York life, which is said to realistically depict every phase of the life in the streets of the pavement and in the great cafes.

JOHN DREW BENNETT STARS ON K-E-S-E IN "ONE TOUCH OF NATURE"

Manager John McGraw of New York Giants appears in Supporting Cast: Is from Post Story

JOHN DREW BENNETT is featured in "One Touch of Nature," an Edison production scheduled for publication through George Kleine's K-E-S-E organization July 30.

Manager John McGraw of the Giants is in the cast supporting Mr. Bennett in "One Touch of Nature," and has quite a prominent part in this forthcoming playpiece.

Violet Cain has the opposite lead- ing part to Mr. Bennett. She will be best remembered as having scored successfully in "Daddy Longlegs," in portraying Youth in "Every Woman," acting the role of Dora in "The Mar- riage Market" and Lucy in "The Girl of My Dream."

Peter B. Kyne wrote "One Touch of Nature" for the Saturday Evening Post, and it created more than ordi- nary interest. There is a very pretty romance interwoven with a story having to do with national sports. It should appeal to both- sexes.

The star, John Drew Bennett, will be remembered by motion picture theater patrons as having played op- posite Lilian Walker in "The Blue Envelope Mystery."
Toronto, Ont.—Reports have reached the Toronto office of the Mutual Film Company that a young man has been traveling throughout Ontario posing as a representative of that company and playing upon the credulity of the young women in the smaller Ontario towns and cities who have the "movie bug."

The young man claims that he is looking for "screen material" among the young ladies and states that the Mutual Film Company is sending him throughout the province to choose a location for a motion picture studio.

The New York office of the Mutual has notified its Toronto office to get in touch with all the police officials immediately in the towns visited by the young man, and has gone so far as to offer a reward for his apprehension.

According to reports this man has been extracting money from the young women of the various towns and cities visited on the strength of his statement to secure for them positions as actresses with the Mutual when that company had established a Canadian studio. He claims that the money which is given him is just an evidence of their good faith in holding the young ladies to their part of the agreement. It has cost young women $25 each for their "prospective position" as coming stars.

The Mutual Film Company has no intention of opening a Canadian studio and would like every Canadian exhibitor to be on the lookout for the swindling young man.

Montreal, Que.—With the closing of the St. Denis Theater in Montreal, Gerald Barry, who has been acting for the liquidators, has returned to the Windsor Photoplays, in which he is financially interested. The West End Theater will again be under his management.

Montreal, Que.—Fred Crow, general representative of the Canadian United Theaters, Limited, has returned to Montreal after a week's vacation at his former home in Ohio. During his absence Tom Conway acted as manager of the Orpheum.

Montreal, Que.—The thriving city of Hull, Que., lies just across the river from Ottawa, Ont., and for this reason is just out of reach of the activities of the Dominion Lord's Day Alliance. "The three theaters in Hull keep open on Sunday and pack 'em in up to the roof. The population of Hull is a working class and avails itself of the opportunity of visiting the Sunday movies.

Toronto, Ont.—The announcement of the death of Mitchell Granby, which occurred in New York recently, cast a gloom over motion picture circles in Toronto and vicinity. Mr. Granby was very well known throughout Canada through his connection with the Fox Film Company, for which he was manager, with headquarters here.

Toronto, Ont.—Toronto at last has a dancing palace and picture show combined which has been put on a paying basis. C. E. Hulsten, treasurer of the Arena, is the man who is responsible for the success of the idea. He believes that pictures run in conjunction with dancing would be a splendid attraction for the young people of Toronto during the summer months.

Montreal, Que.—At the invitation of the Khaki League of Montreal there was a notable gathering at the Holman Theater last week to see the Universal Animated Special "With Pershing in France." Through the courtesy of the management the entire theater was given over to the soldiers, and the Khaki League invited all the naval men in port and also the returned men from the French front to witness the film.

Toronto, Ont.—Mrs. Fred Patterson, a well-known Vancouver woman, has been appointed to fill the position on the staff of the Motion Picture Censors of British Columbia.

Toronto, Ont.—One of the latest deals in the trade in Ontario was consummated a few days ago, when the well-known Strand Theater on Yonge street here changed hands and underwent a reorganization. The new company has some elaborate plans under way for the betterment of this theater. The Strand Theater is located on Toronto's main thoroughfare near its busiest corner, King and Yonge streets.

Toronto, Ont.—The Regent Theater here played to capacity business the entire week of July 9, and Manager Roland Roberts declares that it was one of the heaviest weeks since the theater was opened. He featured Clara Kimball Young in "The Rise of Susan" and also the Universal special "With Pershing in France."

"SUBMARINE EYE" FILM MAKING GOOD PROFITS FOR WILLIAMSON BROS.

Estimate Dividends Will Pass $200,000
Mark on Remaining Unsold Territory

The Williamson Brothers and members of their Submarine Film Corporation are celebrating the fact that their first independent picture, "The Submarine Eye," has successfully passed the expense point and now is making good profits.

With less than 20 per cent of U. S. and foreign territory disposed of, 80 per cent remains from which to declare dividends which now are estimated to surpass the sum of $200,000.

Ernest Shipman, manager for the Williamson Brothers, says that the best tonic for success is to "Keep plugging and never worry." Shipman is summersing at Oak Island Beach on the South Shore of Long Island.

"THE MILLINER" IS NEXT
KING BEE COMEDY WITH BILLY WEST IN LEAD

The eighth King Bee comedy with Billy West as the star, tentatively entitled "The Milliner," has been commenced at the Bayonne studios, under the direction of Arvid E. Gillstrom. In this picture Billy gets a job in the establishment of a fashionable modiste. He also gets into a bewildering series of trouble in the modiste's shop, which gives opportunity for the photographing of some exquisite frocks and sets.
ARTCRAFT PICTURES
Apr. 1—"Broadway Jones," five reels, with George Coban.
Apr. 15—"In Again—Out Again," five reels, with Douglas Fairbanks.
May 3—"The Lonesome Race," with Mary Pickford.
July—"Wild and Wooldy," five reels, with Douglas Fairbanks.

ART DRAMAS, INC.
May 17—Apollo, "The Mystic Handcuff," five reels.
May 24—Van Dyke, "Song of Exspense," five reels.
May 31—Hunt, "The Bond of Sacrifice," five reels.
June 1—Van Dyke, "A Man Appeals," five reels.
June 22—"The Road to Romance," five reels.
July 15—Apollo, "When You and I Were Young," five reels.

BLUEBIRD PHOTPLAYS
Apr. 30—"The Clock," five reels, with Franklin Farnum and Agnes Vernon.
May 7—"Little Miss Nobody," five reels, with Violet Mersereau.
May 14—"Treason," five reels, with Allen Holubar and Joseph Hoyt.
May 21—"The Flashlight Girl," five reels, with Dorothy Phillips.
May 28—"Enchantment," five reels, with Myra Gallager and George Hernandez.
June 4—"Bringing the Wild West," five reels, with Franklyn Furness.
June 11—"A Doll's House," five reels, with Dorothy Phillips.
June 18—"A Little Orphan," five reels, with Ela Hall.
July 2—"Fire of Rebellian," five reels, with Dorothy Phillips.
July 9—"The Case of Chance," five reels, with Franklyn Furness.
July 16—"The Golden Hand and the Brown Glove," five reels, with Myrtle Gonzales and George Hernandez.
July 23—"The Rescue," five reels, with Dorothy Phillips.
July 30—"The Enchanted Forest," five reels, with Violet Mersereau.
Aug. 6—"The Clean-Up," five reels, with Franklin Furness and Franklyon Vernon.

BUTTERFLY PHOTPLAYS
May 21—"Like Wildfire," five reels, with Herbert Rawlinson and Lou Ellen.
May 28—"Monev Madness," five reels, with Mary McLauren.
June 4—"The Circus of Life," five reels, with Zoe Rae.
June 11—"The Youth of My Soul," five reels.
June 25—"Man and Beast," five reels, with Edison Sedgwick.
July 2—"The Reed Case," five reels, with Allen Holubar and Louise Lovely.
July 16—"High Speed," five reels, with Jack Mulhall.

FOX FILM CORPORATION
May 7—"A Small Town Girl," five reels, with Jane Caprice.
May 14—"The Book Agent," five reels, with George Walsh.
May 21—"The Call of the Hills," five reels.
May 28—"The Final Payment," five reels, with Nance O'Neil.
June 4—"My Love Fight," five reels, with Hank Mann.
June 11—"The Slave," five reels, with Valeska Suratt.
June 18—"The Broadway Sport," five reels, with Smart Holmes.
July 2—"Some Boy," five reels, with George Walsh.
July 9—"Reels," five reels, with William Farren.
July 16—"The Siren," five reels, with Valeska Suratt.
July 23—"The Star," five reels, with Ona Rambert.
July 30—"Mr. and Mrs. Cooper," five reels, with Katherine and Jane Lee.
Aug. 6—"I Honor and Obey," five reels, with Gladys Brockwell.

FOX FILM CORPORATION (CONTINUED)
Apr. 16—"The Film Spooker," two reels, with Charles Conklin.
Apr. 23—"His Heart's Desire," two reels, with Hank Mann.
Apr. 30—"An Aerial Joy Ride," two reels, with Ray Griffith.
May 7—"His Smashing Career," two reels, with Billie Ritchie.
May 14—"The Romp Cowboy," two reels, with Tom Mix.
May 21—"His Bomb Policy," two reels, with Charles Conklin.
May 28—"Ends of Love," two reels, with Hank Mann.

KLEIN-EDISON-SELIG-ESSANAY
Apr. 10—Selig, "The Danger Trail," five reels, with H. B. Warner and Violet Heming.
May 7—"Exhibition: Bay Adventure," two reels, with Henry B. Washburn.
May 14—Selig, "The Lad and the Loo," five reels, with Vivian Reed.
May 21—Essanay, "Night Workers," five reels, with Margarette Santour.
May 28—Edison, "The Tell Tale Step," five reels, with Shirley Mason.
June 4—Selig, "The Store of the Century," five reels, with Ralph Her.
June 11—Selig, "A Brass Monkey," Hoyt C., two reels.
June 11—Essanay, "Making His Own Shoes," five reels, with Bryant Washburn.
June 18—Essanay, "Steps to Somewhere," five reels, with Jack Mack.
July 7—Essanay, "The Ghost of Burglar Alley," five reels, with Mary McAlister.
July 14—Essanay, "The Yellow Umbrella," five reels, with Mary McAlister.

METRO PICTURE CORPORATION
Apr. 23—Columbia, "The God's Law and Maza's," Society D., five reels, with Mary MacLane.
Apr. 30—Rolle, "The Millionaire's Double," five reels, with Lionle Barrymore.
Apr. 30—Columbia, "The Call of Her People," seven reels, with Ethel Chaven.
May 7—Rolle, "Sowers and Reapers," five reels, with Emmy Wehles.
May 21—Rolle, "The Beautiful Lie," five reels, with Frances Mason.
June 4—Columbia, "Lady Baramle," five reels, with Via La Dano.
June 18—"The Greatest Power," five reels, with Ethel Barrymore.
June 25—"The Aladdin's Other Lamp," five reels, with Viola Dana.
July 2—"The Trial of the Shadow," five reels, with Emmy Wehles.
July 9—"Peggy, the Will of the Wind," five reels, with Mabel Talferro.
July 23—"The Sells of the Season," five reels, with Emmy Wehles.
July 30—"Miss Robinson's Crush," five reels, with Emmy Wehles.

MUTUAL STAR FEATURES
Apr. 10—American, "Whose Wife?" five reels, with Gail Kane.
May 7—Powell, "Redhead Gal," five reels, with Nance O'Neil.
May 21—American, "Annie-for-Spice," five reels, with Mary Miles.
May 28—

PARAMOUNT PICTURES CORPORATION
Apr. 9—Lasky, "The Copt of hatred," five reels, with Kathlyn Williams and Theodore Roberts.
Apr. 15—Lasky, "The Last of the Vengeance," five reels, with Blanche Sweet.
Apr. 22—Famous Players, "The Great Old Man," five reels, with Pauline Frederick.
Apr. 29—Famous Players, "The Last of the Vengeance," five reels, with Katherine Palmer.
May 6—Famous Players, "Hearts Desire," five reels, with Blanche Sweet.
May 13—Famous Players, "The Great Old Man," five reels, with Margarette Santour.
May 20—Lasky, "The Princess King," five reels, with Mae Murray.
May 27—Lasky, "The Seawolf," five reels, with Blanche Sweet.
May 27—Lasky, "The Unknown," five reels, with Katherine Parker.
May 4—Rosco, "The Marcellin Millionaire," five reels, with George Lewis.
May 24—Famous Players, "Her Better Self," five reels, with Pauline Frederick.

PICTURES COMING:
June 7—Essanay, "The Man Who Was Afraid," five reels, with Bryant Washburn.
June 4—Essanay, "A Place in the Sun," five reels, with Mary McAlister.
June 11—Essanay, "Where Is My Mother?" five reels, with Mary McAlister.
June 18—Essanay, "The Man Who Was Afraid," five reels, with Bryant Washburn.
June 25—Rolle, "A Roman of the City," five reels, with Henry Chaven.
July 2—Essanay, "The Love Road," five reels, with Mary McAlister.
July 9—Essanay, "The Golden Tones," five reels, with Bryant Washburn.
July 16—Rolle, "A Roman of the City," five reels, with Henry Chaven.
July 23—Rolle, "The Love Road," five reels, with Mary McAlister.
July 30—Rolle, "The Love Road," five reels, with Mary McAlister.

FRONT PAGE:
July 7—Essanay, "The Man Who Was Afraid," five reels, with Bryant Washburn.
May 28—American, "Annie-for-Spice," five reels, with Mary Miles.
May 28—Rolle, "The Mirror," five reels, with Marjorie Rambeau.
June 18—American, "Pettinale," five reels, with Mary Miles.
June 25—Rolle, "The Dazzling Miss Davison," five reels, with Marjorie Rambeau.
July 2—American, "A Bit of Kindling," five reels, with Jackie Saunders.
July 9—American, "The Upper Crust," five reels, with Gale Kane.
July 23—American, "The Crooked Man," five reels, with Mary Miles.

APRIL 18—Essanay, "A Place in the Sun," five reels, with Mary McAlister.
APRIL 25—Essanay, "Where Is My Mother?" five reels, with Mary McAlister.
May 25—Lasky, "Freckles," five reels, with Louise Huff and Jack Pickford.
May 31—Lasky, "Untamed," five reels, with Fannie Ward.
June 7—Morosco, "Jim the Rascal on a Chance," five reels, with Vivian Martin.
June 11—Lasky, "The Jaguar's Claw," five reels, with Susse Haya-
June 11—Lasky, "The Inn of the Inner Shrine," five reels, with Margaret Illington.
June 18—Pallas, "A Roadside Impresario," five reels, with George Beban.
June 25—Pallas, "Darling Sweethearts of the Wedding," five reels, with Fannie Ward.
June 28—Famous Players, "The Little Boy Scout," five reels, with Ann Pennington.
July 2—Famous Players, "At First Sight," five reels, with Mae Murray.
July 3—Morosco, "Big Timber," five reels, with Kathlyn Williams.
July 12—Lasky, "Forbidden Pathways," five reels, with Vivian Martin and Susse Hayska-
July 19—Morosco, "Cook of Canyon Camp," five reels, with George Beban.
July 23—Famous Players, "The Long Trail," five reels, with Lou-
July 26—Lasky, "The Squaw Man's Son," five reels, with Wallace Reid.

PARAMOUNT COMEDIES
Mar. 15—The Cloak of Magic Vest." May 18—Klever, "Rough and Ready Reva.
July 2—Klever, "Oh, Pop.

PARAMOUNT TRAVELOG
Apr. 9—"East of Suez. Apr. 16—"In Old India." Apr. 21—Among the Holy Hindus.
Apr. 30—Curious Colubres. May 7—Colorful Ceylon.
May 14—With the Kandy Elephants. May 21—Paramount in the Japanese Capital.
May 28—A Journey Through Java.

PATHE EXCHANGE, INC.
Apr. 13—Thanhouser, "When Love War Blind," five reels, with Flo-
rence La Badie and Helen Badgley.
Apr. 22—Astra, "The Hunting of the Hawk," D., five reels, with Wil-
lia Courtney and Marguerite Snow.
Apr. 29—Balloa, "Sunshine and Gold," five reels, with Marie Osborne.
May 12—Thanhouser, "Hinton's Double," five reels, with Frederick Warde.
May 20—Thanhouser, "The Bow Reel," five reels, with William Courtney.
May 20—Thanhouser, "The Candy Girl," five reels, with Gladys Hulette.
June 3—Thanhouser, "An Amateur Orphan," five reels, with Glady-
Hulette.
June 10—Astra, "Blind Man's Luck," five reels, with Frank Byrne.
June 17—Thanhouser, "Fires of Youth," five reels with Helen Badgley and Frederick Warde.
June 24—Thanhouser, "When Babitches," five reels, with Marie Osborne.
July 1—Thanhouser, "The Woman in White," five reels, with Flo-
rence La Badie.
July 15—Thanhouser, "It Happened to Adele," five reels, with Gladys Leslie.
July 22—Astra, "The Last of the Carnaby," five reels, with Gladys Hulette.
July 29—Astra, "The On-the-Square Girl," five reels, with Mollie King.

RED FEATHER
Apr. 16—"The Flower of Deom," Chinese D., five reels, with Wedg-
Apr. 23—"The Hero of the Hour," five reels, with Jack Mulhall.
Apr. 30—"The Birth of Patriotism," five reels, with Irene Hunt.

SELZNICK PICTURES
"The Price She Paid," seven reels, with Clara Kimball Young.
"The Eternal Sin," seven reels, with Florence Reed.
"Uncle Tom's Cabin," seven reels, with Clara Kimball Young.
"The Law Compensation," D., seven reels, with Norma Talmadge.
"The Lone Wolf," five reels, with Hazel Dawn and Bert Lytell.
"Puppy," five reels, with Norma Talmadge.
"A Modern forthello," five reels, with Bert Warwick.

TRIANGLE FILM CORPORATION
KAY BEE-NICE
Apr. 1—"The Dark Road," five reels, with Dorothy Dalton.
Apr. 15—"Paddy O'Hara," five reels, with William Desmond.
Apr. 22—"The Desert Man," five reels, with William S. Hart.
Apr. 29—"The Punch Hitter," five reels, with Charles Ray.
May 6—"The Smart," five reels, with Jesse Bissiere.
May 13—"Happiness," five reels, with Enid Bennett.
May 20—"Wild Wind's Sunday," five reels, with Dorothy Dalton.
May 27—"The Millionaire Vagrant," five reels, with Charles Ray.
May 27—"Walt Lowry," five reels, with W. S. Hart.
June 16—"The Girl Story," five reels, with Enid Bennett.
June 23—"The葵ness, the Governor," five reels, with Wifred Lucas.
June 17—"Paws of the Bear," five reels, with William Desmond.
June 24—"Madcap Madge," five reels, with Olive Thomas.
June 29—"The Clock-Hopper," five reels, with Charles Ray.
July 1—"The Flame of the Yukon," five reels, with Dorothy Dalton.
July 3—"The Sawdust King," five reels, with Bessie Love.
July 8—"A Strange Transgressor," five reels, with Louise Glau.
July 8—"Time Clock and Diamonds," five reels, with William De-
mond.
July 15—"A Successful Failure," five reels, with Jack Devereaux as
Winfried Alden.
July 13—"The Mother Insect," five reels, with Enid Bennett.
July 22—"Sudden Jim," five reels, with Charles Ray.
July 22—"In Sumberland," five reels, with Thelma Salter and George
Swayne.
July 29—"The Food Gamblers," five reels, with Wifred Lucas as
Elsa Millar.
July 29—"The Sawdust Ring," five reels, with Bessie Love.

FINE ARTS-GRIFFITH
Apr. 8—"Her Official Fathers," C.D., five reels, with Dorothy Gu
Apr. 15—"An Old-Fashioned Young Man," five reels, with Robeer
Apr. 22—"Cheerful Givers," five reels, with Bessie Love.
Aug. 24—"Hands Up, Comrades," five reel.
Aug. 29—"Her Marriage Failure," five reel.
Aug. 31—"Their Weak Moments," one reel.
Aug. 2—"The Speedy Finisher," one reel.
Aug. 31—"The Pioneer's Boy," one reel.
Aug. 31—"The Gypsy Girl," one reel.
Aug. 31—"The Glad Girl," one reel.
Aug. 31—"The Divide," one reel.
Aug. 30—"His Widow's Might," one reel.

MACK BENNETT-KEYSTONE COMEDIES
Apr. 29—"The Maiden's Call," five reels.
May 9—"Naughty Thoughts," one reel.
May 16—"His Torpedoed Love," one reel.
May 20—"A Royal Rogue.
May 27—"Oriental Love," two reels.
May 30—"The House of Scandal," one reel.
June 6—"His Sudden Rival," one reel.
June 13—"His House of Scandal," one reel.
June 20—"His Sudden Move," one reel.
June 27—"Dangers of a Bride," two reels.
July 6—"A Clever Dummy," two reels.

BIG "C" COMEDIES
Apr. 2—"Dobs and Drygoods," one reel.
Apr. 9—"Flatheads and Flivvers," one reel.
Apr. 16—"Bombers and Nutcrackers," one reel.
Apr. 23—"Rogues and Recklessness," one reel.
Apr. 30—"Jeers and Jailbirds," one reel.
May 7—"Chinks and Chases," one reel.
May 14—"Heavy Hugs and Hula Hula.
May 21—"Gas and Gasoline."
Hoboken, N. J.—Plans have been filed for the reconstruction of the Bon-Ton Theater, which was destroyed by fire several weeks ago.

Hacksanek, N. J.—The United Cinema Theater Company has purchased a site on Banta place and will erect a new theater to seat 1,000, it is said.

Utica, N. Y.—E. H. Wood and Henry Rockwell, who have been in partnership in the motion picture business for a number of years have dissolved. Mr. Wood retiring, Mr. Rockwell will continue as proprietor of the theater.

Cedar Rapids, Iowa.—Joseph Papousek and Rudolph Mareh have taken over the Ideal Theater. The World film service will be used.

Miller, Neb.—Abel Brothers are remodeling the opera house preparatory to installing a motion picture projection machine.

Springfield, Ohio.—The Lagenda Motion Picture Theater is being remodeled and redecorated by Phil Chakeres. When completed it will be one of the finest houses in the city. Mr. Chakeres will rename it the Strand.

Wichita, Kan.—Work on the new motion picture theater at 308 East Douglas avenue will start soon. The building, which is to be constructed by C. C. McCollister of the Star Theater and W. H. Cooper of the Wichita Theater Company, will cost $75,000, it is said, and will be one of the finest in the state. The building proper will be 50x140 feet, to be constructed of brick, terra cotta and concrete.

Cayuga, Ind.—William Cuppy has leased the Guy Building on Curtis street and remodeled it into a modern motion picture house. It will be known as the Star Theater.

Dayton, Ohio.—The Majestic Theater on South Jefferson street has been sold to George Haas for $35,000. The picture theater has been in charge of Wilbur Raynor is receiver since December 1, 1916.

Oceola, Kan.—Steve Clark is building a new motion picture theater on Main street.

Lincoln, Neb.—The Oliver, one of the principal theaters here and owned by L. M. and Roy Crawford of Topeka, has been leased to Frank D. Eager, head of the Acme Amusement Company.

Kansas City, Mo.—The Colonial Theater at Thirty-ninth street and Woodland avenue has been sold by W. G. Ferguson to L. B. Alpino.

Bedford, Ind.—The Bedford Theater Company has been organized to operate motion picture theaters by William L. and J. Frank Walls and H. E. McCarrell. The company is capitalized at $10,000.

Geneva, Ind.—Howard Ashton, proprietor of the Savoy Motion Picture Theater, has disposed of his property and moved to Homer, Mich.

Seattle, Wash.—At the Liberty Theater, where the two-reel O. Henry story, “Fast One at Rooney’s,” was shown recently, this picture overshadowed the five-reel feature as a drawing card and in all the newspaper notices the two-reel subject received the greatest space.

Vancouver, Wash.—The Palace Theater, which has been closed for nearly a year, was opened under new management. John P. Kiggins now controls the house.

Denver, Colo.—Samuel L. Baxter, proprietor of the Isis motion picture theater, donated the day receipts—$426—to the American Red Cross on June 18, and with a view of swelling his contribution to $1,000 is going to designate another date as Red Cross day soon.

Mesa, Ariz.—William Menenett, proprietor of the Majestic Theater, has purchased the Orpheum Theater from Earl Menenett and E. P. Grover.

Salt Lake City, Utah.—W. H. Swanson, president and treasurer of the Swanson Theater Circuit, has had one of the largest American flags ever made placed in the American Theater. The flag measures 50x25 feet and will become part of the permanent decoration of the house.

Santa Fe, N. M.—The Paris Theater will be closed for one month during extensive repairs, announces W. L. Gullett, proprietor.

San Francisco, Cal.—The General Film Exchange reports a growing demand for this company’s product in the prominent houses here. At the Rialto the O. Henry stories are appearing; the Strand showed “Uncle Sam Afloat and Ashore,” while the Market Street offered “Tom Mix in Movie Stunts.” These and four other houses are being supplied regularly with the General’s entire weekly output.

Salt Lake City, Utah.—W. H. Swanson gave the entire day’s receipts of the American and Strand Theaters to the Red Cross fund on June 27.

Portland, Ore.—Jensen & Von Herberg are expanding $50,000 on improvements to their Liberty Theater here.
**EXHIBITORS HERALD**

**SOUTH**

Hamburg, Ark.—L. J. Serrett has leased the Grand Theater from W. R. Goyne and will operate it under the name of the Pastime.

New Orleans, La.—The Washington Theater is being remodeled by Manager Nat Sobel.

New Orleans, La.—A new theater, to be known as the Fine Arts, will be built here soon by the F. J. Townsend interests of New York. Jack Levy will be manager.

Charleston, S. C.—George S. Brantley, president of the Algonia Feature Film Exchange, has opened offices at 269 King street, where he will supply feature films to seven southeastern states. This is the first exchange to be established here.

**SUPERPICTURES WILL BUY FILMS AND SELL DIRECT TO EXHIBITORS IN DISTRICTS ON STATE RIGHTS PLAN**

Frederick L. Collins, president of Superpictures, Inc., announces this week that the $9,000,000 corporation which he heads has adopted a policy absolutely unique in motion pictures, and that Superpictures immediately will proceed to buy the biggest pictures produced and sell them direct to the important exhibitors in different territories.

It is an entirely new angle to the state rights plan. It eliminates the exchange and cuts the cost of distribution. Overhead expense in maintaining exchanges oftentimes equals 25 per cent of the cost of production. By doing away with much of this expense Superpictures is determined to place itself in a position whereby it can sell at a reasonable price the best photoplays made.

**NEW MUTT AND JEFF SERIES BY BUD FISHER MEETING WITH SUCCESS—FILMS BOOKING FAST, IS WORD**

The new Mutt and Jeff series by Bud Fisher is meeting with success, it is announced at the office of the Bud Fisher Film Corporation.

Starting with the first of the series, "The Submarine Chaser," these pictures will be shown at the Strand Theater in New York every day during the coming year, and it is very probable that before the end of another week the Rialto Theater will also be showing them. If so, it will be the first time that a picture has been shown in both of the leading theaters in the country at the same time—enough to encourage the vanity of a producer of features.

These are the first pictures to be published under the direct supervision of Bud Fisher and territories are selling fast, with the probability that the entire country will be sold before the second of the series is published.

One of the first big territories to be sold was the entire south, which was purchased during the past week by William Oldknow, of Atlanta, Georgia, who is the general manager of the Consolidated Film and Supply Company, and is going to exploit them in a big way throughout the South.

**VOICE OF THE TRADE**

[To the “Exhibitors Herald”]:

Probably a great many of the exhibitors who will be present at the Chicago Convention will be interested in seeing how motion pictures are actually made and we intend to hold open house for the visiting exhibitors.

It occurs to me that it might be of assistance to these exhibitors if they were informed as to just how to get to our laboratory-studio from the loop, and I have the following suggestions to offer:

Jump in any taxicab and ask any one of the drivers to take you to the finest laboratory-studio in Chicago—or take the Northwestern, elevated, get off at Diversey station and walk west four blocks—or:

Take the Lincoln Avenue car, get off at Diversey Parkway and walk west two blocks—or:

Take the Southport Avenue car, get off at Diversey Parkway and walk east a half block.

If you will give publicity to these directions, as we are satisfied that the entire moving picture industry will be welcome at our place during the convention, you will oblige.

W. R. ROTHACKER

**LOUIS GOTTSCHALK WRITES MUSIC SCORE FOR “THE CURSE OF EVE” FILM**

After three months had been spent in working on the pictorial prologue to "The Curse of Eve" and timing the musical score by Louis Gottschalk to the pictures, Dr. Bruce Gordon Kingsley, who has been for past three years one of the leading organists of the Los Angeles theaters, played the score by Gottschalk and declared it to be the most appropriate thing which had played in motion picture accompaniment.

The biblical prologue to "The Curse of Eve," which depicts with remarkable photographic effect the creation of the world, gave to Composer Gottschalk a big task upon which to work. As the picture moves from the opening scenes of chaos through the scenes of creation and into the pictorially beautiful Garden of Eden, the music rises to deafening pitch and then softens in a more beautiful theme.

The creation scenes, which in themselves are instructive in photography of natural effects, furnished Composer Gottschalk with material for something entirely new—photoplay music. Gottschalk and Kingsley worked together over the music before the latter played it special showing of the prologue.

**TITLE OF NEW WORLD FILM STARRING MADGE EVANS HAS BEEN CHANGED**

The new World-Picture Brady-made in which juvenile actress, Madge Evans, is to make her first appearance as a star, has had its title changed. It was produced as "Jerry-for-Short," but will be known in general public as "The Little Duchess," and was published August 20. The diminutive heroine is the heiress to a dukedom, discovered by her grand agents in a little American circus and carried over to the family castle.
"VARIETY DAY" FOR SHORT LENGTH FILMS IN THEATERS PROPOSED BY GENERAL IS SUCCESS

San Joaquin Valley (Cal.) Exhibitor Adopts Plan to Replace Big Features; Scheme Relieves Routine of Daily Program

It was just a month ago that General Film first broached to exhibitors through branch offices a novel plan to relieve the monotony of the conventional daily showing of a five-reel feature supplemented with three or four reels of "fillers." The suggestion made by General was that this routine be broken by the introduction of a "variety day" once or twice a week. On these days the bill was to be made up entirely of short-reel pictures, such as the select product distributed by General, each unit to be in attractiveness equivalent to a "feature" itself.

Reports so far received show that the "variety day" plan is succeeding everywhere in the country where it has been tried.

NEW THEATERS

Portsmouth, O.-The Portsmouth Construction Company will break ground soon for the erection of a motion picture theater for George Jacobs, on Eleventh street, near Walker.

Dallas, Tex.—Work will be begun on the new Majestic motion picture theater about August 1, Karl Hoffritzke, head of the Interstate Amusement Company, announces.

Wichita, Kan.—Work on the Wichita Theater to be erected at 804-16 East Douglas avenue has been started. The new picture house will cost $250,000, it is said.

Brookline, Pa.—A. A. Kleter of 2111 Liberty avenue will erect an addition to his theater at Fulton and Crescent street, to cost $5,000.

Bremerton, Wash.—The contract for the new motion picture theater to be built at Second and Fonsen avenues by the Sam Amusement Company, has been let to E. J. Rounds of Seattle.

Andrews, S. C.—Work has been started on the new opera house here on Main street. It will have a seating capacity of 850.

New Orleans, La.—The F. J. Townsend interests of New Orleans have closed a contract for the erection of a new motion picture theater at Constantine and Baronne streets. The theater will be known as the Fine Arts.

Ogden, Kan.—Steve Clark is erecting a new motion picture theater on Main street.

Newark, N. J.—A. W. Moore will erect a two-story building for offices and a motion picture theater at W. 13th and Avenue J, to cost $10,000.

PROPOSED THEATER

Annapolis Junction, Md.—Harry W. Webb, 1145 Polk building, and associates are planning to erect a new motion picture theater here, with a seating capacity of 1,200.

Dayton, O.—Messrs. S. H. Lock & Williams have completed plans for the erection of a quarter-million dollar theater at Main street for the Dayton Theater company.

Rattle Creek, Mich.—W. S. Butterfield and local associates have completed plans for the erection of two new theaters here.

Washington, D. C.—The Radio Theater management of Nick and Jim Mers, N. W., has had plans; Blane & Zink prepare plans for a new theater to be 160 by 164 feet, with a seating capacity of 1,200.

GOLDWYN SUES MABEL NORMAND IN CONTRACT ROW

Concern Starts Fight to Make Star Keep Signature Pledge

Goldwyn Pictures Corporation has gone to law to uphold the integrity of a contract entered into between a motion picture producing firm and one of its stars. Suit has been instituted by Goldwyn through Gabriel L. Hess, general counsel for and secretary of the company, and John B. Stanchfield, of Stanchfield & Levy, has been retained as attorney and as special counsel to obtain an injunction preventing Mabel Normand, screen comedienne, from working for any other contract or individual.

MABEL NORMAND

Miss Normand entered into a contract September 16, 1916, with Samuel Goldfish, whereby she was engaged to be starred in motion pictures under his management for a period of two years at a weekly salary of $1,000. Under this contract she was to act exclusively for Mr. Goldfish.

Upon the formation of Goldwyn Pictures Corporation by Mr. Goldfish, Edgar Selwyn, Archibald Selwyn, Arthur Hopkins and their associates, Miss Normand's contract was assigned to Goldwyn. Miss Normand was scheduled to begin working for Goldwyn in its studios on May 1 and arrived in New York soon after that date, manifesting an immediate intention of not entering upon her contract. Her response to notifications as to the date of beginning work proving to be evasive, Goldwyn came into possession of information that Miss Normand planned to work elsewhere and for other individuals.
F. E. BACKER BUYS "WHO'S YOUR NEIGHBOR?" IN HALF OF U. S. FOR MAMMOTH FILM CORP.

From operating in two states to buying a picture for one-half of the United States is the stride made by F. E. Backer, president of the Mammoth Film Corporation in purchasing twelve states, namely, California, Washington, Oregon, Idaho, Utah, Montana, Arizona, Wyoming Colorado, Nevada, New Mexico, the city of El Paso, Texas, and New Jersey, from the Overland Film Company. Samuel Krell, president, selling agents for the Master Drama Features, Inc., for "Who's Your Neighbor?" This sudden expansion of Mr. Backer's activities was occasioned by the possibilities which he saw in this feature from the moment it was screened.

Mr. Backer says:
"Now and then there is produced a picture whose theme is unusually timely, and has appeal for all classes of people; one whose fundamentals are so solid they cannot be exploited after the manner of the big theater propositions which play extended runs. I have, accordingly, arranged with J. O. Martin to look after my Western territory. He will make his headquarters at the Manx Hotel in San Francisco, and I will shortly make a trip out there to overlook my Western interests. The response from the West has been so sudden and enthusiastic that we have already arranged for six road companies which will be fully equipped to present this picture as it should be presented."

KING-BEE COMEDY RIGHTS SOLD IN THREE STATES, SAYS CONCERN

Louisiana, Mississippi and Tennessee Disposed of for Two-Reacters with Billy West

The King-Bee Film Corporation announces that the King-Bee Billy West comedies have been sold for the states of Louisiana, Mississippi and Tennessee. The Southern Metro Pictures Corporation of New Orleans is handling the comedies in this territory.

The Standard Film Corporation of Kansas City also has contracted for the output of these pictures for the middle western states, and R. C. Capper of the Standard Company is conducting a vigorous advertising campaign in his territory.

Three of the comedies, "Back Stage," "The Hero" and "Doughnuts" were shown recently at Loew's New York Theater and were well received. Wherever shown, it is said, the films are rapidly gaining in favor with the public.

DEEMSTER" IS SHOWING ON TWO THEATER CHAINS IN COOK COUNTY (ILL.)

W. J. (Billy) Dunn, contracting manager for Warren & Clarke, the outdoor showmen who bought the rights to "The Deemster" for Illinois, Indiana and Wisconsin, has signed contracts with Lubliner & Trinz and Alfred Hamberger, the two big Cook county circuits, and "The Deemster" now is successfully showing in Chicago. Ten prints are working daily.

John B. Warren, senior member of the firm, reports good results with this, his first venture in the state rights field, and announces he will buy other features. His organization is equipped to handle the biggest attractions.

MARY MACLAREN SOON TO START NEW PICTURE FOR DAVID HORSLEY

A new story for Mary MacLaren, now under contract with David Horsley, is in the scenario department and soon will be under production. Miss MacLaren's first picture at the Horsley studios has been completed under the direction of Thomas Ricketts and now is undergoing its finishing touches prior to publication.

Miss MacLaren, whose screen successes have been meteoric, in the future will be seen as the daughter of a poor but socially ambitious mother, bent upon seeing her child in the "swim." Just what the effect of wearing fine clothes has upon the child, who has been brought up to look down upon her more plainly dressed associates, carries absorbing interest, it is said.

HERRINGTON IS STRONG AGAINST LEE OCHS

Fred J. Herrington, former league president and present national organizer, who has spent the year organizing exhibitors from coast to coast, does not approve of Ochs' policies nor any of his violations of the past year. His statement follows:

"The organization, instead of being used to further the interests of exhibitors, has been made a personal matter for personal aggrandizement of an individual. The president of the organization has given more consideration to the promotion of his own personal interests than the interests of the league. Therefore, with the present conditions of the league it cannot survive very long.

"The future of the league will depend upon the action of the delegates at this convention—the defeat of Ochs and the placing of the control of the organization in the hands of the exhibitors, to whom it rightfully belongs."

"I will declare myself further on this vital subject on the convention floor—believe me."

Toronto, Ont.—Mr. Fegan, manager of the Eclipse Theater, Toronto has taken out a permit for alterations to his theater. He will put up a gallery which will provide 504 more seats, and contemplates putting in vaudeville.

Vancouver, B. C.—Owing to the recent street car strike in Vancouver a number of the amusement lines were badly affected, especially in the downtown district. Service has been resumed.
Miss Mac Murray, (Bluebird)
Herbert Brenon presents the picture of that uncouth, illiterate peasant preacher Rasputin, who obtained mastery over the late Czar and Czarina of Russia in.

The FALL OF THE ROMANOFFS with Iliodor, the Mad Monk and Former confidant of Rasputin.

The screen story shows how poison powders were used by Rasputin to push the young Czarevitch, the Czarina's favorite child, to the brink of the grave; how the mother's heart was tortured by Rasputin to maintain his mastery over the royal pair and how when in horror Iliodor finally realized Rasputin's villainy, he set about to unmask him and had to fly for his life.

PHOTOGRAPHED BY J. ROY HUNT
The First and Only Serial Ever
Filmed from a SATURDAY EVENING POST Story

Directed by
STUART PATON
Who Produced
20,000 LEAGUES UNDER THE SEA

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

10,000,000 PEOPLE
HAVE READ THIS THRILLING STORY

This is the Saturday Evening Post's own estimate, based on five readers to each
of the more than two million copies in circulation. Crammed with incident,
mystery, thrills and suspense; featuring four brilliant serial stars, it is the su-
preme serial success of the season.

4 BRILLIANT SERIAL STARS

PRISCILLA DEAN—EDDIE POLO
EMORY JOHNSON—HARRY CARTER

Communicate immediately with your nearest Universal Exchange and arrange
for booking. Ask for a copy of the free advertising campaign book which will
put this serial over for you in a big way. Or address UNIVERSAL FILM MAN-
UFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing
Concern in the Universe," 1600 Broadway, New York.
Why They Have Faith
In Goldwyn

Exhibitors themselves are largely responsible for the nation-wide feeling of faith and confidence in Goldwyn and in our productions. They tell us, and they have told other exhibitors, that they believe in Goldwyn: Because Samuel Goldfish always has been identified with and produced clean, fine, superior pictures and under this big new alliance he has the facilities to make better and finer pictures than ever before.
Because Edgar and Archibald Selwyn and Margaret Mayo have in quick succession produced some of the greatest and most successful plays in the history of the American theatre, and bring to Goldwyn a knowledge of box office values that will benefit every exhibitor in the industry.
Because Goldwyn's authors represent the best names identified with big, money-making plays and novels on two continents and because the very pick of all their works are owned and controlled by Goldwyn.
And also because every artistic facility that a producer can obtain has been enlisted into Goldwyn service for the making of Goldwyn Pictures.
When important exhibitors have said all of these things about us, what more could we wish to say about ourselves?

Goldwyn Pictures
Corporation

16 E. 42d St., New York City
Telephone: Vanderbilt 11

FOR STATE RIGHTS

"CORRUPTION"

Six Smashing Reels

By Jack Gorman
Author and Director

A Photodrama that is Different

One of the most vital abuses of the present moment exposed in a forceful, interesting, human and vivid portrayal that will hold audiences spellbound.

Cast Includes:

HELEN MARTEN
FLORENCE HACKETT
LUCILE DORRINGTON
HENRY SEDLEY
JOHN J. DUNN
ARTHUR PICKENS
ROBT. NOLAN
AND OTHERS

Popular Pictures Corp.

Produced by the Super Art Film Corp.

218 West 42nd Street
New York
A NEW SENSATION

Midget Comedies

Never before has the public or the film industry witnessed so wonderful a novelty as these MINUTE Actors performing before the camera in a series of two reel comedies.

THE FILMS are of such HIGH CALIBER that they cannot help but win their way into POPULAR APPROVAL'S HEART by their IRRESISTIBLE LAUGH PRODUCING SITUATIONS

6-3-1—Photo—Slides
Released Bi-Weekly

First Release, HASH AND HEARTS
Entire Week Com. July 30th, Star Theatre, Chicago Loop.

The ScreeNews Magazine
The Diversified Reel of Unusual Pictures
Released Weekly

A Slacker’s Heart
7 REELS With a Capable Cast 7 REELS
Headed by Edward Arnold and Byrdine Zuber

Shows Why We Are at War.
Shows We Are Not a Nation of Slackers.
Shows the Propaganda to Make This a Nation of Pacifists.
Dispels Any Illusion as to the Designs of Germany Against This Country.
The Strongest Appeal Ever Made to Patriotic America.

GREIVER & HERZ
“Always Something New”

CONSUMERS BUILDING
CHICAGO, ILL.
Why Is Circulation?

A Talk to Advertisers

Circulation has been discussed a great deal during the past few years, and the technical side of circulation analysis has been studied from every angle.

How much, how secured and where located are the big questions which are asked of the publisher by the advertiser, with various subdivisions of the inquiries as modified by individual interest.

The biggest question of all is seldom asked. Why is circulation?

The average space-buyer never stops to consider the one vital fact about circulation—that it is the definite result of a definite creation, editorial quality.

Editorial appeal pulls circulation of which that appeal is the index. The higher the appeal and the stronger its character, the better and more desirable the circulation is going to be.

The value of a trade publication lies in the character of its circulation appeal.

If it has built up a distribution based on specific editorial character, the advertiser who goes into a publication of this kind knows in advance whether the interest is live or passive.

The advertiser who puts quantity first, and who reads circulation statements so closely that he has no time to study the publications themselves, has got away entirely from the fundamental fact back of all circulation, he has forgot to ask himself, "Why?"

A page-by-page analysis of the "Exhibitors Herald" proves that it has a vital and commanding readers' appeal.
AN APPRECIATION—
To Screen News Exhibitors:
IN PRESENTING—
The Screen News Magazine

The American Bioscope Corporation and its employees experience that thrill which always follows the doing of one thing well.

We are proud of the Screen News Magazine, proud of the fact that it was just what you ordered, proud that all of you, to a man, have admitted that

"YOU'VE GOT TO RUN IT"

6242 Broadway
New York, N. Y.
Ask the Mothers
DO CHILDREN COUNT?

Book this famous series of 12 charming photoplays and

THE MOTHERS
WILL TELL YOU

featuring

Little
Mary McAlister

Essanay
GEORGE P. SCOPE, PRESIDENT
1333 Argyle St., Chicago

Here’s a Letter
from one of the many satisfied users of
DE LUXE 4 PAGE PROGRAMS

When a man takes the time to write a letter like that, it means he’s not only satisfied—he’s mighty well pleased. It means that the De Luxe Programs do all we claim they will do.

Note what he says: “I also notice that my patrons take better care of them and seem to appreciate them, and fewer of them found on Theatre floor after show.”

His patrons don’t throw them on the floor—they save them.

When are you going to make us prove that De Luxe Programs are the only logical programs for your theatre? When are you going to take advantage of the FREE WRITE UP SERVICE? When are you going to give your patrons a program that they will not throw away?

Better get busy and let us hear from you before your competitor signs up for De Luxe Service.

We will quote you on quantities of 500 and up per week.

CAHILL IGEE CO.
THE HOME OF CICO PRODUCTS
117 W. Harrison St.
CHICAGO
THE CONVENTION: A LESSON TO AUTOCRATS

BEING a very hard loser, Mr. Lee A. Ochs undoubtedly will endeavor to construe the results of the recent Chicago convention as a victory for himself personally and for his followers.

In reality, it is a bitter defeat.

This assertion is born out by the following facts:

The attempt of Mr. Ochs to dominate the convention exclusively for his own interests resulted in the disruption of the Motion Picture Exhibitors League and Mr. Ochs is now a king without a country.

The “gaveled” election resulted directly in the formation of the American Exhibitors Association, which today has a more important and representative membership than the old organization.

Mr. Ochs now being unable to claim personally the backing of the organized exhibitors cannot claim it for his publication.

THE Motion Picture Exhibitors League, with a long record of useless, time-wasting conventions, easily outdid any previous effort along this line at the one just passed. About one hundred and twenty-five exhibitors from various parts of the United States traveled to Chicago for the meeting, the majority of them expecting to learn something that would assist them in bettering their business, and partaking in constructive work for the general advancement of the industry.

But instead of giving consideration to constructive work of any kind the convention was compelled to listen exclusively to political barkers attempting to beguile the exhibitor into schemes and subterfuges.

In this regard the sentiments of a majority of the leading exhibitors present were ably expressed by Charles Pettijohn of Indiana, who repeatedly declared that the event was the most useless and distressing affair of its kind that he ever had the misfortune to attend.

As far as can be learned, during the entire duration of the convention not one item of constructive work was undertaken and carried to a conclusion. According to the time-honored custom certain resolutions were read and committees were appointed, and that is about as far as the...
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"Herald" Wins Right and Curb Ochs’ Cheque
Rothacker Film Studio One of Exposition Feature
Names New Men To Ad: Motion Picture League
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Bryant Washburn and Neil Craig Lead R. F. C. Buff.
A. E. A. Organizations Membership Application Fails
Lee Ochs’ Speech of Acceptance
National Association Films Directors in Chicago Session
"Rebecca of Sunnybrook Farm," Next Film with Mary Pickford, Called Her Best
Femmes and Men Use Last Kiss Amus’d Boys’ of Music as Chicago Expo Closes
How Ochs Put Over Election
American Exhibitors Association Will Seek Fee For Use in Play on Screen
Film Engineers Are Entertained by Rothacker
Fred J. Herrington Tells League History from Its Election to Coming of Ochs
Pickford Film Wins in Chicago Over Funhouse
J. Stuart Blackton Leaves Vitagraph to Produce Independently for Paramount
Ad Film Men’s Committee Holds Chicago Session
Gold King Oil Film Exhibition High-Lights of the Annual Trade Round Up
Frames Wins New York Court Battle From Famous Players Over Rights to Play
Into Will Produce Four Films Yearly to Be Published Through Aircraft
Benjamin Chapin Explains Mail Plan to Get "Lincoln" Cycle Films to Trade
"Seven Keys to Baldpate," with G. M. Cohan, Ready for Exhibition August 26
M. G. Watkins, Inc., Is Formed to Handle State and World Right of Big Features
Mac Murray Will Star in Bluebird Features; Opts Lasky with Director
Brenn Uses Experts to Aid Perfection of Realistic Details in "Romanoff" Film
Bryant Washburn in "Skinner’s Baby," and "Open Places" Fagan’s August Feature
M. H. Hofman Names Big Features for Summer and Fall While in Convention
Thousand Days in Block for "Redemption," Arranged in Territory Never Served
Fifth Anniversary of American Company Sees One Play Where Many Once Stood Mutual Coloring Issues $15,000 in Film Reels and Stars Now Available
31st of Exhibitors in A. E. A.

Reviews

"The Garden of Allah," Seib D., Nine Parts, with Helen Ware
"Pride and the Man," Mutual D., Five Parts, with William Russell
"The Hidden Spring," Metro D., Five Parts, with Harold Lockwood
"The Warrior," H. Roger, Inc., D., Seven Reels, with 
"Alma, Where Do You Live?" Newfield’s, C. Six Parts, with Ruth McTannum
"Youth," World D., Five Parts, with Carlisle Blackwell and June Elvidge
"The Newcomer,” Triangle D., Five Parts, with 
"Missy Love,” Seib D., Nine Parts, with

Departments

The Film Stock Market.
Official Cut Out by Chicago Censors
This Week at Downtown Chicago Theaters
Synopses of Current Releases
News of Exhibitors and Exchanges
Calendar of Feature Releases

work goes. An illustration of this occurred near the end of this convention. Call was made for the report of the committee on song and music copyright. Whereupon Alfred Hamburger of Chicago arose and declared, yes, he would like to hear what the committee had accomplished. Presently, Mr. Hamburger’s interest abated for he was told that he was one of the appointed members of the committee.

ONE point that necessitates strong emphasis is that the action of those exhibitors who left the convention floor on the night of the election was not the action of a number of youths piqued over the dismal prospect of victory. The men who left that floor were substantial, intelligent business men who were driven from the floor by the hopelessness of the situation.

The matter of the league presidency was only an incident with them. They would have accepted Lee Ochs or any other candidate if they felt assured that the new official would have at heart the best interests of the members of the organization; that he was capable through mentality and experience to direct the affairs of the league; that he was big enough and broad enough to forget personal opportunity and ambition and direct the league along the channel of constructive personal and protection of the interest of the exhibitors’ body.

After several days of first hand observation these men came to the conclusion that Lee Ochs did not measure up to any one of these qualifications. Consequently, they reasoned that it would be folly to attempt to further follow his leadership. And expressions coming from Mr. Ochs such as, “When it comes to exhibitor propositions, I know them babies well,” in no way tended to impress the delegates with Mr. Ochs’ faculty of intelligent leadership.

The “bolt” was due entirely to Mr. Ochs’ personal ambition, the packed delegations, the high-handed methods and the utter absence of a constructive program which is, in reality, the one legitimate reason for an annual convention.

The defection from the Exhibitors League was due to gross mismanagement, the personal ambition of Ochs and to the determination of the real business men among the exhibitors to have what they have never been able to get before—a real business organization, avoiding political buncombe and aimed toward mutual protection and constructive work.

Martin J. Quigley.
OCHS' HIGH-HANDED METHODS DISRUPT LEAGUE

Twenty-Eight State Delegations Refusing to Submit to “Steam Roller” Leave Convention Floor and Organize New National Association

"POLITICS" AND TRADE REVIEW BOASTS DISGUST DELEGATES

By J. RAY MURRAY

The most dramatic incident in the history of exhibitors' conventions—the disruption of the Motion Picture Exhibitors League of America—occurred at the Coliseum, Chicago, Wednesday, July 18.

Just prior to midnight delegates representing twenty-eight of the most active states in the exhibitors' association came to the conclusion definitely that Lee A. Ochs and the principals of the "Trade Review" could not be swerved from their plan of "steam rolling" the convention and withdrew from the convention hall.

THIS POINT MARKED THE DISRUPTION OF THE MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA AND THE FORMATION OF THE NEW AMERICAN EXHIBITORS ASSOCIATION.

COULD NOT HALT HIGH-HANDED METHODS

Prior to the dramatic walk-out every effort was made to have Mr. Ochs and his associates abandon their high-handed methods and give consideration to the future of the organization and to the rights of the various state delegations which had not come under the sway of the Ochs machine.

But the Ochs machine remained obdurate and took the position that Ochs' re-election was to be accomplished at any and all cost. It was whispered generally about the convention hall and in the hotel lobbies that the Ochs machine recognized that without the re-election of Mr. Ochs and the perseverance of the league the future of the "Trade Review" would be very problematical. And the personal interests of the Ochs clique made the future of the exhibitors' organization of secondary consideration alongside of the publication enterprise.

The disruption of the league occurred just following the nominating speech by Louis Levine of New York. The nomination of Mr. Ochs was seconded by Peter J. Schaefer of Chicago.

Mr. Levine, after a lengthy compliment to the president and a fierce tirade against all opposing factions which was repeatedly objected to, placed the name of Mr. Ochs before the convention.

JACOB WELLS MAKES DEMAND

While the tellers were being appointed Jacob Wells of Virginia arose and demanded to know if Mr. Ochs intended to accept the "steam-rollered" nomination. This was done after repeated efforts were made to have Mr. Ochs withdraw in favor of any other candidate which a conference committee would select.

"I am not on trial," replied Mr. Ochs, endeavoring to avoid the issue.

MR. OCHS' RETORT WAS THE SIGNAL FOR THE QUIET ORGANIZED WITHDRAWAL FROM THE CONVENTION HALL OF DELEGATES REPRESENTING TWENTY-EIGHT STATES AND THE CREAM OF THE EXHIBITORS' BODY.

The exhibitors who remained on the floor, those affiliated with the Ochs machine, stood about for a few minutes gazing blankly at one another while the fact that their conduct had disrupted the league was gradually being realized.

Later the vote was taken, which was a perfunctory matter, and immediately following Mr. Ochs gave his memorable speech of acceptance, which is printed on another page. Charles Pettijohn of Indiana spoke following Mr. Ochs and his remarks also are given on another page.

Roster of M. P. E. L. Officers

Joseph Hopp was nominated and elected first vice president. Other officers elected were: William Isenberg of Mississippi, second vice president; H. M. Thomas of Nebraska, third vice president; E. J. Fisher of Washington, D. C., fourth vice president; William Brandt of New York, corresponding secretary; William J. Sweeney of Illinois, financial secretary; E. H. Horstman of Massachusetts, treasurer.

It was decided to hold the next convention in Boston, Mass., in July, 1918.

The Thursday session met at 3:30 o'clock and went into executive session. Routine business was transacted. About eighteen delegates were present.

A banquet was held at the Hotel Morrison Thursday evening.

William A. Brady, at the Wednesday evening session, introduced Rev. Christian F. Riezen, pastor of Grace Church, New York, whose few remarks served to relieve the tedium of the meeting.

William McCormack Blair, representing the "Four Minute Men," addressed the delegates, as did Fred C. Woodward, representing Mr. Hoover, the United States food administrator; Evans Evans and J. J. O'Connor of the Red Cross delivered short messages also.

Mr. Brady in an address said he would be ashamed of the delegates as American citizens if they did not get down to business, drop petty politics and be real men and make good
Ochs’ Salary Raised to $1,000

At Tuesday’s session the grievance committee decided that Illinois be allowed twenty-five votes, and a resolution offered by Louis Levine and Lonis J. Blumenthal of New Jersey that a trailer advertising committee be appointed was acted upon.

Later Joseph Hopp of Illinois reported for the constitution and by-laws committee. There were several changes made, including the addition of two vice presidents and increases in the salaries of various officers, the president’s salary being raised from $300 a year to $1,000.

D. G. Rodgers of Minneapolis read the report of the resolutions committee, which was acted upon. The report of the committee on deposits, of which Mr. Rembusch was chairman, contained some pithy paragraphs directed at the producers, who were termed stock jobbers, and the convention declared itself unalterably opposed to the deposit system.

The secretary of the league was directed to notify the film companies that members would refuse to pay the deposit after a certain date unless they wipe out the deposit system.

M. Feitler of Pennsylvania asked what had become of a similar resolution made a year ago. The chairman said Washington and Oregon had acted upon it and eliminated the deposit evil.

Would Adjust Stars’ Salaries

The high salaries paid motion picture stars came in for considerable criticism, and the convention went on record to bring about an adjustment of the high salaries. Just how this is to be accomplished was not disclosed.

Charles Pettijohn was in favor of a legislative committee, and said thirty-eight states had had censorship bills killed by concerted action from exhibitors, and in only three states had the film concerns aided.

Louis Levine reported for the law and legislation committee, and the convention refused to pay the widow of M. A. Neff, a former M. P. E. L. president, the sum of $201 claimed to have been due for services rendered. A bill for $5,000 for services at Washington during the recent tax fight from Isadore Stern, a Philadelphia lawyer, was referred to a committee with power to act.

W. A. Brady’s message to the convention was read and acted upon.

Wednesday’s session opened with less than half a dozen delegates present. Ochs called the meeting to order and told the sergeant-at-arms to scour the exposition for delegates.

“I don’t want to be accused of pulling anything here,” he added. There was a very slim attendance, notwithstanding that it was the third day and the day on which the convention was to elect officers for the ensuing year.

Wells Starts Excitement

The first real excitement of the convention came when Percy Wells of Wilmington, N. C., arose and withdrew the name of Henry B. Varner as a candidate for the presidency of the league. He stated that North Carolina delegates had had a candidate to present upon arriving, but after viewing the proceedings of the meetings, the suspension of the by-laws, the president selecting the committees to work under the incoming president, he did not think it would be fair to the man to be placed in the chair.

Mr. Wells said there were nineteen states, representing 100 votes, whom he had learned were of the same opinion as North Carolina.

Ochs and his policy were hotly defended by Eugene M. Clark of Mississippi, who had moved the suspension of the by-laws, and said North Carolina had been voting against everything at the convention, to which Mr. Wells replied that he felt the majority on the floor ought to rule instead of “steam roller” methods.

Joseph Hopp, in a spread-eagle speech about the red, white and blue badge he was wearing, called the delegates not present slackers, sitting behind yellow badges at the Hotel Morrison.

Rembusch Next Withdraws

This brought forth a stinging rebuke from Charles Pettijohn of Indiana, who said the Indiana delegation was not composed of slackers, and objected to Hopp or anybody else referring to them as such. He said he stood for a united front; that Ochs lacked the support of many, and he was opposed to ousting anybody from the organization. He ridiculed the resolution regarding the curtailment of high salaries paid stars and said Mary Pickford and Charlie Chaplin must be worried. The delegates were then surprised to hear him withdraw the name of Frank Rembusch as a candidate for president.

A third candidate’s name—that of Fred J. Herrington—was at this point withdrawn. William J. Shinn of Ohio stating Mr. Herrington did not aspire to the presidency.

(Continued to page 18, column 1)

ROTHACKER FILM
STUDIO ONE OF EXPO FEATURE

One of the big features of the M. P. E. L. Exposition at the Coliseum, Chicago, last week was the motion picture studio in the Annex, conducted by the Rotheraker Film Manufacturing Company. Pictures were shown there daily and it was always crowded.

A special picture, entitled “Fro the Studio to the Screen,” which depicted every detail of the industry was an added feature.

Through the kindness of O. T. Thayer of the Whole Film Corporation and Rex Weber of the Titan Film Company, who offered their services as directors on the improvised studio stage during the exposition, the crowd was kept amused in the Annex. Putting animated motion picture stars through their paces.

HERE ARE THE STATES WHICH ABANDONED THE OCHS LEAGUE
AND PLEDGED MEMBERSHIP IN THE NEW ASSOCIATION

| Indiana | Michigan | Texas |
| Iowa   | New York | Kentucky |
| Kansas | California | Louisiana |
| Massachusetts | Minnesota | Florida |
| Pennsylvania | Wisconsin | Mississippi |
| Ohio   | Maryland | North Carolina |
| Oklahoma | Missouri | New Mexico |

In addition there were local organizations from Chicago, Boston, Philadelphia and other of the larger cities throughout the country.
American Exhibitors Association, Born Out of Ochs' Convention Violations, Is Purely Business Organization for Only bona Fide Exhbitors; Jacob Wells Made President; $20,000 in Treasury

By WILLARD C. BENSON

Because Lee A. Ochs set himself, his trade paper, and his clique up as being bigger and better than the best interests of the Motion Picture Exhibitors' League of America, and "steamrollered" his way to the second term as president at the seventh annieversary convention in Chicago, July 14 to 22, twenty-eight state delegations seceded from the organization, walked out of the Coliseum and formed a new and powerful national organization officially named American Exhibitors' Association.

A motion presented by the independent state organization, whose leadership has been embodied in the statement, "We are in this business for the business of the exhibitors," introduces a political element into the handling of the business of the exhibitors.

The new organization, which already has applied for a charter of incorporation under the laws of Indiana, is purely a business organization, and will be operated in the interests of its exhibtor members, all of whom are to have as much right in affairs as directors in any big corporation.

Jacob Wells Is President

The officers unanimously elected to perfect and establish the new organization are:

JACOB WELLS, president, Richmond, Va.

GUY WONDERS, vice president, Baltimore, Md.

WILLIAM FAIT JR., treasurer, Utica, N. Y.

CHARLES PETTIJOHN, general manager, Indianapolis, Ind.

These men will act more as an advisory board in handling the affairs of the new organization. Mr. Pettijohn has been given the power to appoint a national organizer. The organizer does not necessarily have to be an exhibitor, nor does any of his aids. The organization will be placed on the same basis as a salesman of any big mercantile concern, and must show theater owners throughout the United States the business benefits the new organization offers.

Fred J. Herrington, who was the most successful organizer in the history of the old league, and whose acquaintance among exhibitors encompasses the entire nation, already has proffered the office of organizer. It is expected that Mr. Herrington will be appointed within the next two weeks and take up his duties with offices in Indianapolis, which temporarily will be the main headquarters of the new organization.

No Salaries for Officers

No offices outside of the general manager and the organizer and the employees of the corporation under these men will receive salaries. This plan was hit upon by the organization committee and included in the constitution and by-laws for the purpose of eliminating politics and graft. The general manager and organizer and their forces will hold permanent positions the same as officials in mercantile concerns, except that they are subject to be replaced or discharged at the end of a year, according to the dictates of the members of the association through a vote.

While the association is not to be operated on what is known as the zone plan, which was at first outlined but rejected by the members, the general manager and organizer and their forces will hold permanent positions the same as officials in mercantile concerns, except that they are subject to be replaced or discharged at the end of a year, according to the dictates of the members of the association through a vote.

While the association is not to be operated on what is known as the zone plan, which was at first outlined but rejected by the members, the general manager and organizer and their forces will hold permanent positions the same as officials in mercantile concerns, except that they are subject to be replaced or discharged at the end of a year, according to the dictates of the members of the association through a vote.

Chicago Already Has Local

Chicago already has an A. E. A. local in the Motion Picture Theater Owners' Association of Illinois, recently formed, and of which Henry Schoenstadt is president. This organization was one of first to be absorbed by the A. E. A., and a reorganization now is under way.

William Fair Jr., treasurer of the A. E. A., was bonded Thursday night. July 19, and about $20,000, which was donated by members, was turned over to him.

Detroit has been selected as the scene of the first annual convention, to be held during the summer of 1918. While the date has not yet been fixed, it is intimated that it will be held at the same time the old league goes into session in Boston.

None of the former members of the old league who were candidates for office before the break this year will be allowed to hold executive offices. It is announced by the new officers. However, the candidates refused to accept offices in speeches before the assembly in Chicago following the final bolt which brought forth the new A. E. A.

Acting on an invitation from William A. Brady, extended as a representative of President Wilson to organize the ranks of the industry to aid in the war on Germany, the A. E. A. will make application for membership and representation in the National Association of the Motion Picture Industry. A committee will soon be picked by the A. E. A. executives to act with the forces of Brady.

Representatives Picked

Of the twelve-eight states in the new association, representatives of twenty-two have been selected as follows:

Judge A. P. Tugwell, California.
Harry Crandall, District of Columbia.
Frank J. Rembusch, Indiana.
W. H. Willy, Kansas.
Louis Dittman, Kentucky.
N. E. Thatcher, Louisiana.
Guy Wonders, Maryland.
Harry L. Kincaide, Massachusetts.
S. A. Moran, Michigan.
Peter Jeup, Detroit.
W. A. Steffes, Minnesota.
Sam Trigger, New York City.
I. M. Mosher, New York State.
Percy W. Wells, North Carolina.
Samuel Bullock, Ohio.
A. B. Momand, Oklahoma.
Fred J. Herrington, Pennsylvania.
George C. Waring, South Carolina.
Charles E. McElrath, Tennessee.
Harry Bernstein, Virginia.
The names of representatives in other states will be selected within the next six weeks, it has been announced. Judge A. P. Tugwell of Los Angeles, who was vice president in the old league, will be the main figure in organizing the California exhibitors. Judge Tugwell was one of the most influential leaders in the fight to stop the "steamroller" tactics of Ochs when the convention opened. As the parliamentarian he had the floor only a few minutes when the convention convened, when Ochs ousted him. Upon finding that Tugwell had used the unconstitutional tactics, Ochs proved that the per capita tax of California had not been paid, and Judge Tugwell, who was the only representative of the California branch, was ruled out.

Percy Wells Fought Ochs

Percy W. Wells, president of the North California branch, which has 750 members and which has become a state branch of the A. E. A., opposed the constitution violations of Ochs almost from the moment the convention was called to order. Those who were primarily responsible for the formation of the new organization through their fight against the unprecedented acts of Ochs are Percy W. Wells, Charles Pettijohn, H. B. Varner, Jacob Wells, Frank J. Rembusch, Judge A. P. Tugwell, Fred J. Herrington, A. R. Moorhead and L. W. Brophy. These men carried the fight constantly to the Ochs party and challenged him time after time.

At one time during the presidential nomination on the floor, when the Chicagoans who left the old league were slurred by, Maurice Choyinski, a member of the A. E. A., and who refused to accept office this year in the association, rushed from the back of the hall toward Ochs to fight. But a score of Ochs' men surrounded Choyinski halfway down the aisle and with the aid of the policemen at the door he was ousted. Also Henry Schoenstadt, Louis A. Frank, A. J. Krug, Adolph Powell and others were ordered from the convention floor by the police at the pleasure of Ochs.

Constitution Committee

The committee appointed to draw up and by-laws for the A. E. A. was composed of Judge A. P. Tugwell, J. M. Mosher, Percy W. Wells, Jacob Wells, Charles Pettijohn, Fred J. Herrington and Samuel Bullock.

The following recommendations were adopted by the A. E. A., some of which have been incorporated in the constitution and by-laws:

"The national governing body shall consist of the following officers:"

"President, vice-president and treasurer and a board of directors consisting of one director from each zone herebefore mentioned, who shall be elected from the membership comprising each respective zone. All officers shall be elected annually by the board of directors elected to represent the above mentioned zones."

"The office of general manager shall be a salaried office, and the amount of salary shall be determined by a majority vote of the directors."

"We further recommend at this convention that the directors comprising the temporary organization, which will form a permanent organization for the first year, incorporate in their constitution and by-laws the following articles:

"(1) That membership in this association shall be limited to owners of moving picture theaters or their accredited representatives.

"(2) That the dues of the members of this association shall be twelve dollars ($12) per year per house, six dollars ($6) of the aforesaid twelve dollars ($12) to go toward the support of a national and six dollars ($6) credited to the support of the charter.

"(3) That it shall be the duty of the general manager to select and hire an organizer, who shall be subject to his direction, and in addition to the general manager's salary the national or governing body of this association shall furnish him with all necessary expenses incurred in the proper conduct of his office; and he shall be given all discretionary power in the selection of the amount of help required for the efficient conduct of his office.

"We further recommend, subject to the approval of this convention, the following temporary officers to perfect and establish the American Exhibitors' Association:

"President—Jake Wells, Richmond, Virginia.

"Vice president—Guy Wonders, Baby, Illinois.

"Treasurer—William Fast Jr., Utica, New York."
HERE'S LEE OCHS' SPEECH OF ACCEPTANCE

The same being such a dignified and sterling specimen of the oratorical art that the "Herald" reproduces it literally.

"Fellows, dis is nuttin' new—dis is a joke, these boltin' fellows, they mean nuttin' to our league at all. It's a cinch. Am I going to accept it? ... I'd like to see anybody stop me and you've seen Lee Ochs work hard. I've worked hard I'm tired—my wife has fought with me ninety-eight thousand times to stop it, that all I talked about when I get home is the league. I admit, not for my personal reasons, that I've worked hard but I'm going to work harder. Do you know where? I'll tell you. I'll give doz babies that bolted sixty days to come back into dis league—if de don't I'll bet thousands of dollars that I'll have more exhibitors in doz states in MY league den de ever had.

"Dere not playin' wid a baby that can't go out and trim anybody in gettin' members for dis league. When we set out to do somethin' I do it. This is nutting but a fight of exhibitors. Dis has been the dirtiest and rottenist fight of exhibitors and the Moving Picture News which paid their candidates. People, I didn't tell no member of this convention that Varner collected his traveling expenses from tree foins in N' York—one a producer concern, one a distributing concern and a trade paper concern.

"What would you expect if the president of your league accepted money from film corporations? What would you think of that? Listen, just give me a little time. IF I DON'T TRIM THOSE BABIES I'M THROUGH.

"I want to say that two states have stuck in with just two members, Indiana with two and Michigan with one. Let me correct that! I mean Oklahoma state and the State of Michigan. As far as Oklahoma is concerned that state is the last state I was sure ever would go against me first, I don't bring up the past but if anybody had been with Oklahoma but the president and the secretary, not that I hav'n't and always been with Oklahoma and always will be as long as you're good boys.

"Well, listen! I just wish I was acting already. WHEN IT COMES TO EXHIBITORS' PROPOSITION I THINK I KNOW THOSE BABIES WELL. I want to say to you that the exhibitors that have been loyal to me have certainly been loyal but as loyal as they have been I will show my appreciation by displaying my interest to them, and I want to say to you states that are new into dis league that I MYSELF PERSONALLY will do anything in the world for you to help build your organization and make it what it should be and if I can't do it alone you've got the Exhibitors Trade Review to do it for you.

"But when I think of doz trade papers—a baby eight months old we started on a shoe string—we got promises from the league for financial support AND NOTHING DOING. In eight months we got a full grown man and the biggest one in the industry.

"And don't forget, I predict this: BEFORE THE YEAR IS OVER I'M GOING TO PULL SOMETHING ELSE FOR YOU AND BELIEVE ME IT IS SOMETHING GOOD, AND WHEN I PULL IT, THEM BABIES THAT BOLTED WILL GET THEIRS. Take it from me all I want you to do is give me a bunch of good officers and if I don't start things going soon, then I'm all in.

"I don't know who to begin to thank you (applause) but rest assured I will do the right thing for you and I want to make a statement that next year I'll not be a candidate for president. I'LL NOT BE BECAUSE I DON'T THINK IT IS NECESSARY. I'm going to come to the next convention wherever it is going to be and if I don't give you the biggest convention that you ever thought of you can take me and dump me in the—what the name of river in Boston?—oh yes, the Charles River and say, fare thee well."

* * *

AND HERE IS THE RESPONSE FROM PETTIJOHN OF INDIANA

"Mr. President and Gentlemen of the Convention:

"My Brother Delegate from Indiana, Mr. Ray Andrews, and myself are very tired, and we desire to go to our hotel for a much needed rest. When we retire we ask that our leaving be not misunderstood.

"Indiana has tried to be fair in this convention and we have striven hard to avoid a split.

"Before leaving, it is my personal desire to pay my respects to our new president. I want to congratulate our newly elected President for the dignified manner in which he has presided over this convention, and I want to especially compliment him upon the dignified speech he has just delivered. I want to more especially compliment him upon his dignified choice of language and especially his epigram in which he referred to my fellow-delegates from Indiana as 'them babies.' I am certain that most of his remarks about us are justified, else he would not have made them.

"I am still here as a delegate to this convention and I believe that it is as much my privilege to fly around the electric chandeliers of this hall and kiss myself on the back of my neck, as it was the privilege of the preceding speaker.

"And so in retiring let it be understood that I have taken this opportunity to pay my sincere respects to our president for the ensuing year.

"Mr. President and Gentlemen, Indiana bids you good-night."
NATIONAL ASSOCIATION ELECTS DIRECTORS
IN CHICAGO SESSION; INTERRUPTED BY ROW

Body Adjourns to Aid Warring Exhibitors Make Peace;
Brady to Call Meeting in New York; Plan
Fight on Film Dupers

The National Association of the Motion Picture Industry met at the Princess Theater, Chicago, at 11 o’clock Wednesday morning, July 18, and elected directors for the ensuing year. The headquarters of the association were at the Congress Hotel from which point the various heads of the big concerns watched with interest the progress of the convention being held at the Coliseum, and the formation of the new American Exhibitors Association.

Directors Elected

The following board of directors was elected: William A. Brady, World Film Corporation; D. W. Griffith; William L. Sherrill, Frohman Amusement Corporation; Adolph Zukor, Famous Players-Lasky Corporation; Carl Laemmle, Universal Film Manufacturing Company; Donald J. Bell, Bell & Howell Company; J. E. Brulatour, Eastman Films; J. H. Hallberg, Motion Picture Equipment; Walter J. Moore, H. C. Miner Lithograph Company; J. F. Sherrott, Nicholas Power Company; Arthur S. Friend, Paramount Pictures Corporation; W. W. Irwin, Vitagraph; J. A. Berst, Pathe Exchanges; P. A. Powers, Universal Film Manufacturing Company; Richard A. Rowland, Metro Pictures Corporation; Arthur James, Metro; William A. Johnston, M. P. News; Joseph F. Lee, state rights buyer; Thomas G. Wiley, and Paul Gulick.

Following the election of the directors a motion to increase the number of directors was tabled after considerable discussion. This matter will be taken up again at a later meeting in New York.

To Fight Film Duping

Another important question before the body was the marked increase in the unlawful practice of duplicating films by a number of persons who are disposing of these “dupes” to small exchanges and flooding the European and South American markets. The National Association proposes to take the matter up with the authorities at Washington.

At this point of the business meeting, an interruption occurred, when Frank J. Reubenbush announced that there was serious trouble in the ranks of the exhibitors and asked the association to intercede and affect a reconciliation if possible between the warring factions. A committee of five delegates was sent to the Hotel Missouri to confer with the exhibitors there assembled, and the association meeting adjourned to meet at the call of the president in New York. It is proposed to hold meetings quarterly hereafter.

ESSANAY PLAYERS IN
BIG WATER CARNIVAL
DURING CONVENTION

With a big afternoon carnival on the lake shore, in which more than 100 pretty Essanay actresses did “mermaid” stunts, a packed house at the Coliseum in the evening, and a banquet for exhibitors following, K-F-S-E day at the Chicago convention proved one of the most memorable events of the exhibitors’ gathering.

The water fest was held at the Edgewater Beach Hotel, the proceeds by special request of George K. Spoor, president of Essanay, going to swell the Navy League fund. Bryant Washburn, Marguerite Clayton, Taylor Holmes and Virginia Valli, Essanay stars, were introduced to the crowd on the beach, and the marine band of the naval training station at Lake Bluff swung down the beach playing martial strains with the bathing girls two abreast behind them. Following the review program of aquatic sports, including tub races, diving and swimming races and others, was carried out.

The winners of the prizes, including Virginia Valli, Thelma Blossom, Evelyn Napier, Helen Jackson and Louise Long, were introduced to the crowd at the Coliseum that evening, in their bathing suits.

“REBECCA OF SUNNYBROOK FARM,” NEXT FILM
WITH MARY PICKFORD, CALLED HER BEST ON

Mary Pickford’s presentation of “The Poor Little Rich Girl” will live long in the hearts of the many thousands who have seen it, but her newest picture, “Rebecca of Sunnybrook Farm,” according to an Artistic executive, will be even greater.

Under the direction of Marshall Neilan, the capable young Lasky producer who has attracted wide attention for his artistic achievements under that trademark, the new M. Pickford vehicle is now rapidly nearing completion at the west coast studios.

Supporting Mary Pickford in the latest photoplay are Eugene O’Ree, Helen Jerome Eddy, Charles Ogle, Marjorie Daw, Mayme Kelso, Jack Wolff, Josephine Crowell, Jack McDonald, Violet Wilkey, Frank Keller, Kate Toncray and Emma Geri.

ARTCRAFT ACTIVITIES SNAPPED IN THE EAST AND WEST

Left to Right—Elise Petersson, the Noted Stage Actress, Being Welcomed to Filmland by Maurice Fournier at Fort Lee, N. J. Donation for Fairbanks: Snapping a Picture of Eileen Percy, His Leading Lady. “Down,” Talking Over the Plot of “Come Down to Me” with Dennis O’Brien, His Attorney, and John Fairbanks, His Business Manager.
EMININE STARS THROW LAST KISSES AMIDST BURST OF MUSIC AS CHICAGO EXPO CLOSES

The seventh annual Motion Picture exposition, held at the Coliseum, Chicago, ended with a final burst of music and shouting Sunday night, July 22, when the last star had bowed his way to the gang plank and the last feminine screen beauty had thrown her last kiss.

In numbers the last day equalled that which preceded it in attendance, and by the same token was a more satisfying day for the "fans" who braved the heat of the place to upon the many celebrities offered for their approval, as a greater number were on hand than any day during the exposition.

Many Stars Not Present

The fact that many of the advertised stars did not appear at all was but a disappointment to not a few who attended. During the early stages there was a marked parity of screen celebrities, and as the Chicago critic put it, "it was the Hamlet, with Hamlet left out."

It is estimated that 125,000 persons entered the exposition, and while there was $10,000 less floor space sold this year than last, the management deducted a fair profit. The Boston theatre Chicago, sold 30,000 tickets in one day at 5 cents apiece, the week previous to the big show.

Little Mae Marsh opened the exposition on "Goldwyn Day"—July 14—and throughout the week there was a steady stream of people passing in and out of the Coliseum. Sunday, July 15, was "Fathe Day," when Mae White and Sheldon Lewis appeared.

Lillian Walker appeared both afternoon and night on Monday, and there greeted the smiling star with cheers. Xell Craig, Anita King, Mae Murray and others were in the Coliseum Monday.

Violet Mersereau Present

"Bluebird Day," which was Tuesday, ushered in Violet Mersereau, Lee Moran, Eddy Lyons and other Universal luminaries, including Carl Laemmle.

Wednesday, "World Day," was another day of surprises bringing as it did Alice Brady, June Elvidge and Carlyle Blackwell. This was one of the biggest days of the week, and it was found necessary to close the doors at 8:30, the crush became so great.

On Thursday, which was "K-E-S-E Night," Bryant Washburn, Hazel Dale, Shirley Mason, little Mary McAllister, Helen Ferguson, Taylor Holmes, Rodney La Rock, Marguerite Clayton and Raymond McNee were present. Norma Talmadge, Rosemary Thayer, Francis A. Bushman, Beverly Bayne, Mr. and Mrs. Sidney Drew, Edith Storey and Fanne Ward were amongst the stars who appeared the latter part of the week.

MOSS STARTS WORK ON COSMO HAMILTON TALE. "SINS OF THE CHILDREN"

B. S. Moss announces that production of the screen version of Cosmo Hamilton's "The Sins of the Children" will begin soon, following the completion of the scenario this week by Anthony P. Kelly.

"The story by Mr. Hamilton," said Mr. Moss, "makes an admirable vehicle for screen production, and the sensational elements of the story have been worked up to a high pitch."

HOW OCHS PUT OVER THE ELECTION GRAB

Lee A. Ochs' official organ in the current issue states that Mr. Ochs was elected by a vote of 178 to 59. This is an incorrect statement, although probably made deliberately with a view of trying to establish the fact of a bona fide election. There were no votes against Mr. Ochs, as all the delegates opposing Mr. Ochs, having found that their rights were being violated, had withdrawn from the convention floor before the vote was taken. Mr. Ochs' organ also states that "six states representing 59 votes bolted the annual convention." In reality, the delegates who left the convention represented twenty-seven states, casting a vote of approximately seventy-two. In addition to this, immediately following the "bolt," two other state delegations joined, adding their strength to the new American Exhibitors Association. Another fact of great importance is that Mr. Ochs had the various state delegations friendly to him largely "padded" as to their voting strength. For instance, the Illinois delegation was allowed twenty-five votes. According to the constitution of the league this would be based on a membership of three hundred and seventy-five, or the legal one vote to each twenty-five of membership. Actually, the Illinois membership in the league does not number one-quarter of three hundred and seventy-five. In the case of several of the state delegations which were known to be unfriendly to Mr. Ochs they were not permitted to register the number of votes to which they were legally entitled. These various irregularities were contributing causes to the "bolt."
AMERICAN EXHIBITORS ASSOCIATION WILL SEEK FEE FOR ADS USED IN PLAYS ON SCREEN

Any Mercantile or Business Enterprise Getting Mention or Picturization of Products Will Have to Pay; Money Will Go Into Exchequer

The new American Exhibitors Association already has plans under way for the formation of a body within the organization for the purpose of collecting a fee from any mercantile or other business enterprise which is mentioned in any way in the pictures flashed on the screens of A. E. A. members' theaters.

According to plans of Fred J. Herrington, which have been prepared and ratified by the new organization, every business concern will have to arrange to pay a fee for mention or picturization of its products on the screens of A. E. A. exhibitors. The monies collected will go to swell the funds of the American Exhibitors Association exchequer.

To Protect Exhibitors

Mr. Herrington declares that this plan will be carried out to protect exhibitors, who for many years have innocently projected pictures of dramatic and comic character in which telegrams, fire and burglar-proof safes, fashion revues and many other forms of advertising have appeared.

It is likely that the producers will be consulted soon relative to securing agreements by which the exhibitors of the A. E. A. will profit by this form of advertising, which heretofore has not been touched upon by any other organization.

In outlining the plans of the advertising proposition, Mr. Herrington pointed out two instances where two respective producers, for certain lengths of time used Western Union telegraph forms, from which thousands of persons have read material of vital importance to the continuity of the plots of different film dramas, as well as comedies.

Cites Proof Instances

"In each instance," says Herrington, "the producers and business differences with the Western Union Telegraph Company, and for several months in each instance, until the troubles were adjusted, the producers used fictitious company titles on the telegraph blanks flashed on the screen.

"I know of other agreements between advertisers and producers where some very important advertising propositions exist. If the producer flashed these on his own screen it would be perfectly proper, but when he uses the screens of A. E. A. exhibitors in the future either the producer of the pictures or the advertiser must pay for the service.

Receipts Go to Treasury

"This is really a service. Exhibitors pay the exchanges for their films—in fact, the exhibitor pays a very good price for everything he gets, and therefore the strong men of the A. E. A. must see that the exhibitor gets what is coming to him. All receipts will go into the treasury and be used to maintain the organization. No producer will have a voice on matters that concern exhibitors in this independent organization. The manufacturer, therefore, will have to serve our members with good pictures—and at all times the producers will find the A. E. A. a strictly business organization for the bona fide theater owner, and the producers be accorded heartiest support and cooperation."
RED J. HERRINGTON TELLS LEAGUE HISTORY FROM HIS ELECTION TO COMING OF OCHS

ays He Cleared League of Debts and Got Biggest Membership Up to Time He Left Office; Charges Present Incumbent with Neglect

Fred J. Herrington, former M. P. L. president and organizer, and present Pennsylvania representative of the American Exhibitors Association, declared this week that when he turned the presidential office over to Leo A. Ochs, there was $6,000 in the treasury and the league's debts were entirely paid.

Tells of Conditions

In outlining the history of the organization from the time he took office as president, Mr. Herrington said that he assumed the presidency when the organization was $4,000 in debt, and that there were only 150 members on the rolls. These members, he stated, were scattered over the states of Oklahoma, Michigan, Pennsylvania and California.

“I brought into the league five additional states, namely Minnesota, Ohio, Illinois, Indiana and New York, a short time after I took office,” observed Mr. Herrington.

“However, when I turned the office over to Ochs I had managed to bring in twelve states all together with a membership of 4,000—the largest the league ever had.

“If Ochs had continued the work from the point where I left off instead of starting a trade paper and extending to other interests which did not aid the old league, I doubt there would have been a split in the ranks of the exhibitors.”

A. E. A. has Big Future

“During the coming year I predict a great future for the American Exhibitors Association, and I think that it will be the greatest organization ever conceived for the aid and betterment of business and general conditions for exhibitors throughout the country. Already we have the cream of the biggest and best men in the exhibition business, and the business benefits which the new organization offers should attract the others like flies.”

Toronto, Ont.—The operators request for an increase in wages has been satisfactorily settled, both parties having conceded certain points.

J. STUART BLACKTON LEAVES VITAGRAPH TO PRODUCE INDEPENDENTLY FOR PARAMOUNT

Another significant change in motion picture producing circles became known this week, when Adolph Zukor, president of the Famous Players-Lasky Corporation, announced that arrangements have been completed whereby J. Stuart Blackton, former vice president of Vitagraph, will become an independent producer for the Paramount Pictures Corporation. While retaining his financial interest in Vitagraph, Mr. Blackton ceases all active connection with the concern and will form his own organization for the purpose of producing the new pictures, which are to be known as the J. Stuart, Blackton Series of Photoplays. There are to be four productions during the first year, all to be equal in power and scope to “The Battle Cry of Peace,” which won Mr. Blackton an international reputation as a director and producer.

Active work upon production is to be begun at once, and the first picture is to be issued about October 1. The remaining photoplays are to be ready for distribution at intervals of two or three months.

SCENES FROM TWO FORTHCOMING GOLDWYN PICTURES AND MARIE DRESSLER

PICKFORD FILM WINS IN CHICAGO OVER FUNKHOUSER

After a battle of weeks following the refusal of Major M. C. L. Funkhouser, Chicago's motion picture censor, to issue a permit for its exhibition, “The Little American” featuring Mary Pickford, has been granted a showing.

The permit, however, was only secured after the major and Assistant Corporation Counsel Ayers had failed in an attempt to have Judge Denis E. Sullivan, of the superior court, set aside a ruling from Judge Sabath's court. Judge Sullivan said he was not inclined to reverse the finding of a concurrent court.

The decision placed Chief Schuttler in the position of being in contempt of court had he refused to issue a license and the permit was issued on Saturday, July 21.
METHODS DISRUPT LEAGUE
(Continued from page 10)

Jacob Wells of Virginia then arose and asked why delegates who had spent their money to come to the convention could not get fair treatment. He was for the uplift of the organization, he said, and did not believe anybody who was not a theater owner should be there. Managers of theaters or men connected with other parts of the industry should have no part, he stoutly maintained.

Jacob Wells Worries Ochs

Mr. Wells said the convention showed a wrong spirit by fighting individuals; that they only wanted half a chance, and that delegates were entitled to that. "You don't control the men," Mr. Wells, who owns a string of theaters throughout Virginia: "you are not the majority representing the screen today. My God, gentlemen, what are you here for?"

A worried look had spread over Ochs' face. He turned to Mr. Wells for his sterling character and said he did not like the spirit that was being shown. He added that if thebolting states came back and had the majority he would stand by them. He said he would not stand for outsiders coming there and running the convention, however;

"it is very evident I have been misunderstood," said Mr. Wells, addressing the chair again. "If you are going to assume the tactics of three or four men who got up and addressed the meeting about the star-spangled banner, those men and the trouble with your organization: there is the damnable situation of one man wanting to sit down on another. I am for harmony and want to see this organization succeed."

He then mapped out a plan of dividing up into zones and other methods of conducting the organization, and asked them to get together, organize and have money in the treasury. He asked Mr. Ochs if he still had a certain regard for the men out of the convention, to which Ochs replied he had for some of them.

Calls Holdouts Cattle

A. B. Momm of Oklahoma pointed out that the twenty-two states on the convention floor did not represent the majority and that the men assembled at the Morrison Hotel had left because they had no chance on the floor, because they believed "steam roller" methods were being used.

It was then that H. Charles Hespé threw the convention into a bedlam by calling the delegates who had remained away a lot of cattle and said he didn't wish to associate with them.

Jacob Wells sprang to his feet at this and crossed the floor to where Mr. Hespé stood and demanded an apology. Mr. Levine of New York moved that Ochs apologize for Mr. Hespé's action. The chairman apologized. Mr. Wells then left the hall.

Stop Bolt, Jepp's Plea

Peter Jepp of Michigan, treasurer, declared they could not afford to let the men bolt; that it would be disastrous to have a split in the organization. Mr. Levine then recommended that a committee be appointed to confer with the delegates at the Morrison Hotel and plead with them to come back for the welfare of the league.

H. J. Brown of Idaho said he had come 2000 miles, and wanted to know why he couldn't get the floor. He asked: "Are you exhibitors or politicians here? You don't get men into an organization by fighting."

Mr. Eagers of Nebraska was in favor of arbitration, and a committee was appointed to meet with a committee of delegates at the Morrison Hotel.

In the parlance of the motion picture studio, at this point the atmosphere of the convention hall became static and there were ominous rumblings in the neighborhood of the Morrison Hotel.

While waiting for the arbitration committee to return, William A. Brady, president of the N. A. M. P. I., addressed the convention, as did W. W. Irwin of the Vitagraph Company and several other heads of the big film firms.

The arbitration committee filed in with its report. Lee Ochs paced nervously back and forth. The committee read its report, an amendment was suggested and adopted, and it looked as though peace and harmony was about to settle down upon the convention.

Calm Before Storm

However, it was but the calm before the storm. The evening session brought all kinds of trouble. There was no quorum present, and the strong-arm men at the door were examining everybody trying to gain admittance.

Finally it was agreed to let any bona fide exhibitor enter the hall who cared to listen to the proceedings, providing he kept in the rear. This admitted the delegates who had been termed "boleterm" and the convention again got down to business.

Despite the tentative agreement of the afternoon to the effect that Ochs would not be a candidate for re-election, he was nominated by one of his henchmen from New York, and Peter Schaefer of Chicago seconded the nomination.

There being no other nominations for the office of president, a vote was taken and Lee Ochs was declared elected. Mr. Ochs smiled confidently.

At this point Jacob Wells of Virginia arose and asked Mr. Ochs if he intended to accept the presidency under the circumstances. It was a very embarrassing question, and Mr. Ochs was plainly ill at ease. "I am not in favor." he replied.

At this point half of the delegates seated in the hall arose and quietly passed out. They were followed by hussies from the remaining crowd.

The balance of the officers were then elected for the ensuing year.

AD FILM MEN'S COMMITTEE HOLDS CHICAGO SESSION

The executive committee of the Advertising Film Producers' Association of the World held an interesting session on Tuesday, July 17, at the Rothecker studios, Chicago, at which they mapped out ways and means for the broad extension of the organization.

During the meeting motion pictures were made of the members present, which will be combined with another set taken at the advertising convention at St. Louis. These will be shown throughout the country under the auspices of the Advertising Film Producers' Association at ad clubs.

The next meeting of the association has been called for August 24, 1917, which will also be held at the Rothecker studios, Chicago, and at which time all of the members of the association will be present.

Those present at the Chicago session of the executive committee were W. A. Harris, president, of Cincinnati; W. R. Rothecker, vice president, Chicago; R. V. Stambaugh, secretary, Cleveland; Fred C. Laffin, treasurer, Chicago; Joseph Brand, committeeman, New York; Herbert Andrews, committeeman, Washington, D. C.

GOLD KING SCREEN SCORES AT EXPO FILM EXHIBITION

A feature of the M. P. E. L. Exposition at the Coliseum, Chicago, last week which attracted thousands of film "fans" that attended was the first motion picture show given in the Annex.

These exhibitions, while given under the most unfavorable conditions especially during the afternoon sessions, when the place was flooded with daylight, were greatly appreciated by the crowds.

A Gold King screen was used, and the pictures were particularly distinct. The subtitles and inserts came up very clear and sharp and could be read from any part of the Annex.

Many exhibitors, anxious to improve their projection, left the room after viewing the free show determined to investigate the merits of the Gold King screen.
High-Lights of the Annual Trade Round-Up

"It ill becomes the followers of the president of the M. P. League to call A. E. A. members 'cattle'" marked Judge Tugwell, "when they are led by an Ochs' (ox)."

At times the convention hall sounded like a young boiler factory, especially when Lee Ochs took the gavel.

That New York minister introduced by William A. Brady had a touch of "pep." He explained it by saying you couldn't remain in New York unless you were "briefly interesting." He certainly as both.

June Elvidge, Alice Brady and her screen luminaries looked in on the convention Brady day—wednesday.

There was a regular stampede the back of Convention Hall when Joe Hopp was given a box of cigarettes to pass out to the delegates.

Alfred Hamburger listened attentively to the report of the usic tax committee and then asked for some information. But was somewhat surprised when he was informed that he was a member of the committee.

To Jake Wells of Virginia must the credit for righting a great wrong on the convention floor. He "steam roller" had just got started when he insisted on a lowdown.

That Boston crowd kept everybody in good humor.

John M. Casey, who is the official censor of Boston, Mass., being chief of the license division of the mayor's office, was deeply interested in the Chicago brand of censorship. He couldn't understand Major Funkhouser's stand in "The Little American" film.

The president's message to the exhibitors read more like an advertisement for a trade journal than anything else. He informed his followers that they now had 200 subscribers. This is according to L. A. O. or W. S. B. audits did not A. B. C.

There was a run on the ice sphere pitcher Wednesday morning. "The cold, gray dawn of the evening after..."

While William A. Brady was addressing the convention upstairs his daughter Alice was delivering a few words of welcome to the "fans" on the exposition floor.

The signs reading "We are for Lee Ochs" were brought in, but were not needed. The "steam roller" had proven more effective.

Zowie! How Bill Brady did pound that old table with that bung starter!

The Boston delegation burst into song every little while about being a thousand miles away, and they would see the fellows there in 1918.

Those few remarks of Jake Wells thrilled everybody who heard them, including the press, and he got a good hand. He put the quietus on the spread-eagle speeches of the Illinois delegation's members who were bobbing up every few minutes.

Charles Pettijohn of Indiana was the one best bet in the speechmaking line. He silenced the gentleman from Minnesota, also the gentleman from Mississippi, as well as that New York delegation.

For making a few remarks and expressing his opinion of the New York delegation, a trade paper editor was put off the convention floor early in the proceedings.

The Boston delegates were excused on Thursday afternoon to attend a game of ball at Comisky Park.

Sam Bullock, of Cleveland, O., the "fire eating" delegate and A. E. A. member, is the author of a stirring war song entitled, "When Pershing Leads the Boys Across the Water." It is played daily in one of his theaters.

L. W. Brophy, of Muskogee, Okla., is known as the "cowpuncher exhibitor." Therefore he refused to let Lee Ochs "bulldog" him into submission.

"Pete" Jeup of Detroit wanted the next convention in his city and tried to "boost" for Detroit single handed against a crowd from Boston. Well, Pete got his wish—the A. E. A. meets there next year.

Sam Trigger lived up to his name on the convention floor. He was as quick on the "trigger" as "Bill" Hart ever dared to be, much to Lee Ochs' discomfiture.

"Them Babies" became a common expression around the "loop" during convention week in Chicago. Lee Ochs' masterpiece will not soon be forgotten among the exhibitors.

L. H. O'Donnell, the irrepressible Hoosier, from Washington (Ind.), batted in the pinches for the A. E. A., and gorged himself after each battle with chicken dinners. L. H. was one of the silent partners to Pettijohn and Rembusch, not to mention Parcy W. Wells.

Percy W. Wells declared: "The South is in the saddle, and we're here for battle." Percy gave Ochs the scourching of his young life before the conventionites, and they couldn't put Percy off the floor. He also lunched on chicken elbow to elbow with Hoosier O'Donnell.

Frank J. Rembusch of Shelbyville, Ind., upon leaving the convention hall at 2 o'clock Wednesday day said: "We are protesting against the high-handed, steam-roller methods of Ochs." And when he returned that evening he was met by five burly cops on the door.

"You'll notice that Indiana voted ten not to adopt the Trade Review as the official organ of this League," said Charles Pettijohn, when asked by "Dark Horse" Joe Hopp, why he didn't vote for the Indiana delegates not present.

"I wish, for the sake of peace and harmony, that Lee Ochs would resign inside of two months," said Joseph Hopp to a "Herald" man on Thursday, at the close of the convention! Mr. Hopp was made first vice-president at Wednesday night's stormy session.)
FROHMAN WINS N. Y. COURT BATTLE FROM FAMOUS PLAYERS OVER RIGHTS TO PLAY

Judge Grants Injunction Restraining Lasky Corporation from Producing in Films W. S. Maugham’s “Land of Promise”; Decision Seen as Important

A decision was handed down this week by Judge Hendrick in an action instituted in the Supreme Court, New York county, by Charles Frohman, Inc., against William Somerset Maugham and Famous Players-Lasky Corporation, in which the court granted an injunction restraining the defendants from producing in motion pictures Mr. Maugham’s play “The Land of Promise.”

The right to produce this play in America, Canada and England has been acquired by Charles Frohman. The contract did not, however, in terms expressly give Charles Frohman the moving picture right. The court’s decision is of interest to theatrical managers because it lays down the rule that a theatrical manager who has acquired the rights of production of a play is entitled to restrain the author or any other person from producing the same play in motion pictures.

This decision is of importance because it affects many similar cases and protects the rights of theatrical managers in plays which they have developed into valuable theatrical properties.

INCE WILL PRODUCE FOUR FILMS YEARLY TO BE PUBLISHED THROUGH ARTCRAFT

These Plays Will Be in Addition to Hart-Artcraft and Paramount Features; Activities Already Commenced at Coast Studio

Thomas H. Ince, through the Artcraft Pictures Corporation, announces that he will personally produce from two to four special productions during the coming year for Artcraft. These films will be issued through Artcraft in addition to the Hart-Artcraft pictures and the photoplays he will issue through Paramount. A telegram from Mr. Ince received by Walter E. Greene of Artcraft states that these specials will be similar to Billie Burke in “Peggy” and “Civilization,” and will offer pretentious films with unusual themes.

Activities in connection with the production of the initial Ince-Hart offering to be published through Artcraft have already been started at the West Coast studio. The supporting cast is practically complete and the script by C. Gardner Sullivan is ready for screening. Work on the sets is progressing rapidly and it is expected that the actual filming of the picture will be well under way by the middle of next week.

BENJAMIN CHAPIN EXPLAINS MAIL PLAN TO GET “LINCOLN CYCLE” FILMS TO TRADE

President of Charter Features Corporation Conducts Successful Advertising Campaign by Letters Familiarizing Exhibitors and Exchanges with Product

Benjamin Chapin, president of the Charter Features Corporation, and star of their “Call to Arms” and other Lincoln Cycle pictures, is believer in most painstaking care and absolute thoroughness in every branch of the process of making and marketing a motion picture.

Unbroken Ad Campaign

As a result, he speculates on the production of the “Lincoln Cycle”; for this reason, also, he has conducted an unbroken advertising campaign for many months, in this way familiarizing exhibitors, exchanges and public as well as the state right buyers, with every detail of the material he has to offer them.

Then came the trade showings, the successful run at the New York Strand Theater, followed by more than two hundred performances at the Globe Theater. The criticisms of the trade journals were laudatory.

Praise comes with much better grace from Harriet Underhill of the “Tribune,” Brock Pemberton of the “Times” and “Zito” of the "Journal" than it does from the office of the Charter Features Corporation.

The trade has been made familiar with the details of the pictures, and an impartial judgment has spoken regarding their quality," says Mr. Chapin.

Wrote Letters to Trade

"Next came the most important part of the work. We had to get a response from the trade. Personal contact is, of course, the best way of doing that, but we cannot go personally to twenty-five thousand motion picture people in the United States and Canada; so we did the next best thing: We wrote to each and every man whom we considered big enough to appreciate the value of what we had to offer and whom we might reasonably expect to be interested in our pictures. We wrote to each exhibitor of importance, to know if he wanted our pictures, and how much he would pay for them. There were scores of requests for rental of the "Lincoln Cycle," and the demand is increasing daily."

STANDARD FILM WILL ISSUE A HOUSE ORGAN

R. C. Cropper, president of the Standard Film Corporation, distributors of Art Dramas and the Billy West comedies in the Middle West announces this week that, in response to numerous requests received from exhibitors, the organization will issue a monthly house organ. The name of this publication will be "Theatre" and its object will be to help the exhibitor to do a bigger business with Art Dramas and with the Billy West comedies.

Toronto, Ont.—L. M. Nathason, managing director of the Regal Films Toronto, and A. Aronson, secretary, attended the Chicago convention. Regal is a new Canadian exchange and besides handling World Pictures in Canada, they bought a number of big productions for fall looking.
M. G. WATKINS, INC., IS FORMED TO HANDLE STATE AND WORLD RIGHTS OF BIG FEATURES

Concern Opens Offices in Chicago, New York and Milwaukee and Prepares Sales Campaign for Two Productions

M. G. Watkins, formerly secretary and general manager of the American Standard Motion Picture Corporation of Chicago, announces to the trade that he has established and will head his own company, to be known as M. G. Watkins, Inc.

The company has been formed to handle state and world rights sales for independent manufacturers.

Associated with Mr. Watkins will be Walter A. Baier of Milwaukee, general manager of the Baier Film Company, and A. H. Grey, an exhibit

or of Oshkosh, Wis., for many years.

The new concern has opened offices in the Malls Building, Chicago, and Knickerbocker Theater Building, New York. A branch has also been opened in the Joy Building, Milwaukee, Wis.

Mr. Watkins now is in New York City with his associates to supervise state rights sales on two productions which the concern has secured. Announcement with regard to these features will be made within the next two weeks.

MAE MURRAY WILL STAR IN BLUEBIRD FEATURES; QITS LASKY WITH DIRECTOR

Exhibitors of Bluebird photoplays will be interested in the announcement that Mae Murray, more recently a star in Lasky features, has been engaged to star in Bluebirds with Robert Leonard her producing director. The deal was closed at the New York headquarters of Bluebird late Saturday afternoon, July 14, and after having spent a few days at the Chicago convention. Miss Murray and Mr. Leonard departed for the West Coast.

Immediately upon arriving in Los Angeles a decision will be reached concerning the first feature Miss Murray will present and Mr. Leonard will at once begin the work of production. This engagement marks Mr. Leonard’s return to Bluebird’s directing staff. When the program was in its early stages he directed Ella Hall in several features, leaving Bluebird a few months ago to join the Lasky forces as Miss Murray’s director.

Miss Murray’s presentations of “A Mormon Maid,” “Sweet Kitty Bel-lairs” and “At First Sight” were directed by Mr. Leonard. Among other features in which Miss Murray has starred are “The Primrose King” and “To Have and to Hold.” In these presentations Miss Murray has become established as a screen favorite.

ZAMBERNO OFFERS ILLINOIS EXHIBITORS THREE NEW FEATURES

Following a recent announcement to the trade that he would offer some new productions which he recently secured in New York, Frank Zam-berno, of the Unity Photoplays Company, of Chicago, states this week that “Her Surrender,” “Two Men and a Woman” and “Babbling Tong-ties” will be issued next to Illinois exhibitors.

Each of these productions, which were made by Ivan, will be given extended runs at a prominent Chi-cago “loop” theater before they are offered state-wide.

Mr. Zamberno states that each production is highly dramatic, and the leading roles have been intrusted to stellar stars.

Toronto, Ont.—Ben Rogers, manager of the Fox Film Company exchange here, has arrived in town af-ter two weeks at the convention of the Fox exchange managers in New York City. He promises to let the exhibitors of Ontario know very shortly the new releasing methods of Fox.

Toronto, Ont.—Mr. Dunbar, formerly of Montreal, has been appointed special representative out of Toronto for the Regal Film Company. He will have charge of the Goldwyn Pictures in the western branches at Winnipeg, Calgary and Vancouver.

Toronto, Ont.—The Regal Film Company has just closed with the Loew Theater, Yonge Street, here for that theater to play World-Pictures, Brady-made. Each film will be shown an entire week.

Toronto, Ont.—Manager Roland Roberts, of the Regent Theater here, probably one of the most beautiful and modern theaters in the Dominion, has signed a twelve months’ contract with the Universal Film Company for the Animated Weekly. The Regent Theater showed the recent Universal Film “With Pershing in France” and it pleased his patrons so well that he continued using this service.
**BRENNON USES EXPERTS TO AID PERFECTION OF REALISTIC DETAILS IN "ROMANOFF" FILM**

Strives to Make Picture Historically Correct for Successful Presentation to Russian Republic; Play Shows Every Phase of Life and Intrigues

Herbert Brenon is leaving no stone unturned to make his forthcoming production, "The Fall of the Romanoffs," true to the spirit and atmosphere of Russia. He is making every effort to have the picture correct in every detail. Not only is he anxious to make it a success from the point of view of an entertainment, but he wishes to make it a strong and important factor in spreading the facts and conditions which led up to and caused the Russian revolution.

**Seeks Perfect Film**

Mr. Brenon wants "The Fall of the Romanoffs" not only to be of historical value in this country and throughout the world, but especially in Russia. The Russian people have been kept in comparative ignorance of the intrigue and plots of the Russian court and they are just beginning to realize how they have been hoodwinked and misgoverned.

Realizing that inattention to detail and failure to observe the habits of Russian daily life with which every Russian is familiar would practically kill the picture from a historical angle in Russia, and would therefore be practically useless to the Russian people, Mr. Brenon is taking great pains to follow every detail closely.

**Russ Experts Called**

Russian experts have been called in to supervise all scenes in which a slight deviation from the correct would mean ruination, such as religious ceremonies and gatherings of state, or in any scenes in which customs distinctly Russian are brought into use. Costumes and uniforms are being copied minutely by those well versed in the wearing apparel of the Russians. The czar's robe of state, trimmed with yards of ermine and silk, has been copied minutely from the original, so have his orb, his scepter and his crown.

The cast, too, has been chosen with equal care and discrimination. From Nance O'Neil, who plays the part of the czarina, down to little Cyril Brenon, who will be the little czarovitch.

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**BRYANT WASHBURN IN "SKINNER'S BABY," AND "OPEN PLACES" ESSANAY'S AUGUST FEATURES**

Sequel to "Skinner" Series Will Be Published the 6th, to Be Followed by Mounted Police Romance on August 20

Essanay is putting out two big features during the month of August, as well as seven two-part subjects. These pictures, which are said to have been especially constructed for hot-weather programs, are being published through the K-E-S-E service.


**Mounted Police Romance**

The second of Essanay's feature films for this month will be "Open Places." This dramatic picturization of a Canadian mounted police romance, is the third of the Western series, featuring Jack Gardner, the former musical comedy star. It is scheduled for publication August 20. The story is based on the struggle of a member of the mounted police to overcome his love for a woman and arrest her renegade hus-band, wanted for murder. The picture was staged in the Canadian Rockies, and abounds in beautiful mountain scenery, it is said. Ruth King is Mr. Gardner's leading woman, with Carl Stockdale in the heavy lead.

Four sub-titles of the "Do Children Count?" series are being issued, one every Wednesday. These pictures feature little Mary McAlister, Essanay's child star. They are planned for a screen time, approximately, of twenty-five minutes.

**August Units Named**

The units scheduled for August are "The Season of Childhood," "The Little White Girl," "The Bridge of Fancy," and "The Kingdom of Hope." K-E-S-E is handling the films.

The schedule is completed by three Black Cat features which are being published the first three Saturdays of the month: "Vernon, the Bountiful," featuring Virginia Valli for August 4, is a comedy-drama of approximately twenty-six minutes screen time "The Long Green Trail," a picture based on a kidnapping plot, will be issued the following Saturday. It has been screened for twenty-five minutes. "Don't Lose Your Coat," the third Black Cat feature for August 18, is a comedy-drama with a screen time of twenty-six minutes. These seven are being published through General Film.

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**CHICAGO TRADE WILL LOSE THREE IN DRAFT**

Harry Weiss, Chicago manager for Lewis J. Selznick Productions, Eugene Duffy, of the Mutual Film Corporation, sales department, and St. Grever, of the Grever & Herr Exchange are among the first names of importance in Chicago film circles to be called by the draft.

St. John, X. B.—The Imperial Theater here was donated by the Reds to the Red Cross Society, July 12 when an entertainment was held for the French wounded. The local Red Cross Society had the assistance of Manager Golding of the Imperial. The Binder of Algiers," a Bluebird feature, was the picture chosen with scenes of the navy and travel pictures.

Toronto, Ont.—Globe Films have consolidated with the Peerless Film Company, of which Harry Kaufman was president. He now is vice president of the Globe Film Company. The Globe Films will handle Ivan productions, "Mother's of France," Evely Nesbit in "Redemption" and other big specials for the Dominion.

Toronto, Ont.—Gordon L. Smith, assistant general manager of The Perkins Electric Company and the Independent Film & Supply Company of Canada, was a Toronto visitor this week. Mr. Smith is on his way to Cleveland, St. Mary's, Pa., and other American points and if time will permit, Mr. Smith will go direct to the Canadian coast.
Helen Ware in
“THE GARDEN OF ALLAH”
Selig drama; nine parts; published state rights

As a whole: Magnificent
Story: Intensely thrilling love tale
Star: Excellent
Support: Wonderful
Settings: Realistic
Photography: Clear throughout

Just as the Lieder stage production of several years ago held as the finest thing ever attempted on any stage, so the Selig screen version of “The Garden of Allah” stands out above many of the other so-called spectacles.

Robert Hichens’ romance of the Sahara desert lends itself admirably to motion pictures and many of the effects which it was impracticable to reproduce upon the stage have been screened in all their vivid colorings and settings.

Never in the history of motion pictures has a more vivid sandstorm been reproduced, while the white heat of the tropic noon, the caravans of Arabs, turbaned and swarthy looking individuals that make one shudder, the wild dances and activities of Egyptian cities, beautiful gardens and above all the majesty of the solemn desert—the garden of Allah—grabs and holds a person enthralled.

Helen Ware, as Domini Enfilden, the girl whose fate is written in the sand, plays with sincerity and conviction a trying role. She is ably supported by Thomas Santschi, who makes a wonderfully realistic Boris, and by James Bradbury, the Sand Diviner; Matt B. Snyder, as Count Androvsky; Will Machin, as Captain De Trevignae; Harry Ousdale, as Father Roubier, and Al W. Filson as Lord Rens.

The story: Domini Enfilden, seeking solitude and forgettingness after her mother has run away from home and the death of her father, journeys to Beni-Mora, at the edge of the Sahara desert. There she meets and falls in love with Boris Androvsky, a renegade monk, who has renounced his vows after twenty years in a monastery.

While they were being married a terrific sandstorm swept over the city, but notwithstanding this Boris and Domini start out on their honeymoon across the desert. While camping among the sand dunes they meet Captain De Trevignae, who recognizes Boris. It is then the latter realizes that he must confess his past to Domini. He does so and she, though her soul is tortured by misgivings, gives him up and he returns once more to the monastery and his Trappist garb forever.

William Russell in
“PRIDE AND THE MAN”
American-Mutual drama; five parts; published July 30

As a whole: Interesting
Story: Very enjoyable
Star: Good
Support: Plenty
Settings: Appropriate
Photography: Clear

“The Pride and the Man” is a very enjoyable story. William Russell is well cast in a particularly powerful drama, which should prove an excellent attraction. The story concerns a prize fighter who falls in love with a society girl. Some pretty bathing beach scenes and exciting prize fighting scenes are well wrought into the film.

Francella Billington plays opposite Mr. Russell. Clarence Burton and George Fisher also are members of the cast.

The story: Jack Hastings meets Thelma, a society favorite, and they fall in love. They are married, but Thelma’s father will have nothing to do with Hastings, because he is a prize fighter. Hastings quits fighting and goes into the contracting business, at which he is a failure. He becomes indebted to his wife for a large sum of money, and having no other means of paying the debt he fighting one more fight. This estranges the couple, but when Thelma learns how Jack loves her and pines for her she returns to him and they are happily reunited.

Violet Mersereau in
“THE LITTLE TERROR”
Bluebird drama; five parts; published July 30

As a whole: Good
Story: Pleasing
Star: Enjoyable
Support: Ample
Settings: Suitable
Photography: Clear

A story dealing with circus life and then switching to the caprices of a young girl taken into the home of a wealthy grandfather has been well told in “The Little
EXHIBITORS

Terror." While at times the story is slight, Violet Mersecau's excellent work will hold any audience and picture patrons should thoroughly enjoy this production.

The story and direction of "The Little Terror" is the work of Rex Ingram. Miss Mersecau's supporting cast consists of Sidney Mason, Ned Finlay, Robert Clugston, Jack Raymond, Mrs. Brandage and Edward Porter.

AN AMUSING SCENE FROM "THE LITTLE TERROR," WITH VIOLET MERSECAU AND NED FINLAY (Illumibird)

The story: At the death of Wallace Saunders he leaves his little daughter in the hands of his father. The elder Saunders never approved the marriage of his son and so at first pays little attention to the lovely girl. But when George Reynolds, who had promised to marry Alice, comes to claim his bride the elder Saunders does all in his power to prevent the marriage. The young couple elope and after the ceremony Reynolds explains that he is in a position to provide for Alice as the grandfather does. He produces proof to this effect and all are made happy.

Harold Lockwood in
"THE HIDDEN SPRING"
Yorke-Metro drama; five parts; published July 16

As a whole Good
Story Spectacular
Star Rare
Support Splendid
Settings Superb
Photography Exquisite

Even if every production offered by the Metro Distributing Corporation is not a subject that can be booked with confidence a Yorke picture, if it carries Harold Lockwood in the leading role, will attract certain patrons. While the story of "The Hidden Spring" is an old one and a story that once was popular, it has been handled in an interesting fashion and Harold Lockwood gives to it that something frequently found lacking in previous offerings of this distributing company.

No doubt exhibitors and their patrons who viewed Mr. Lockwood's production prior to "The Hidden Spring" will be glad to learn that he has selected a new leading lady—a lady with some personality. Vera Siecon offers Mr. Lockwood good support in the role of Thora Erickson.

"The story tells of a young lawyer who goes to a mining town which is ruled by a grafting lawyer. He decides to show the people where they are being cheated out of their rights. In doing so he has to expose the father of the girl he loves. Everything turns out well when the father meets his death in trying to save the life of the young man his daughter loves. Their engagement brings a happy close to the picture."

Maciste in
"THE WARRIOR"
Harry Raver, Inc.; seven reels; state rights: published July 16

As a whole Gigantic
Story Spectacular
Star Volcanic
Support Splendid
Settings Superb
Photography Exquisite

Do you remember the Nubian in "Cabiria"? You want to see him again? Foolish question. Well you may. See Maciste in "The Warrior." A number of surprises are in store for you. Perhaps the greatest when you discover that Maciste is not an African, but an Italian, and not a very worthy one at that. His tremendous physical strength is again displayed in 7,000 feet of stirring, thrilling and glorious action. Maybe you think this story of the Alpine war is gruesome, but you are wrong. Even when terrific scenes are unrolling Maciste's marvelous power brings much laughter.

It is well that Maciste possesses a genial nature and that his energies are simply directed against his few enemies, for he has the strength "that will move mountains." The picturesque Alps add magnificent scenery. When patrons view the insurmountable cliffs that are scaled with rope and pulley and the chasmsbridged by the same means—the brave men using their well trained bodies and accomplishing the seemingly impossible—theater patrons should learn a deep lesson. There is a subtle message to mankind in the film.

The story is incident, but furnishes plenty of motive for the deeds of valour shown in that Maciste performs with the air of having put two lumps of sugar in tea or some other such trivial happening in a busy day. The exhibitor who books this picture will find it a big money maker.

The story: Italians in Austria are interned and maltreated. Maciste is among them. They are cast into prison. Maciste overcomes the two guards and they escape and seek refuge in an Italian castle on Austrian territory. The count and his nephew feed the starving people. The Austrians arrive and Maciste lures them from the castle, while the nephew, through a secret passage, escorts the refugees to Italian soil. Maciste is boun hand and foot, but succeeds in breaking the ropes and escapes. He is brought before the Italian command and enlisted in the service. Meanwhile the count has been thrown into a dungeon, while his captors hunt for the treasure they suppose to be hidden. The nephew's sweet love embroilers him an Italian flag and blesses it. The Saints are invoked to preserve him and their cause and his life. Godspeed, while she hides from the Austrian Pluffer, one of the guards Maciste had overcome in the first escape, writes him that he is torturing the old count—only waiting to get hold of Maciste. Maciste scales mountains and does other marvelous feats and brings Pluffer and his count to the heights to carrying them both and with as much ease as if he were carrying a suitcase. Finally, after climbing the Alps and plantging the Italy flag on Austrian territory, Maciste returns to the castl just in time to save the sweetheart from attacks by his drunken captors. The Austrians besige the castle, but are attacked from the rear by Maciste and vanquished by him with a blazing flag. The count returns to the castle and the sweetheart overjoyed at the meeting with the count but, remembering something, he exits and returns beaten the wounded nephew on his shoulders. Then the family is reunited and happy. And the girl lovingly caress the flag that she blessed and which brought them to victory. Maciste lives happily ever after with his flag on his shoulders and the count in the other, and smiling holds his precious burden.
Ruth MacTammany in

"ALMA WHERE DO YOU LIVE?"

Exhibitors Producing Corporation; six parts; state rights

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<tr>
<th>As a whole</th>
<th>Commonplace</th>
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<tr>
<td>Story</td>
<td>Comical</td>
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<tr>
<td>Star</td>
<td>Cogititious</td>
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<tr>
<td>Support</td>
<td>Capable</td>
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<td>Settings</td>
<td>Adequate</td>
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<tr>
<td>Photography</td>
<td>Fine</td>
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Six reels of German comedy! This is entitled, "Alma where Do You Live?" Hal Clarendon directed the film. He play may have been funny, but the screen version fails to amuse. The subtitles are very ordinary—extracts from the play undoubtedly, but absolutely devoid of humor in type. The impossible situations, which both actors and artists did their best to make convincing, cut the intelligence. Two of these should be mentioned. A supposedly connoisseur of pictures views a woman standing in the picture frame and thinks it such a wonderful and natural picture that he offers a big sum for it—and Gaston's sweetheart, although she destroyed a masterpiece, is forgiven this heinous deed when she promises to be his model for life. But there is no cause for elucidation. The picture contains nothing except an interesting dance by the star to lift it out of the rest of productions that make no impression for good or for evil.

Carlyle Blackwell and June Elvidge in

"YOUTH"

World drama; five parts; published August 6

<table>
<thead>
<tr>
<th>As a whole</th>
<th>Good</th>
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<tbody>
<tr>
<td>Story</td>
<td>Well handled</td>
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<tr>
<td>Stars</td>
<td>Interesting</td>
</tr>
<tr>
<td>Support</td>
<td>Adequate</td>
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<tr>
<td>Settings</td>
<td>Faithful</td>
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<tr>
<td>Photography</td>
<td>Ample</td>
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The story of a young man who goes through life thinking only of a good time and who is suddenly awakened from his frivolity by the love of a young woman is the message of "Youth." The story is by Roy S. Sensabaugh and the direction by Remarque Fielding.

The settings, supposedly in Tennessee, are beautiful. The photography brings them out well. Carlyle Blackwell and June Elvidge are interesting. They are supported by Johnny Hines, Muriel Ostriche, Robert Broderick, George Cowl, Victor Kennard, Henrietta Simpson and Henry West.

The story: In order that his son might make good James Goodwin sends him to Tennessee to work on a dam which his company is constructing. Bryan goes down there seeking a good time and plenty to drink. He meets Jean Elliott, the sister of the construction boss, and under her influence he soon makes a man of himself. There is a happy ending when Jean and Bryan become engaged.

Bessie Love in

"THE SAWDUST RING"

Triangle comedy-drama; five parts; published July 29

<table>
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<tr>
<th>As a whole</th>
<th>Enjoyable</th>
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<tr>
<td>Story</td>
<td>Wholeome</td>
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<tr>
<td>Star</td>
<td>Charming</td>
</tr>
<tr>
<td>Support</td>
<td>Well cast</td>
</tr>
<tr>
<td>Settings</td>
<td>Suitable</td>
</tr>
<tr>
<td>Photography</td>
<td>Pleasing</td>
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</tbody>
</table>

The exhibitor who operates the family show house and is on the lookout for a picture devoid of lurid melodrama should find "The Sawdust Ring" a wholesome offering.

The production is clean and entertaining. The work of Bessie Love in pigtauls and short dresses is enjoyable. Her charm predominates the feature. Jack Richardson is cast as Bessie's father and the owner of a circus.

The story tells of two children who run away to join a circus. The mother of the little girl is ill and has been sent to a hospital. The father of the little boy is a junk dealer. Both children are anxious to become circus performers. They finally arrive at the circus of Simmons and secure employment. When Bessie falls from a horse Simmons learns that she is his daughter and through her he is able to locate his wife, who had left him years before because of a misunderstanding. There is a happy reunion.

SELIG WORLD LIBRARY

The variation of subjects and the interesting manner in which they have been handled should make this issue of the Selig World Library for publication on the General Film program of especial appeal.

Some of the topics combined in this issue are scenes in New Mexico in a section known as Pueblos, in which are said to be forty-five tribes speaking nine different languages; thrilling scenes of painters on the top of the superstructure of the Brooklyn bridge; interesting views of the Island of Sicily and the famous Washington Elm, under which George Washington assumed command of the American army.

Utica, N. Y.—A fire which broke out recently in the basement of the Corn Hill motion picture theater, at Ashby and Neisson streets, damaged the house to the amount of $200.
**EXHIBITORS HERALD**

Emily Stevens in

"THE SLACKER"

Metro drama; seven parts; special publication

<table>
<thead>
<tr>
<th>As a whole</th>
<th>Fair</th>
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<tbody>
<tr>
<td>Story</td>
<td>Fine</td>
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<tr>
<td>Star</td>
<td>Good</td>
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<tr>
<td>Support</td>
<td>Fair</td>
</tr>
<tr>
<td>Settings</td>
<td>Appropriate</td>
</tr>
<tr>
<td>Photography</td>
<td>Average</td>
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The only thing that is going to help "The Slacker" get by is the topic it deals with. The story and direction have had no consideration and they show it. The theme is a patriotic one and deals with a young man too selfish and cowardly to aid in the defense of his country.

At this time the exhibitor has many opportunities to advertise this film and he should be able to raise response, but if the picture were to stand on its own merits it is easy to predict what the outcome might be.

Emily Stevens, who has won popularity on the speaking stage, is starred and handles her role fairly well. Walter Miller as Robert Wallace, the man who is a slacker, handles his role suitably. Leo Delaney and Sue Ballou are other members of the cast. The story and direction are by W. Christy Cabanne.

Many views of soldiers marching through the streets, a description of the midnight ride of Paul Revere, the signs of peace between the North and South at the close of the Civil War, recruiting stations, warships, beach scenes, a man drowning and his rescue, and Francis Scott Key, who wrote "The Star Spangled Banner," are all combined in the film version of "The Slacker."

Charles Ray in

"SUDDEN JIM"

Kay Bee-Triangle drama; seven parts; published July 22

<table>
<thead>
<tr>
<th>As a whole</th>
<th>Interesting</th>
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<tbody>
<tr>
<td>Story</td>
<td>Fine</td>
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<tr>
<td>Star</td>
<td>At his best</td>
</tr>
<tr>
<td>Support</td>
<td>Excellent</td>
</tr>
<tr>
<td>Settings</td>
<td>Adequate</td>
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<tr>
<td>Photography</td>
<td>Clear</td>
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Exhibitors should like this fast-moving cinema drama of the Michigan timber country, taken from a Saturday Evening Post story, and featuring Charles Ray. As James Ashe, Jr., whom the lumbermen nickname "Sudden Jim," Charles Ray is seen in an entirely new role and one that fits him admirably.

Sylvia Bremer, as Marie Ducharme, is a charming little school "marm" and Joseph J. Dowling gives a fine portrayal of a rough old country squire, Judge Zanaan Franco.

There is a thrilling fire scene where a gang of toughs blow up and burn a trestle and some well done fistic battles. Audiences at the Covent Garden, Chicago, where it was shown on Sunday, received "Sudden Jim" very enthusiastically.

The story: James Ashe is sent by his father to take charge of the Ashe Clothes Pin Factory. Here he meets all sorts of opposition but manages to extricate himself, re-elect old Judge Franco and drive the corrupt Michael Moran out of town, the latter threatening to close Jim’s factory up by refusing to haul the necessary lumber. At this point Sudden Jim takes a hand by driving the trainload of logs through the fire started by Moran’s men under a high trestle and finally wins the hand of the little school teacher.

Flushing, N. Y.—The Flushing Realty and Construction Company has sold to the Castle Amusement Company property on the northwest corner of Prince and Washington streets, to be remodeled into a motion picture theater.

**PATRICK O’MALLEY, THROUGH GREAT BAREBACK RIDING, MADE MEMBER OF SELIG CO. TO SUPPORT LEW FIELDS**

Like his noted namesake, Charles O'Malley, the famous dramatist and rider of fiction, Patrick O'Malley has practically ridden himself into the Selig Polyscope Company through his wonderful bareback riding. He will be prominent in the support of Lew Fields in a forthcoming Selig drama.

O'Malley's skill was gained in the mountains of Pennsylvania, where he was born, at Forest City, September 3, 1890. Through his daredevil spirit at 8 years of age he was doing a slack wire act on the stage. O'Malley is not new to pictures, as his experience covers this country, England and Ireland.

**PATRICK O’MALLEY, WHO APPEARS IN SUPPORT OF LEW FIELDS IN A FORTHCOMING SELIG PRODUCTION**

O'Malley, senior, was a mine superintendent near Forest City, Pa., and the very first film flashed before the eyes of O'Malley, junior, was of the "stunt" variety. I remembered that he had a friend in New York who was a picture actor. He arrived in New York the day I arrived left for Florida and a picture colony. Pat to up the chase. He arrived at the film producing center just as one of the directors was making a mob scene. I appeared in this scene as a policeman. Pat's was rapid. He went to Europe with the Sid Alcott Phiers in leads, playing in Ireland. Then the war broke out and the government stopped all picture making. O'Malley is known to many as the Chauncey Ockett of the screen.

Philadelphia—"Where's My Nightie?" a one-act comedy issued by the General Film Company, was selected out of eight comedies submitted to S. V. Midhaun, and will be shown for three days at the Star Theater.
VM. RUSSELL HAS PRIZE FIGHTER
ROLE IN "PRIDE AND THE MAN" FILM
LEADING MUTUAL PROGRAM JULY

William Russell, in the role of a prize fighter, heads Mutual schedule for the week of July 30 in "Pride and the Man," a five-reel star production from the American studio.

There is staged, merely as part of the love drama, a fight scene which rivals the news films of the big ring. The picture presents wide advertising possibilities, the name of the star has big box office value. The fight scene can be heavily advertised and the romance around which the picture is constructed should be sufficient to make the picture a success.

With "Pride and the Man" Mutual will issue, July 30, the second chapter of "The Great Stanley Secret." This is in eight reels, two four-reel chapters. William Russell and Charlotte Burton play the leading roles. The first chapter, "Lipsy's Trust," was issued July 25; the second installment is under the title "Fate and the Wild." There are two comedies on Mutual's schedule for the week; "Man Proposes," at the La Salle for the week, issued on July 31, and the Cub, "Jerry's Big Stunt," takes the screen August 2. Both are one-reelers. George O'Hara, the comedian, plays the leading role in Jerry's Big Stunt.

Mutual Tours Around the World for July 31 covers, tanken, an Island in the Zuider Zee, the monastery and convent at La Grande Chartreuse, and Majorca, an island of the Mediterranean. This one-reel travel picture shows steadily growing booking, an evidence of a popular demand for short subjects on just this character.

Real Life No. 66, which is issued August 2, covers the following subjects; "Making Machine Guns," "Beads of Joe Petsal," "Saving a Wrecked Steamship," "Keeping a Boys Home," and animated drawings from Life.

Mutual Weekly, the current news reel carrying pictures of happenings of headline consequence, appears August 1.

BEAUTIFUL SUBMARINE PICTURES
TAKEN AT MIAMI, FLA., APPEAR
IN GAUMONT REEL FOR AUGUST 9

The beautiful undersea pictures taken at Miami, Fla., by the Gaumont Company by E. B. Gray are to be issued as a section of "Real Life," No. 67, through Mutual August. The pictures were taken from a diving bell and show submarine gardens that is a veritable fairy land. Schools of fish, sponges, coral formations and a diver at work are seen. The pictures are taken by sunlight which seeps down through the water. On the same reel are pictures of a negro baptizing in Fiona with two hundred converts in line; how electricity generated by the heart of the tallest boy in the school, how a grammar school maintains its own fire fight force of pupils, and two animated drawings of a popular character, one from "Life." The second Gaumont single-reel of the week is the Mutual Weekly, giving latest news of warfare both here and abroad. It will appear August 8.

"Tours Around the World," No. 40, for August 7, reviews for a trip down the Senegal River to each West Africa. It is a wonderful series of views from a little known part of the world, including Podor, the test spot on earth; the celebrated Falls of Felou, and eyes, the head of navigation. There are two other sections of this reel, picture of Bruges, Belgium, taken tore the war, and fishing villages of France on the Mediterranean coast.

"DOWN TO EARTH" IS NEXT FAIRBANKS
COMEDY VEHICLE THROUGH ARTCRAFT

The next production to be produced by the Artcraft Pictures Corporation will be a new Douglas Fairbanks comedy, entitled "Down to Earth." The story for this display was written by Fairbanks himself and is said to be replete with typical Fairbanks humor. Under the direction of John Emerson in the new film, there is rapidly nearing completion at the Lasky studio in California, and August 12 is the date announced for its release by Artcraft.

Scenarized by Anita Loos, who has become an important contributing factor to the success of the new Fairbanks organization, the photographic tells of a typical American youth whose wandering ideas and living close to nature are not in accord with the views of life assumed by his sweetheart, an ambitious society bud. Bridge parties, suites, dances, tea parties and sumptuous dinners are the important items in the pretty girl's social career, and these occupy too much of her time for wandering amidst God's country in the great outdoors. How the persistent youth takes her away from her surrounding and wins her over to his way of thinking despite herself is said to offer of the most amusing topics the screen has yet displayed.


VARIED ASSORTMENT OF AD EXTRAS
FOR "WHO'S YOUR NEIGHBOR?" FILM

That "Who's Your Neighbor?" the sociological film written by Willard Mack and directed by S. Rankin Drew, is to have a complete and varied assortment of advertising extras, is the announcement made by Herman Becker, general manager of Master Dramas Features, Inc., 1403 Broadway, New York.

The Otis Lithograph Company has been contracted with for the printing of a large amount of one-sheet, three-sheet, six-sheet and twenty-four-sheet lithographs in four colors, four subjects to each size. In addition, there will be two styles of window cards and half sheets.

The lobby display photos come twenty to a set and the size is 8x10. Other photos are four subjects 22x28, hand colored; thirty subjects 8x10 for publicity purposes; and four subjects 11x14, all of which can be accommodated in special display frames beautifully veneered and enameled in imitation of genuine Florentine marble.

Several subjects in slides announcing the coming of this feature, and 3x10 banners printed in four colors on extra heavy three-ply canvas are among the accessories. Other aids to exhibitors who desire to use newspaper material in connection with the exploitation of "Who's Your Neighbor?" are advertising mats from fourteen lines single column to a half page. Newspaper cuts ranging from one column to three columns in size showing thrilling scenes and the individual actors are also included in the exploitation help.

HARRY CAREY STARS IN "THE ROUND-UP"

Harry Carey, the western actor of the Universal Film Manufacturing Company, is working on a five-reel production with Jack Ford as his director. The working title of the film is "The Round-Up" and Edith Sterling, supported by many of the Universal cowboys, plays opposite Carey.
ART DRAMAS ANNOUNCES FILMS SCHEDULED FOR MONTH OF AUGUST

The revision of program schedules necessary to allow of the immediate publication of the Horsley Crane Wilbur features on Art Dramas program has been completed, and the new order of films is given here for the first time.

Several changes in publication dates for the next two months are indicated. Contrary to first plans, "Eye of Envy," first of the Wilbur Art Dramas, is to be placed among the July films, and the second, tentatively titled "Blood of His Fathers," will follow in August.

The film schedule, which will be adhered to, as far as is known, presents the Apollo picture, "When You and I Were Young," starring Alma Hanlon, directly following "The Peddler," the Joe Welch feature from the U. S. Amusement Corporation studio.

"When You and I Were Young" is to be followed by "Eye of Envy," which stars Crane Wilbur. Next comes the U. S. Amusement-Art Drama, "Think It Over," in which Catherine Calvert and Richard Tucker are starred.

The first film for the month of August comes from the Van Dyke studios and is entitled "Peg o' the Sea." Jean Sothern is starred in this, which is a comedy. "Peg o' the Sea" has for setting a New England fishing village.

Another Alma Hanlon vehicle, "Behind the Mask," from the Apollo company, is next in order. This was written by Charles Dazey and adapted by Frederick Rath. Mr. Dazey is well known as the author of "In Old Kentucky," "Manhattan Madness," "Wolf Lowry," "The Flower of Faith," and other successful plays and pictures.

An Erleograph production, starring Marian Swayne and directed by Joseph Levering, will be the next feature on the program. No title has yet been selected for this film. However, it is similar to Miss Swayne's two previous Erleographs, "Little Miss Fortune" and "The Road Between."

The last production for August will be the second of the Horsley productions starring Crane Wilbur. The working title of this is "Blood of His Fathers." Mr. Wilbur plays three distinct roles in this—a father, his son and his grandson. The play is a drama.

"ARMS AND GIRL" AND "RUNAWAY" TWO STAGE SUCCESSES SECURED BY PARAMOUNT FOR BILLIE BURKE

Two important stage successes have been purchased by Famous Players-Lasky Corporation as vehicles for Billie Burke and will be issued by Paramount under the selective star series booking plan. The first of these is "The Runaway," in which Miss Burke starred on the stage under the management of Charles Frohman a few years ago. The play was presented in Paris by Pierre Velere under the title "La Gamine," where it scored a complete triumph.

This will be the second instance where Miss Burke will appear upon the screen in a Paramount adaptation of one of her former stage successes, the first being "The Land of Promise," by W. Somerset Maugham, which has already been completed under the direction of Joseph Kaufman.

"Arms and the Girl," the other play which has been purchased by Famous Players-Lasky for Miss Burke, proved one of the greatest sensations of two seasons ago, when it was presented at the Fulton Theater in New York, with Fay Bainter in the leading role. It was in this delightful characterization that Miss Bainter made her first Broadway success. The story concerns the adventures of several young Americans caught in Belgium during the German invasion.

UNUSUAL NUMBER OF SHORT FILMS WILL BE PLACED ON MARKET IN SEPTEMBER BY PETER PAN CORP.

H. C. Allen, President, Says Mo-Toy Comedies, Enacted by Dolls, Are Proving Popular Despite Hot Weather

After a year of careful study of the production of short subjects, H. C. Allen, president of the Peter Pan Corporation, is preparing to begin in September to give the exchanges an unusual number of short films.

The Mo-Toy comedies, which are being published under the Peter Pan organization, are enacted by doll actors and present an entirely new feature in the field of production.

"Mo-Toy pictures," says Mr. Allen, "came into the market during the height of the summer heat, and they would appear to some extent a handicap. The booking, however, has been most successful, and the pictures a being played all over the country. Proctor and Loeb are booking them solid for their theaters in New York.

We know that they cannot help but be successful, if they cannot fail to please a discriminating audience. A picture only the most distinctive subjects and they are a solicute new to any audience. At present a great advertising campaign is under way, which will be a material aid to both distributors and exhibitors."

BUD FISHER NOW IS IN CHARGE OF PRODUCTION OF MUTT AND JEFF FILMS; TWO COMEDIES WEEKLY ASK

After allowing three months for a sufficient supply of Mutt and Jeff to accumulate, Bud Fisher has taken hold of the producing company himself and is attending only to the production, but also personally to the distribution. So great is the demand for these comedies it is said, that he has been receiving requests from exhibitors from all parts of the country to publish two a week. However, the amount of work involved in the production has rendered it impossible for him to comply with the requests at present.

Mr. Fisher's cartoons are published daily in 278 newspapers and are thus seen daily by an audience of 17,000,000 persons. This is a great advertising asset.

While there are several territories still open, from the present outlook the entire country will be sold by the week. This has been accomplished solely on reputation, and without showing a single print, it is said.

As concrete evidence of the coming popularity of the comedies it is of interest to note that the Strand Theater of New York has booked them solid, one a week, for the coming year.
HIL LEWIS OF CHICAGO OWL FEATURES GETS RIGHTS TO "ONE LAW FOR BOTH" IN ILLINOIS AND WISCONSIN SECTOR

Negotiations were concluded this week between the Owl Features Company of Chicago and the Ivan Film productions, under the terms of an agreement by which the Owl Features Company becomes exclusive distributor in the state of Illinois and also southern Wisconsin. Phil Lewis, while in New York City to close this deal, remarked that, in his opinion, "One Law for Both" was one of the best box-office attractions of the season.

Mr. Lewis stated that he contemplates exploiting this feature in a manner similar to the way it has been handled in New York, giving it an extended run at one of the best downtown theaters in Chicago and cooperating with the American ambulance in Russia if they so desire.

JNN MURDOCK TO BE SUPPORTED BY DAVID POWELL IN INITIAL FROHMANN ROLL ADAPTED TO SCREEN

In beginning the making of Charles Frohman successes in motion pictures the Empire All-Star Corporation has set about the task with the expectation of making the picture versions of Charles Frohman's greatest successes in every way worthy of the triumphs attained by the same plays on the speaking stage.

Not alone will the greatest Frohman stars lend theirtrained ability to recreating the parts made successful by them, but Charles Frohman stage settings, properties, and scenic effects will be utilized in the forthcoming motion pictures, and utmost care will be taken in selecting the supporting casts that will surround each star.

As an example of the sincerity of purpose of the Empire All-Star Corporation in carrying out this last mentioned detail is cited the engagement of the popular stage actor of the Imperial production, the Imperial stage hero of "Outcast," one of the forthcoming Empire pictures. Mr. Powell will be remembered by exhibitors as a featured player in the company supporting Billie Burke in "Gloria's Romance"; as leading man for Miss Pickford in "Less Than the Dust," and as the player who perhaps scored highest opposite Clara Kimball Young in "The Price She Paid." Previous to his motion picture career Mr. Powell had risen to fame as a member of Sir Herbert Beerbohm Tree's company at His Majesty's Theater, London. He first came to America in 1907 as leading man for Miss Ellen Terry. He supported Sir Johnston Forbes-Robertson and created the role of Christopher in "The Passing of the Third Floor Back."

In "Outcast" he is cast as Geoffrey Sherwood, the young broker with whom Miriam (Miss Murdock) falls in love.

TRIPLE PHOTOGRAPHIC EXPOSURE IS A FEATURE OF "WHO'S YOUR NEIGHBOR?"

A triple exposure which breaks the record for the number of times necessary to make it satisfy a director is one of the many photographic features of "Who's Your Neighbor?" the sociological photodrama now being exhibited by the Sunshine Drama Features, Inc., 1493 Broadway, New York City.

Laboratory experts say that this triple exposure is one of the finest things of its kind ever done. It is such a delicate piece of work, requiring such perfect timing to be fraction of a second and perfect synchronization, that the image was taken twenty times before the result was satisfactory to Director S. Rankin Drew.

T. M. OSBORNE, EX-SING SING WARDEN, LAUDS "WHO SHALL TAKE MY LIFE?" FILM, PRODUCED BY SELIG COMPANY

Hon. Thomas Mott Osborne, famous prison reformer and ex-Warden of Sing Sing prison, recently witnessed the film "Who Shall Take My Life?" in New York City in company with the author of the photoplay, Miss Mabelle Helkes Justice, when privately projected by William N. Selig. Mr. Osborne was enthusiastic in his expression on the object and lesson conveyed by the production, after the picture was run. Later, he wrote the author the following letter under date of April 23, 1917:

"My Dear Miss Justice:

"Your moving picture film, 'Who Shall Take My Life?' which I had the pleasure of seeing the other day, in which is set forth with much skill and effect one of the strongest arguments against capital punishment—the possibility of executing an innocent man—is bound to be of considerable assistance in the campaign for abolition of the death penalty. What you have portrayed upon the screen might easily happen. Since I first came in close touch with the New York prisons several men have been executed whose guilt was open to very grave question. I hope the film will have wide publicity.

"Thomas Mott Osborne,
"Former Warden of Sing Sing Prison."

COAST PRODUCING COLONIES HIT BY U.S. DRAFT FOR GREAT ARMAY; CHAPLIN'S NUMBER NOT CALLED

The motion picture colony on the west coast was hit by the recent drawing for men to answer the first draft call. With considerable anxiety the lists were scanned on Friday last by the Los Angeles studio forces.

Charles Chaplin's number was not among those drawn, although his press agent was called. Wallace Reid, the Metro star, was the first of the screen notables to be drafted, although he may claim exemption on account of his wife and baby.

The Lasky Company had two actors drawn—Tom Forman and Lucien Littlefield. However, Mr. Forman had already joined the Coast artillery and Mr. Littlefield the ambulance service.

In the Triangle ranks Charles Ray was an early selection. Mary Pickford's assistant director, Roy Marshall, was also drawn. George Walsh of the Fox staff will be given an opportunity to do some standing broad jumping over in the trenches, as will Victor Potel of Essanay. Charles Parrott, a director, and Ralph Spence, a scenario writer for Fox, were drawn.

Charles Dazey's son, Frank, was drawn, as was Jack Blystone, director general of L-Ko Company. Jay Belasco, of the Cristic Comedies was chosen, likewise Horace Davey and Neal Burns of the Horsley Company. Lynn F. Reynolds, a director now with Triangle, was drawn, as was Pliny Goodangle, husband of Mary Anderson, Universal City will lose William Franey, Milton Sims, Craig Hutchinson, Francis McDonald, George Marshall, Lloyd Whitlock and J. Webster Dil.

Many in the technical departments of the various studios were drawn and the plants, as a result, will be seriously affected.

William N. Selig is in receipt of a letter from London, England, to the effect that "The Crisis" is enjoying a long run at the Scala Theater. The London papers are of one voice in their praises of the spectacle.
JOHN J. McGRAW HAS LEADING ROLE IN "ONE TOUCH OF NATURE" FILM, SHOWING GIANTS IN GAME

A ball game between the Giants and the Phillies at the Polo Grounds, New York, at which there were 22,000 spectators, was filmed in Thomas A. Edison's photoplay, "One Touch of Nature," in which Manager John J. McGraw has a leading part. Three fast innings are shown in the film, and the star of "One Touch of Nature," John Drew Bennett, had a chance to show that he could play baseball in fast company. In the ninth and deciding inning, when he is supposed to bat out a home run and win the game for the Giants, there are many exciting moments and incidents that will please baseball enthusiasts.

Viola Cain has the leading feminine role. Manager McGraw proves that any time he gets tired playing baseball there is always a field open for him as a film actor. He registers well and his acting is good. "One Touch of Nature" will be published through K-E-S-E.

DOUBiE OF NOTED RUSSIAN GENERAL APPEARS IN "FALL OF THE ROMANOFFS"

After a search lasting more than two weeks, during which time George Hall, casting director for Herbert Brenon, interviewed 200 film players, an exact double of General Korniloff, the famous Russian officer who led the new revolutionary troops to victory in the recent offensive against the Austrians, has been found and will play an important role in "The Fall of the Romanoffs." In the original scenario of the picture General Korniloff was named as one of the characters who is in all of the scenes depicting the recent revolution. A well-known actor has been engaged for the role, but when General Korniloff leaped into the limelight by his sensational victory of a few days ago, Mr. Brenon decided that the actor he had engaged would not do, as he wanted an exact duplicate of this important personage. Mr. Brenon would not be satisfied with a made-up Korniloff, but insisted upon the real thing. So Mr. Hall, casting director, was set on the task, and after two weeks' search secured the man he wanted—a noted Italian actor who is as like Korniloff as a twin brother. The Italian has been working at the studio for a week now and is in nearly all of the big scenes.

"A DOG IN THE MANGER" IS NEXT SELIG-HOYT COMEDY THROUGH K-E-S-E

One of Charles Hoyt's very best comedies, "A Dog in the Manger," will be the Selig offering through K-E-S-E service Monday, August 6. It is a two-reel farce and is declared to be one of the best of the Selig-Hoyt comedies yet issued. The cast includes William Fables as A. Jackson Bright; James Harris as Colin Early; Amy Dennis as Gay Somers, the landlord's daughter; Edgar Murray Sr., as Boniface Somers, the landlord; Fred Eckhart as Mr. Grump, a star boarder. J. A. Richmond directed the comedy.

The plot concerns two inventors who come to grief when their bogus sausage machine goes to pieces and they only escape from pursuing policemen by a very close margin. The two arrive at a hotel where all employees have gone on a strike. Both fall in love with the landlord's daughter. Mr. Grump, the star boarder, has the gout and his ailment is not relieved any when the hotel strike occurs. They make him liar. He rises in his ugly chair out of the hotel and down the walk. Fearing the loss of his star boarder, the landlord orders a pursuit. The star boarder's chair never stops till it plunges into the lake. The strike breakers dive in after the star boarder, who failed to hold his breath as instructed.

BUSTER COLLIER TO SUPPORT J. PICKFORD IN "TOM SAWYER," A MARK TWAIN TALE

Buster Collier, son of William Collier, noted comedian, has been especially engaged by the Famous Players-Lasky Corporation to appear with Jack Pickford in its adaptation of Mark Twain's comedy, "Tom Sawyer." The production is already under way at the Lasky studio and will be announced for publication by Paramount within a few weeks. Buster Collier is by no means new to the screen, having starred in "The Bugle Call," which marked his first appearance on the screen.

500 EXHIBITORS SEE PRODUCTION OF ESSANAY FILMS CONVENTION WEEK

Five hundred exhibitors took advantage of the invitation of George K. Spoor, of the Essanay Company of Chicago, to inspect the studio during the National convention.

In order to make their trip worthwhile arrangements had been made for five companies to be at work. With all preparations made so that work could progress without a stop, it was a very interesting trip to the many who had never before watched the production of pictures which they would later see on their own screens.

Many were the expressions of pleasure at the opportunity offered to meet Taylor Holmes who had been unable to attend the convention. Through the courtesy of President George K. Spoor, Mr. Holmes had been appearing in "Seven Chances," a stage comedy which is playing at the Cori Theater in Chicago.

Milwaukee, Wis.—The Merrill Theater reported the largest business in its history when recently showed "Skinner's Dress Suit," and expects to duplicate this record with "Skinner's Baby."

Lincoln, Neb.—The Colonial, under the management of E. E. Duncan, will be opened soon with "The Man Who Was Afraid" as the feature attraction.

Detroit, Mich.—John H. Kunsky, one of the foremost exhibitors of Michigan, has signed a contract with the Goldwyn pictures for the entire year's output, to be shown in Mr. Kunsky's chain of theaters. He will secure the first run in Detroit.


St. Louis, Mo.—M. H. Hoffman, Inc., formally opened its first branch office here in the Empress Building last week. The St. Louis branch will be in charge of Sidne J. Baker, a well known salesman of the middle west, formerly identified with Bluebird photoplays. The states of Missouri, Iowa, Kansas and Nebraska will be served by St. Louis.

Springfield, Ill.—The Aladdin Theater recently purchased by Harry Jewell and E. J. Cunningham was sold to F. G. Williams, manager of the Jefferson Theater.

Eric, Pa.—William Gairgraves, owner of the motion picture theater at 907 State street, will build a new house to his theater to cost $750.
THE PLANTER," STARRING TYRONE POWER, SOON WILL BE GIVEN TRADE SHOWING IN NEW YORK

Producer Harry C. Drum Takes Film to Gotham After Triumphal Exhibition in West; Will Publish Play on State Rights Basis

Following an unusual demonstration at a trial public showing in the West, in which at the climax the audience rose from their seats and shouted "The Planter," featuring Tyrone Power, a ten-reel production, has been brought to New York by producer, Harry C. Drum, and a state showing will be given before the press within a few days. Mr. Drum has taken temporary office in room 805 of the Mecca building at 1600 Broadway. He will shortly be joined by F. M. Manson, western mining man, who financed production.

One of Best Films
Those who have so far seen the duction, including the public and trade, call it one of the best of big productions of its class so made. The story is from a novel Herman Whitaker and is one of best sellers Harper has ever issued. In the production of the feature special attention was given the scenario, and more than six months was spent on the construction and development of the script alone.

Mr. Drum adapted the story for the screen and also handled the production work.

The feature was directed by T. X. Hefron, formerly with Famous Players and credited with some of the greatest film successes.

Noted Star in Lead
Tyrone Power, one of the foremost dramatic actors, portrays the role of Hertz, and on the completion of the picture made the statement that never in his career had he essayed a part covering so wide a range of emotions.

Two intense dramatic climaxes and one of spectacular nature are merged into one with startling effect.

No announcement of definite marketing plans has as yet been made. The original plan was to handle the production purely on a state rights and personal exploitation basis.

M. H. HOFFMAN NAMES BIG FEATURES FOR SUMMER AND FALL WHILE AT CONVENTION


M. H. Hoffman, vice president and general manager of M. H. Hoffman, Inc., who was one of the busy men of the Chicago convention, met many exhibitors, producers and state rights men. During one of the many interviews held in the Sherman Hotel, Hoffman held discourse regarding the summer features his concern distributed, and also dwelt upon their superfices which he will issue in the fall.

While it is true," said Mr. Hoffman, "that I have some special material for summer, I do not want exhibitors to feel that I have something up my sleeve for their fall dates.

"Bar Sinister" Goes Well
"The Bar Sinister" is selling exceptionally well and is providing a hot-season attraction to a degree that justified my belief in this superb Lewis production. Our New York Foursquare Exchange is doing big business with this feature, and the St. Louis office, in charge of Sid J. Baker, who was recently opened, is also doing a fine business.

"The Sin Woman," in which Irene Fenwick, Reine Davies and Chiffor Bruce form a duo of stars, is pleasing exhibitions because of the business it is attracting to their houses. The strong scenes in The Sin Woman are particularly appropriate at this time of the year.

Gets Midwinter Prices
"As for our other features, including 'Should She Obey?' the picture of marriage and divorce; 'Her Fighting Chance,' Jane Gray being the star in this James Oliver Curwood story, and Brodsky's 'A Trip Through China,' an exceptional picture of the Orient, all are standing up to every expectation for hot-weather business.

"All of our Foursquare exchanges are not only getting bookings, but the real test of a picture's worth.

Our fall films include two superfices which I believe are destined to be among the most talked-of during the year. The first of these is 'The Fringe of Society,' now being made for us by the George Backer Film Corporation. This is the first Backer-Foursquare picture in which Ruth Roland and Milton Sills are co-stars, and associated with them are Leah Baird, J. Herbert Frank, Ollie Firey, George Larkin and James Cowler, who was Buck Moe in 'The Bar Sinister'.

Second September Feature
"The second big feature which will be ready for publication in September is 'The Silent Witness,' in which Gertrude McCoy is the star, and for which we acquired the world rights from the Author's Film Company. Theatergoers will remember the play of this name, after which the picture was made, as one of the pronounced Broadway successes."

JACK LAIT TO WRITE FOR MOTION PICTURES

Jack Lait, the well known Chicago newspaper writer whose articles and stories in the Chicago Herald have developed a big following, has signed a contract with the Chicago Tribune and will commence work with that newspaper on September 1.

The Chicago Tribune plans to make a series of motion pictures based on the Jack Lait stories and those familiar with Mr. Lait's work believe that the Lait-Tribune pictures should be very popular.

The Chicago Tribune is arranging with a number of newspapers throughout the country to publish the Lait stories prior to the making of the pictures.

Toronto, Ont.—It has been announced that Superfeatures, Limited, will put out a "Within the Law" road show and Vitagraph will also put out a road show on "On Trial."
THOUSAND DAYS IN BOOKINGS ON "REDEMPTION" ARRANGED FOR IN TERRITORY ALREADY SOLD

The popularity of Julius Steger's production "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, is best shown by the fact that more than 1,000 days of bookings have already been arranged for the film in the territory already sold.

The film has been booked for 400 consecutive days in New York City alone, where it will be shown in all the Loew theaters, the Keith and Proctor houses and other large theaters. In New Jersey 125 days have already been booked, to start August 15. In Illinois Jones, Linick & Schaefer have already booked 223 days, and further bookings are coming in constantly. Sufficient bookings have been arranged in Pennsylvania to bring the total up to 1,000 days.

An indication of the drawing power of "Redemption" was the business done by the film at the Far Rockaway Theater, Far Rockaway, N.Y., last week. Manager Silverman stated that the house was crowded at four performances each day, and he turned away at least 1,500 persons daily. All records for attendance and receipts were broken at the Broad Street Theater, Newark, and every other theater which showed the film played to unusual business and profits.

FIFTH ANNIVERSARY OF AMERICAN CO. SEES GREAT PLANT WHERE PUNY ONE ONCE STOOD

Present Roster of Players Grew from Company of Cowboys; George Periolat Is Only Actor of Old List Remaining at Santa Barbara Studio

The American Film Company, Inc., at Santa Barbara, Cal., is celebrating its fifth anniversary of location there.

Five years ago a company of cowboys rode up the main street of the town. They formed the vanguard of the American forces. Of these players there remains but one, and only a few of the mechanical employees.

George Periolat is the lone actor who remains. In those early days Periolat supported "Jack" Kerrigan, "Chick" Morrison, Sidney Balderidge and Smith M. Wilson are the three mechanical men who remain of the original company of eighteen. Morrison superintends the plant and Balderidge the technical department.

First Studio Puny Affair

The first studio was a puny affair upon an o-trach farm. Frequently the big birds uprose and kicked up so much trouble that the production was stopped for the period. The location was at State and Islay streets, which has long since given way to intensive improvements.

But from the first success the American's efforts, and in the fall of the initial Santa Barbara year Samuel S. Hutchinson, president of the company, visited the town and with rare foresight purchased property where the present beautiful film town has been developed.

Chicago Factory Increase

While the fairy city grew under the California sun, the Chicago factory increased in size from 6,000 to 20,000 square feet of floor space, and increased in weekly output from 60,000 to 1,500,000 feet of celluloid. Changes in personnel in the central office have been many, but through the period R. R. Nehls, manager, and Charles A. Ziebarth, superintendent of the plant, have watched the business grow.

MUTUAL CATALOG INDEXES $15,000,000 IN FILM REELS, AND STARS, NOW AVAILABLE

First Quarterly Lists Earliest Productions and Stars Down to Forthcoming Offerings and Exchanges

Handling Products

Feature film productions representing a total investment of slightly more than $15,000,000, including hundreds of big pictures, are presented in the first quarterly catalog of the Mutual Film Corporation, just issued.

The Mutual's catalog is a compact 24-page volume, illustrated with pictures of all the Mutual's stars, beginning with the earliest films and running from the early W. S. Hart and Mae Marsh pictures down to the Mary Miles Minter pictures to be published two months hence and the coming plays of Charles Frohman's successes in motion pictures.

A survey of the Mutual catalog brings before readers an array of stars whose pictures are available at the Mutual's exchanges. Familiar names of many favorites now scattered through the field of picture production are to be found. There are Robert Harron, Bessie Barrs, Louise Glanum, "Fatty" Arbuckle and many others of the early Mutual films. Coming down to date, Marjorie Rambeau, Xanee O'Neil, Ann Murdock, Julia Sanderson, William Russell, Margarita Fischer, Gail Kane and others of the current Mutual films are to be found.

The catalog issued by Mutual contains condensed information on each of the stars and each of the pictures, with complete numerical designation so that the reels can be located promptly in the exchanges and clear house, regardless of date.

Ottawa, Ont.—All theaters in Ottawa report splendid business during the past week. Ben Stapleton at the Center did a fine business with "The Clodhopper," while Mr. Mosley and the Regent packed them in with "I'm a trova in the "Awaiting Soul."
THE FILM STOCK MARKET
By Paul H. Davis & Company

A few sales of Lone Star common have taken place during the last week between 24 and 26. Common mutual is offered for sale at 16 with few buyers, and the preferred is offered at 22, with no sales. New York Motion Picture is slightly weaker with stock offered for sale at 53. There has been practically no activity on this issue since its decline from 75.

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

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

J. B. SARDY & CO.
Film Stocks Bonds Investments 131 South La Salle Street Telephone Majestic 7640

Special Offers Available at the Following Prices

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<th>Stock</th>
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Eagle Films, "The Passing of the Oklahomas Outlaws"—Permit refused because film exploited a band of train robbers and outlaws.

Kay Bee, "Time Locks and Diamonds"—Reel 1, two scenes showing burglar's coat with various inside pockets. Reel 2, subtitle: "With all his capital tied up in an annuity," etc.; insert: "Henry Seymour is Henry Raver. Now is your chance." Reel 3, preparing to chloroform man in motel; insert: "Never chloroform a man."

Art Dramas, "The Peddler"—Stamped envelope; flash five gambling scenes; first scene of man working at safe; subtitle: "But I am going to stay." No, Sammy, it would not be right. "What, that dirty Jew, your father?"

Guinnult, "Reel Life" No. 61—All scenes showing sex of child.

Bison, "Double Suspicion"—Shooting man; five gambling scenes; last two scenes of man at safe.

Vignaphot, "The Diamond Mystery"—Muffling old man.

Ivan, "One Law for Both"—Reel 1, subtitles: "I will free all the prisoners—for a price"; "I am to become the wife of the noblest man in Poland and I will not come to him degraded"; man drawing back portiere to bedroom and two bedroom scenes following; "The Break of another day"; "I, a spy, a traitor"; Rather did I betray my honor to get you free", "Elsie forgave our accusation. You did not commit our act of shame." Reel 2, subtitle: "I must kill the man who robbed you of your honor"; shooting of Nixlck and his falling. Reel 3, scene of woman's own falling off her shoulders; subtitle: "I will expect you at the parole within an hour." Reel 5, scene of bedroom in governor's palace. Reel 7, subtitle: "I like my other pope better"; two scenes, of man to adventure; bedroom; "Elsa's a science for others," etc.; vision of shooting.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BANDBOX—"The Darkening Trail," with William S. Hart.


PLAYHOUSE—Universal, "Come Through!" with Hobart Ralston and Alice Lake.


STUDEBAKER—Artcrafts, "The Little American," with Mary Pickford.

ZIEGFELD—Metro, "The Slackers," with Emily Stevens.
HERE ARE THE NAMES OF EIGHTY-SIX BONA FIDE EXHIBITORS WHO HAVE ABANDONED THE EXHIBITORS LEAGUE AND BECOME MEMBERS IN THE "AMERICAN EXHIBITORS ASSOCIATION"

LOUIS H. FRANK, Chicago, Ill.
SELBY A. MORAN, Ann Arbor, Mich.
SAM BULLOCH, Cleveland.
GEORGE HEMBUCH, Cleveland.
I. H. SIMPSON, Cleveland.
W. J. SLIMM, Cleveland.
GEORGE P. WILBUR, Wyandotte, Mich.
J. LOUIS ROME, Baltimore, Md.
O. R. BROWNE, Raleigh, N. C.
PHILIP BANOVITZ, Chicago, Ill.
HERMAN SCHOENSTADT, Chicago, Ill.
HENRY SCHOENSTADT, Chicago, Ill.
H. R. MASON, North Carolina.
D. H. ORPHEUS, North Carolina.
O. W. MOORE, Indianapolis, Ind.
EDWIN BOOTH, Indianapolis, Ind.
FRANK COON, Princess Theater, Milwaukee, Wis.
J. E. FEENEY, Cozy Theater, Okmulgee, Okla.
JACOB W. WELLS, Richmond, Va.
A. E. BENNETT, Muncie, Ind.
D. M. BAIN, Wilmington, N. C.
PAUL LANGHEINISCH, Sr., Milwaukee, Wis.
JOS. G. RHODS, Kenosha, Wis.
JOHN S. SLOCUM, Mangum, Okla.
W. H. LINTON, Little Falls, N. Y.
SAMUEL H. TRIGGER, Tremont, Orient, Pastime, Park Theaters, New York City.
P. W. WELLS, Wilmington, N. C.
C. R. ANDREWS, Indiana.
A. ZILLIGEN, JR., Chicago, Ill.
H. C. KLEIHN, Lawrence Theater, Pittsburgh, Pa.
J. L. OLIV E, Sugg Theater, Chickasha, Okla.
I. D. HOWARD, Isis Theater, Winamac, Ind.
O. J. CHANDLER, Palace Theater, Peru, Ind.
KING PERRY, Luna Theater, Detroit, Mich.
JAY E. SHERWOOD, Grand Theater, Madison, Wis.
H. BUGLER, Fond du Lac, Wis.
CHAS. OLSON, Indianapolis, Ind.
IKE BEETMAN, Indianapolis, Ind.
DR. J. M. RHODES, Indianapolis, Ind.
A. H. ZEALOHOMI, Indianapolis, Ind.
AL STEFFES, Minnesota.
H. B. VARNER, Lexington, N. C.
FRANK J. REMBUSCH, Shelbyville, Ind.
L. H. O'DONNEILL, Washington, Ind.
A. P. TUGWELL, Los Angeles, Cal.
J. S. GAUMAN, Wisconsin.
ANNA N. KESNER, Chicago, Ill.
E. J. CRALL, Virginia.
HENRY LUTZ, Illinois.
THOMAS KAHN, Illinois.
ISADORE SCHULKIN, Illinois.
L. BERTMAN, Indiana.
A. C. YOUNG, Indiana.
A. L. WISCHER, Indiana.
F. J. HERRINGTON, Mount Oliver, Pa.
T. A. SCHNEIDER, Detroit, Mich.
HENRY BERNSTEIN, Virginia.
E. V. McGRATH, Stratford Theater, Detroit, Mich.
S. H. JONES, Oklahoma.
GUY L. WONDERS, Baltimore, Md.
J. H. MOULDER, Oklahoma.
M. A. CHOYSKI, Chicago, Ill.
R. D. CRAVER, Charlotte, N. C.
W. H. WILLEY, Mulberry, Kan.
A. J. KRUG, Chicago.
H. TRINZ, Chicago.
G. W. HOINBUCH, Cleveland.
WILLIAM FAIT, JR., Utica, N. Y.
H. M. CRANDALL, Washington, D. C.
H. J. PARADIS, Wilson, N. C.
JOHN BRENNAN, Detroit.
ADOLPH POWELL, Chicago.
WALLACE W. BAKER, Detroit.
I. M. MOSHER, Buffalo.
GEORGE HENRY, Chicago.
HENRY LANDERS, Missouri.
W. J. ZILLIGEN, Chicago.
EMMA KOHLAK, Chicago.
ARTHUR SCHOENSTADT, Chicago.
MAX COOPER, Chicago.
PETER JEUPE, Detroit.
A. C. MACCIO, Chicago.
H. A. GUNDLING, Chicago.
HARRY LUBLINER, Chicago.
JOSEPH TRINZ, Chicago.
SYNOPSIS OF CURRENT RELEASES

GENERAL

Our Boys"—July 21 (two-reel Black Cat feature, with Elmer Haan).—Miss Patience, the school teacher, is about to be suspended by a member of the school board because Miss Patience expelled his son,able Browbeat. However, the latter pupils and their parents enlist the side of Miss Patience and threaten to "get" the jobs of the pool trustees if Miss Patience is suspended. The trustees change their minds and Miss Patience is allowed to continue her teaching.

The Toll of Sin"—July 23 (two-reel drama, with Adrian Kroll).—A young woman marries an aged millionaire because she believes that only gold means happiness. Then she realizes that she is very much in love with Walter Paige, a young sinner. Walter marries another girl and is happy in his home. The woman does everything in her power to win Walter, but he turns her and will not yield to temptation. Too late she learns that faith and power do not mean happiness.

The Bush Leaguer"—July 26 (one-reel comedy-drama, with Lee Morin).—Spicer realizes that his stay with the Chicago Cubs will be short. He learns hypnotism and on the day he manager discharges him, Spicer succeeds in hypnotizing the manager so he is allowed to remain with the Cubs. At the final game, Spicer succeeds in hypnotizing the opposing team and so becomes the hero of the day.

Vernon, the Bountiful"—August 2 (two-reel Essanay Black Cat feature, with Virginia Valli and Roddy La Rock).—Hazel of the chorus marries Vernon, who is possessed of much wealth, but immediately after the marriage Hazel separates from Vernon and tells him that she will not live with him until he can earn a living. The rejection of Hazel and the fact that his inheritance is cut off by virtue of his marriage, sets Vernon up. He takes partnership in a tailoring business and before long is able to tell the trustees to keep the money. And Hazel come back to him.

A Peaceful Flat"—(one-reel Ray comedy, with Johnny and Emma Ray).—Muggsy, the janitor and his wife, and Mr. and Mrs. Little, tenants, get into a fight and the Caseys are beaten. Casey finds a letter belonging to Mr. Little from a girl saying she will meet him. Casey goes to the house and tells Mrs. Casey. Casey goes up and tells Mrs. Little of Little's appointment. With a large whip in her hand, Mrs. Little goes in search of Little and when she finds him, she will him on a bench with a girl she whips him all the way home. The Caseys feel they are justly avenged.

The Spy"—(one-reel Sparkle comedy, with Tob McEvoy).—Stephen Wiltstick, a young designer of woman's gowns, is sent to the country in order that he might have peace and quiet during the designing of new garments. He takes quarters overlooking government fortifications. The constable mistakes him for a spy and believing he is correct arrests the young man and turns him over to the officer in charge of the fortification. However, Stephen's designs are thrust in front of the officer by the triumphant constable, the constable is ejected from the house and Stephen is allowed to continue his designing.

A Night of Enchantment"—(one-reel Sparkle comedy, with Marguerite Raffee).—Nora, whose heart is full of romance, sees all the girls with their beaux while she is none. Shortly after she meets a chauffeur and they become good friends, he teaching her to drive the automobile and frequently taking her on long trips. One night while they are out riding, Nora learns that her sweetheart is a thief and that they are running away with a loot. She drops a rug. He goes back for it and when he is out of sight, Nora drives away for assistance. Kelley, a young motorcycle policeman, is near at hand and he takes the chauffeur into custody. And in Kelley, Nora finds the man of her heart.

Muggsy in Society"—(one-reel Ray comedy, with Johnny and Emma Ray).—The Muggys receive a large sum of money from the railroad for their shanty and immediately Mary and Mrs. Muggsy are anxious to enter society. But none of the elite will accept their invitations. Muggsy goes back to the old ward to visit his friend who operates a saloon. Mrs. Muggsy goes after him and endeavors to bring him home. After much persuasion, however, she decides to allow him to enjoy himself in his own way while she continues her social climbing.

Pigs and Pearls"—August 7 (one-reel LaSalle comedy).—Billy, Pearl and Matie go for a drive and arrive at a cave, which is occupied by a caveman, his sister and a pig. Matie, Billy's sister, becomes infatuated with the prowess of the caveman. As revenge Billy invites the caveman to dinner and he comes accompanied by his sister and the pig. Pearl overhears the caveman's plans to kidnap Matie so she puts the sister in Matie's hat and coat and the caveman goes off with his sister believing her to be Matie. Matie, Billy and Pearl are very much relieved at their departure.

Jerry on the Railroad"—August 9 (one-reel Cub comedy, with George Ovey).—While waiting to be called to take part in a motion picture drama, Jerry falls asleep. He dreams that he is arrested and put in prison. He falls in love with a young lady. He sees a half-wit offer the lady an apple which has been poisoned. And then he sees himself escape and fight with the half-wit. After telling the half-wit, Jerry wakes up.

UNIVERSAL

The House of Mystery"—July 30 (Episode No. 6, two-reels, with Harry Carter).—The men of the Gray Ghost succeed in lining up the custom of clerks and detectives of Arabin's jewelry store and getting away with the loot. Jerry Tyrone, the detective who has been discharged because of his belief in the Gray Ghost, is restored to the force. The Gray Ghost takes his fighting friend, Hildreth to a lonely house on an island. He puts Hildreth in the same room with Olstead, the young man who is led to believe that he is the murderer of his father.

Right-of-way Casey"—July 31 (three-reel Gold Seal drama, with Neal Harri).—Casey, a traffic cop, is in love with the same girl that his superior officer, the sergeant, is. When the sergeant finds Casey with the girl he has him transferred to the suburbs. Here he is successful in capturing two crooks with whom the sergeant is in league. This gives Casey back his job. But the sergeant has Casey knocked unconscious and put on a freight train. He arrives in a small western town and does not notice his missing automobile and two crooks whom he had captured come
to the town escaping justice. He rushes back to the city and gets the position of sergeant and the hand of the girl.

"Married by Accident"—July 31 (two-reel Vector comedy, with Ed-dic Lyons and Lee Moran).—Bob loves Edna, but mother objects to him because he has no money. Chauncey, Bob’s roommate, loves the maid, but mother believes he loves Edna and is gratified because Chauncey has money. Chauncey helps Bob and Edna to elope. When the news reaches the mother and the maid, they both start in pursuit because mother believes Edna is eloping with Bob and the maid believes Chauncey has turned traitor. When they arrive at the minister’s house and Bob and Edna have married and then Chauncey and the maid are married.

"Blackboards and Blackmail"—August 1 (two-reel L-Ko comedy, with Phil Dunham).—Lucille, the new school teacher, is loved by the president of the school board and the cook of the boarding house at which Lucille lives. Each endeavors to outdo the other in their courting. Lucille and the cook elope in an auto. The auto is roped and they take refuge in the schoolhouse. The crowd then blows up the schoolhouse and Lucille and the cook are last seen flying through the air.

"The Woman Who Would not Pay"—August 2 (two-reel feature, with Cleo Madison).—When Dan Harriman meets Duane Lovett, the beautiful wife of his friend, Graham Lovett, he becomes infatuated with her and after the departure of her husband for the club visits her. Malcolm Leroy, a rejected suitor of Duane’s, reports to Graham what has been transpiring. One night Lovett comes home cautiously, but he is seen by the maid, and Duane conceals Dan in a wall safe. Lovett has seen all and returns with Duane for several hours. After he leaves, Duane opens the safe and the dead body of Dan falls before her. She looks up and sees her husband looking at her.

"The Battling Bell Boy"—August 2 (one-reel Joker comedy, with Za Su Pitts).—Bill, a bellboy, is in love with the chambermaid. When Lil-lan, the wife of Mr. Pugilist, comes to the hotel to live, Bill falls in love with her. When Mr. Pugilist sees Lilian and Bill together, he starts a fight with Bill. Bill loses. Back at the hotel he is beaten by the manager. And the manager is beaten by Za Su, the chambermaid.

"Where are my Trousers?"—August 3 (two-reel Victor comedy, with Carter De Haven).—Van Kirby and his wife, Vera, are happy until Vera’s mother arrives. After mother-in-law has been there a short while, forces Vera to return to the country with her. Vera wires Van to come to the country. Van goes for the train, ships on a banana peel and falls into a mud puddle. He sends his trousers to the tailor to be cleaned. The tailor had been instructed by Vera to send all Van’s clothes to the country and so he sends Van’s trousers there. Van is forced to go home in a rain coat. He is arrested for a burglary and placed in jail. The woman he is sent to the hospital because he is continually raving about his trousers. Vera is sent for and when she arrives she promises Van that she will never leave him again.

"The Stinger Stung"—August 4 (one-reel Joker comedy, with Gak Henry).—Maud Meller and the judge are spooning near a beehive. Jeremiah, Maud’s jealous sweetheart, annoy the bees and immediately everybody is attacked and stung. Jeremiah is arrested and brought to court. The judge tells Maud that if she will marry him she will pardon Jeremiah. But Maud refuses and tells the judge that he is executed. He persuades the judge to pardon him and the judge does.

"The Last of the Carnabys"—July 22 (five-reel Astra drama, with Gladys Hulette).—Miss Carnaby and her brother the last of the Carnabys, find the town bereft and penniless. A route without education and culture, endeavors to do Miss Carnaby’s affection. This so angers the brother that he kills the route. The girl sends her brother to a hiding place and assumes the blame. When the brother learns how she has exposed herself, he leaves his refuge. On the way he is wounded and lives long enough to confess to the murder. Miss Carnaby is bereft of her brother and as she has forfeited her good name to save her brother she is at a loss what to do. However, one who had always loved her comes to her rescue and she finds happiness.

CHRISTIE

"Skirts"—July 23 (one-reel Christie comedy, with Margaret Gibbons).—When Harry and Jimmy learn that they are to inherit a large fortune they purchase an automobile and rent a flat. Later they learn that another will leave the money to their cousin, Mary. Mary and Ethel arrive at the flat and after long a double wedding is celebrated.

FOX

"To Honor and Obedy?"—July 22 (five-reel Fox drama, with Gladys Brockwell).—Richard Hallam and Marc Patton both love Lorrie Hol-lis, a cabaret performer. Hallam and Lorrie are married and are very happy. Hallam finds himself almost ruined and asks Lorrie to go to Patton and ask him to manipulate the market so that Hallam will be reimbursed. Lorrie does and with riches Hallam finds himself hating his wife. He finally turns to Rose Delven. Hallam loves faith in his wife and drives her from his home. Patton becomes enraged and operates the market so that Hallam loses every cent. Rose will have nothing to do with him and Hallam commits suicide. Patton and Lorrie finally find happiness together.
NEWS OF EXHIBITORS AND EXCHANGES

EAST

Wark, N. J.—Manager Leon Mumford of the City Theater, one of the leading playhouses of the city, states that he has increased his patronage considerably, especially among the younger patrons, since booking the "Do Count?" series, featuring little Mary McAllister.

Ithaca, N. Y.—The L. S. Card Booking Company at Ithaca street has opened a new exchange to handle motion pictures.

Rochester, N. Y.—J. M. Schine of Gloversville, N. Y., has a new motion picture theater here, having purchased the amusement house from the Halsted Amusement Company. This will be one of a chain of five theathers controlled by Mr. Schine.

Roscommon, N. Y.—A new theater has been opened here, known as the Bijou, by the Shoshoni Electric Service.

Toledo, Ohio—Elwyn B. Hendrick has opened a new motion picture theater at Bridge and William streets in the Block.

Mechen, W. Va.—M. A. Sybert has secured a lease from the Midway picture theater on Marshall street.

Athens, Pa.—A new theater with a seating capacity of 2,000, to be devoted to films, will be erected at a cost of $30,000 on the site of the Grand Opera House.

Shart, N. J.—Motion pictures showing the state map of the United States in full military action were taken recently and will be shown throughout the state to recruit the New Jersey Guard to its full strength. These films will be shown in every theater in the state.

Savanna, Ill.—Manager J. D. Fulrath has leased the Web Theater from Edward Hendricks for another year and announces that extensive improvements will be made.

Dayton, Ohio.—It is said $20,000 will be expended in remodeling the Auditorium Theater here.

Springfield, Ohio.—George Fordyce will operate a new motion picture theater at Eleventh and Cook streets, the building having been remodeled.

Ionia, Mich.—Clifford B. Snell has granted Architect Frank Allen of Grand Rapids, Mich., a contract for the erection of a motion picture theater, with a seating capacity of 550, to cost $30,000.

Alliance, Neb.—G. J. Burke has opened a new motion picture house here, playing only high class films.

Hastings, Neb.—C. W. Martin of McComb, Neb., owner of a chain of theaters, has opened the Brach Theater here under the name of the Strand. Motion pictures will be shown exclusively.

Topeka, Kan.—Motion picture men who have paid fees for censoring films prior to the passage of the 1917 law will not have their money refunded to them, according to a decision handed down by the supreme court. The state formerly charged $2 for examining a film; now the fee has been reduced.

Prairie City, Ill.—E. F. Ellis has opened a new motion picture theater here with a free show on Thursday night, paid for by the merchants of the town. Modern equipment has been installed. The picture house is known as the Globe.

Carlinville, Ill.—William Dunn, contractor, has completed the Daley Theater building and the building will soon be ready for occupancy. The theater, which seats 500, is one of the cosiest in this district. Harry Daley and Bert Lancaster own the new amusement place.

Wahoo, Neb.—The Rex, a new motion picture theater, has been opened here.

Savanna, Ill.—J. D. Fulrath has leased the Web Theater from Edward Hendricks, which will be renovated and opened for business about August 1.

Springfield, Ohio—Phil Chakeres has opened the new Strand Theater at Lagonda avenue and James street.
Chicago.—The West Side business men on North avenue here have christened the new motion picture theater the Crystal. The house was erected at a cost of $350,000.

Evanston, Ill.—A movement is on foot here to have the city council sanction the opening of motion picture theaters on Sundays.

Ashtabula, Ohio.—Roy Tillson, formerly manager of the Majestic Theater, has purchased another theater here and will operate it as a motion picture house.

Chicago.—Selig’s “The Garden of Allah” opened on Sunday, July 22, in the Colonial Theater, Chicago, to record-breaking crowds. The Chicago premiere was given by the Edmund M. Allen Film Corporation, owners of the rights in Illinois and other states. The “Loop” theater was crowded to the doors all day. Despite the hot wave, it is asserted that all recent attendance records for productions at this theater were broken.

Galveston, Tex.—The Texas Amusement Managers’ Association held a meeting here recently, at which the matter of cleaner pictures and better pictures was discussed. Robert H. Campbell is secretary of the association, while E. H. Hulsey of Dallas is president.

Beaumont, Tex.—Announcement has been made that John I. Pittman has sold the Kyle Theater to E. H. Hulsey of Dallas.

Scarcy, Ark.—D. E. Filten has purchased the Grand Theater from Frank Headlee.

New Orleans, La.—Ernest Boehringer has sold the Triangle theater to the Empire Amusement Company of New York.

New Orleans, La.—Manager E. N. Hirsch, one of the most experienced exhibitors in Mississippi, will erect a modern theater at Gulfport for enlisted men. This theater will be up to date in every respect.

Little Rock, Ark.—An ordinance backed by a number of women’s clubs was presented by Councilman Samuel Owens to prevent the operation of motion picture theaters here on Sundays, and is being considered by the council.

McMinnville, Ore.—Mrs. Maude Munson of Emmett Idaho, has purchased the Rainbow Theater here, formerly under the management of Earl Schultz, and has assumed charge.

Rodeo, Cal.—The Rodeo Motion Picture Theater which was recently erected here at a cost of $2,000, suffered slight damage by fire.

Spokane, Wash.—Dr. Howard Clemmer of the Clemmer Theater will have charge of the new theater built in Wenatchee, to be called the Clemmer Theater.

Spokane, Wash.—The Pantages Theater here is to be renovated at a cost of $150,000.

From its head offices in Toronto, Canada, the Goldwyn Pictures, Ltd., announces the signing of the Patric Theatre, London, Ont., for the entire first year’s output of Goldwyn pictures.

Los Angeles, Cal.—Repairs are being made to a Metro Film Company studio, recently damaged by fire.

Seattle, Wash.—Calvin S. Heilig has sold a half-interest in the Heilig Theater, Portland, to Messrs. Ky and Erlanger.

SELIG’S “CITY OF PURPLE DREAMS” FILM NOW IS BEING CUT AND ASSEMBLED

“The City of Purple Dreams,” the latest and, co-directed by Director Colin Campbell, one of the best pictures he has ever directed, will soon be ready for publication, as the final scenes have already been filmed and it is now undergoing the cutting and assembling process under the director’s personal supervision.

This production tells a vital story of the rise of a man through the different strata of society until he reaches the pinnacle of business success as a millionaire speculator in wheat.

Thomas Santachi has in the role of Daniel Fitzgerald, the human derrick who rises to an eminence possible through inspiration and the exercise of his own untapped of the finest acting parts of his career. He is supported by Fritz Bunette, Bessie Eyton, Frank Clark, Simon Scars and others.

ARBUCKLE NOW CUTTING NEW COMEDY "HIS WEDDING NIGHT," FOR PARAMOUNT

Roscoe (“Fatty”) Arbuckle has finished filming “His Wedding Night,” his latest two-reel Paramount-Adonis comedy, and is now busily engaged in cutting it.
ARTCRAFT PICTURES

21—"Broadway Jones," five reels, with George Cohan.
22—"In Again—Out Again," five reels, with Douglas Fairbanks.
23—"A Romance of the Redwoods," five reels, with Mary Pickford.
24—"When You and I Were Young," five reels, with Mary Pickford.
25—"The Little American," six reels, with Mary Pickford.

ART DRAMAS, INC.

26—Apollo, "The Mystic Hour," series, two reels, with Virginia Earle.
27—Apollo, "The Vapors," series, two reels, with Virginia Earle.
29—Apollo, "The Other God," five reels.
30—Apollo, "Time's Odyssey," five reels.
34—U. S., "The Terror," five reels, with Violet Mersereau.
35—Apollo, "When You and I Were Young," five reels.

BLUEBIRD PHOTOPLAYS

36—"The Clock," five reels, with Franklin Farnum and Agnes Ayer.
37—"Little Miss Nobody," five reels, with Violet Mersereau.
38—"Treason," five reels, with Allen Holubar and Joseph Henabery.
39—"The Flashlight Girl," five reels, with Dorothy Phillips.
40—"The Smiling Cupid," five reels, with Tom M. Ghermez and George Hernandez.
41—"Bringing Father Home," five reels, with Franklyn Farnum.
42—"A Marriage of Convenience," five reels, with Dorothy Phillips.
43—"A Little Orphan," five reels, with Ella Hall.
44—"At the Ivories," five reels, with sheet music by Dr. A. C. Conklin and Dr. E. H. Smith.
45—"The Clean-Up," five reels, with Franklyn Farnum and Robert J. Flaherty.
46—"The Showdown," five reels, with Myrtle Gonzales and George Hernandez.
47—"Butterfly Photoplays"

21—"Life Wildfire," five reels, with Herbert Rawlinson and Nerna Gerber.
22—"The Missing Face," five reels, with Mary MacLaren.
23—"The Circus of Life," five reels, with Zoe Rae.
24—"A dream of Youth," five reels, with Mabel McMillan.
25—"Man and Beast," five reels, with Eileen Sedgwick.
26—"The Woman," five reels, with Mabel McMillan.
27—"The Reed Case," five reels, with Allen Holubar and Louise Lovely.
28—"High Speed," five reels, with Jack Mulhall.
29—"The Double Standard," five reels, with Roy Stewart.
30—"A Wife on Trial," five reels, with Mason Anderson.

FOOTAGE RELEASES

JUNE 16—Edison, "The Ghost of Old Morro," five reels, with Mabel Trammell and Robert Conner.
JUNE 25—Selig, "A Day and a Night," Hoyt C., two reels.
JUNE 27—Essany, "The Vapors," children count," series, two reels, with Mary McAlister.
JULY 2—Essany, "The Man Who Was Afraid," five reels, with Bryant Washburn.
JULY 4—Essany, "A Place in the Sun," "Do Children Count?" series, two reels, with Mary McAlister.
JULY 9—Selig, "A Rag Baby," Hoyt C., two reels.
JULY 9—Edison, "Licht in Dunkelheit," five reels, with Shirley Mason.
JULY 11—Essany, "Where Is My Mother?" "Do Children Count?" series, two reels, with Mary McAlister.
JULY 18—Essany, "When Sorrows Weep," "Do Children Count?" series, two reels, with Mary McAlister.
JULY 25—Selig, "A Runaway Colt," two reels, Hoyt C.
JULY 25—Essany, "The Unseen Road," "Do Children Count?" series, two reels, with Mary McAlister.
AUG. 1—Essany, "The Season of Childhood," "Do Children Count?" series, two reels, with Mary McAlister.
AUG. 6—Selig, "A Dog in a Sled," Hoyt C.
AUG. 6—Selig, "Skinner's Baby," five reels, with Bryant Washburn.
AUG. 6—Essany, "The Little White Girl," "Do Children Count?" series, two reels, with Mary McAlister.
AUG. 9—Selig, "Two Reels of Romance," five reels, with Bessie Eyton.

METRO PICTURE CORPORATION

APR. 23—Columbia, "God's Law and Man," Society D., five reels, with Viola Dare.
APR. 30—Rolle, "The Millionaire's Double," five reels, with Lionel Barrymore.
APR. 30—Columbia, "The Call of Her People," seven reels, with Ethel Barrymore.
APR. 30—Rolle, "The Beautiful Lie," five reels, with Frances Nye.
APR. 30—Rolle, "The Duchess," five reels, with Mary McAlister.
JUNE 4—Columbia, "Lady Barnacle," five reels, with Viola Dana.
JUNE 12—"Aladdin's Other Lamp," five reels, with Viola Dana.
JUNE 22—"The Trail of the Shadow," five reels, with Ethel Barrymore.
JUNE 29—"Perry the Well o' the Wisp," five reels, with Mabel Taliaferro.
JUNE 23—"The Belle of the Season," five reels, with Emmy Wehlen.
JUNE 30—Columbia, "Miss Robinson Cruso," five reels, with Emmy Wehlen.

MUTUAL STAR FEATURES

APR. 30—American, "Whose Wife?" five reels, with Gail Kane.
APR. 20—Powell, "Hilda Gabler," five reels, with Nance O'Neil.
APR. 15—American, "Annie-for-Spite," five reels, with Mary Miles Minter.
APR. 3—American, "Reputation," five reels, with Edna Goodrich.
APR. 11—American, "Periwinkle," five reels, with Mary Miles Minter.
APR. 19—Herkomer, "The Dazzling Miss Davison," five reels, with Marjorie Rambeau.
JUNE 18—Herkomer, "A Bit of Kindling," five reels, with Jackie Saunders.
JUNE 25—American, "The Upper Crust," five reels, with Gail Kane.
JUNE 11—American, "Periwinkle," five reels, with Mary Miles Minter.
JUNE 18—Powell, "The Dazzling Miss Davison," five reels, with Marjorie Rambeau.
JULY 1—Herkomer, "Betty Be Good," five reels, with Jackie Saunders.
JULY 23—American, "Melissa of the Hills," five reels, with Mary Miles Minter.
AUG. 6—American, "Soul's in Pawn," five reels, with Gail Kane.
AUG. 13—Herkomer, "Bathe the Bixie," five reels, with Jackie Saunders.

PARAMOUNT PICTURES CORPORATION

APR. 12—Lasky, "Tides of Barmeg," five reels, with Blanche Sweet.
APR. 16—Famous Players, "Sleeping Fires," five reels, with Pauline Frederick.
APR. 19—Pallas, "The Lonesome Chip," C.-D., five reels, with House Peters and Louise Holm.
APR. 23—Famous Players, "The Valentine Girl," C.-D., five reels, with Marguerite Clark.
April 26—Lasky, "The Girl at Home," five reels, with Vivian Martin.

April 30—Famous Players, "Hearts Desire," five reels, with Marie Doro.

May 3—Lasky, "The Little Colonel," five reels, with Margaret Illington.

May 7—Lasky, "The Promised King," five reels, with Mae Murray.

May 10—Lasky, "The Silent Partner," five reels, with Blanche Sweet and Thomas Meighan.


May 21—Famous Players, "Her Better Self," five reels, with Pauline Frederick.

May 28—Lasky, "Frolics," five reels, with Louise Huff and Jack Pickford.

May 31—Lasky, "Loving Unrequited," five reels, with Fannie Ward.


June 7—"Goin’ Beefy a’Chancy," five reels, with Vivian Martin.

June 11—Lasky, "The Jaguar’s Claw," five reels, with Susse Haya-kawa.

June 13—Lasky, "The Inner Shrine," five reels, with Margaret Illington.


June 22—Lasky, "Her Strange Wedding," five reels, with Fannie Ward.

June 28—Famous Players, "The Little Boy Scout," five reels, with Ann Pennington.

July 2—Famous Players, "At First Sight," five reels, with Mae Murray.

July 3—Morocco, "Big Timber," five reels, with Kathleen Williams.

July 9—Famous Players, "The Love That Lives," five reels, with M.

July 12—Lasky, "Forbidden Paths," five reels, with Vivian Martin and Susse Haya-kawa.


July 30—Lasky, "The Squaw Man’s Son," five reels, with Wallace Beery and Anita Wood.


Aug. 5—Pallis, "Bears," five reels, with M.

PARAMOUNT COMEDIES

Mar. 5—Black Diamond, "Speedy.

Mar. 12—Klever, "Flying Free.


Mar. 26—Klever, "Round and Ready Reprise.

Apr. 2—Black Diamond, "The Mother of Evidence.

Apr. 9—Klever, "His Military Figure.

Apr. 16—Black Diamond, "The Wishbone.

Apr. 23—Klever, "Ballads and Bogies.

Apr. 30—Black Diamond, "Her Iron Will.

May 7—Invited Guest.


May 21—Klever, "Moving.

June 4—Black Diamond, "Bunglowing.

June 11—Black Diamond, "Her Fractured Voice.

June 18—Invited Guest.


July 2—Klever, "Oh, Pop.

PARAMOUNT TRAVELOG

Apr. 9—"East of Suez.

Apr. 16—"In Old India.

Apr. 23—Among the Holy Hindus.

May 10—Ceylon.

May 27—A Journey Through Java.

June 4—Surabaya—"The Busy Burg of Java.

June 11—"Beast Lines in Orient and Occident.

June 18—"Philippine Islands.

June 25—"Palm Beach and Miami.

July 2—"How California Harvests Wheat.

July 9—"In the High Sierras.

July 16—"Goyang Siam.

July 23—"Catching and Canoeing Oregon Salmon.

July 30—"The Summit of Mount Hood.

Aug. 6—"Geyser Country.

Aug. 13—"Wonders of Yellowstone.

PATHÉ EXCHANGE, INC.

Apr. 15—"The Football Player.

Apr. 22—"The Story of the Blind.

May 17—"A Story of the Stallion.

May 24—"The Punch of the Hawk.

May 31—"Blind Man’s Patience.

June 4—"Blind Man’s Blind.

June 11—"The Football Player.

June 18—"The Story of the Stallion.

June 25—"The Punch of the Hawk.

July 2—"Blind Man’s Patience.

July 9—"Blind Man’s Blind.

July 16—"The Football Player.

July 23—"The Story of the Stallion.

July 30—"The Punch of the Hawk.

Aug. 6—A Blind Man.

Aug. 13—"A Story of the Stallion.

Aug. 20—"The Football Player.

Aug. 27—"Blind Man’s Patience.

Sept. 3—"Blind Man’s Blind.

Sept. 10—"The Football Player.

Sept. 17—"The Story of the Stallion.

Sept. 24—"The Punch of the Hawk.

Oct. 1—"Blind Man’s Patience.

Oct. 8—"Blind Man’s Blind.

Oct. 15—"The Football Player.

Oct. 22—"The Story of the Stallion.

Oct. 29—"The Punch of the Hawk.

Nov. 5—"Blind Man’s Patience.

Nov. 12—"Blind Man’s Blind.

Nov. 19—"The Football Player.

Nov. 26—"The Story of the Stallion.

Dec. 3—"The Punch of the Hawk.

Dec. 10—"Blind Man’s Patience.

Dec. 17—"Blind Man’s Blind.

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E X H I B I T O R S  H E R A L D
BIG V COMEDIES

ARROW FILM CORPORATION

"The Barriers," ten reels.

BERNSTEIN PRODUCTIONS

"Who Knows?" five reels.

BLUEBIRD

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

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

CARDINAL FILM CORPORATION

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

CINES CORPORATION OF AMERICA

"The Paired Hour,"

CHRISTIE FILM COMPANY

"The Birth of Character," five reels.

CLARIDG FILMS, INCORPORATED


CLUNE PRODUCTIONS

"Ramona," ten reels.

CORONA CINEMA COMPANY

"The Curse of Eve," seven reels, with Ethel Marie.

COSMOPOLITAN FILM COMPANY

"The Black Spot," four reels.

"Incomparable Mistress Bellairs," four reels.

"Liberty Hall," four reels.

"His Vindication," five reels.

"Victoria Cross," four reels.


CREATIVE FILM CORPORATION


CREST PICTURE COMPANY

"The Chosen Prince," eight reels.

DIXIE FILM COMPANY

"Tempest and Sycamore," five reels.

"Just a Song at Twilight," five reels.

EBONY FILM CORPORATION COMEDIES

"Dat Blackand Waitah Man," one reel.

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

E. I. S. MOTION PICTURE CORPORATION

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

E. & R. JUNGLG FILMS COMEDIES

"Discovered," one reel.

"Napoleon's Night Out," one reel.

"When Jones Went Wrong," one reel.

"Circus Bridges," one reel.

"Fowl Play," one reel.

"Jungle Rain," one reel.

"When the Clock Went Wrong," one reel.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten the Daughter," one reel.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY

"BIRTH," six reels.

EUROPEAN FILM COMPANY

"Fighting for Verdon," five reels.

EXCLUSIVE FEATURE FILM CORPORATION

"Where Is My Father?" seven reels.

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM

"The Awakening of Best Norman," five reels.

"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

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

FLORA FINCH FILM CORPORATION

"War Brides," C, two reels, with Laura Finch.

FRIEDER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMEN ENTERPRISES, INC.

"Mormon Maid," five reels, with Mae Murray.

FROHMANN AMUSEMENT CORPORATION


GOLD MEDAL PHOTOPLAYS

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

GRAND FEATURE FILM COMPANY

"Ree Baca on the Spanish Main," five reels.

"Ree Baca in Pirate Haunts," five reels.

"Ree Baca in Feodotits of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

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

HANOVER FILM COMPANY

"Maciste," six reels.

"How Uncle Sam Prepared," four reels.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

EDUCATIONAL FILM CORPORATION

"The Valley of the Volf," one reel.

"The Sheep of Chelan," one reel.

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

"The Mysteries of Crystalization," one reel.

"The Living Book of Nature," one reel.

"Seren of India," one reel.

"The Orang Outan," one reel.
EIFFANGE FILM COMPANY
"The Marriage Bond," five reels, with Nat Goodwin.
FRANK HALL PRODUCTIONS
"The Bar Sinister," nine reels.
"Her Fighting Chance," five parts, with Jane Grey.
HILLER AND WILK
"The Battle of Gettysburg."
HOWL COMEDIES
"Fool For A Dollar," one reel.
"Selfish Sally," one reel.
"Jumbo," one reel.
"Sister Betsy," one reel.
"Humbug Jim," one reel.
"Limehouse Bop," one reel.
JEWISH FILM PRODUCTIONS
"Two Men and a Woman," with James Morrison, five reels.
"One Law for Both," twelve reels, with Leah Baird.
JUVENILE FILM COMPANY
"The World War in Kidland," one reel.
"A Chip Off the Old Block," one reel.
"Chip's Embrace," one reel.
"Chip's Backyard Barnstormers," two reels.
"Chip's Waltz," one reel.
"For Sale--A Daddy," one reel.
"Chip's Carriage," one reel.
"Chip's Movie Company," one reel.
KEEN CARTOON CORPORATION COMEDY CARTOONS
"Stop Is Curled," half reel.
"The Old Forty-Niner," half reel.
"Jeb Jenkins, the Village Genius," half reel.
"Jerry McDub Loses His Job," half reel.
"Zoo-Sciences," half reel.
"A Dangerous Girl," half reel.
"Dr. Zippy Opens a Sanatorium," half reel.
KLOTZ AND STREIMER, INC.
"Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.
KULE K FEATURES
"Germany on the Firing Line," five reels.
"France on the Firing Line," six reels.
"The Unborn," five reels.
LEA-BEL COMPANY
"Modern Mother Goose," five reels.
"Snow White," four reels.
"Jimmie Gets the Pennant," Mo-Toy comedy.
"Out in the Rain," Mo-Toy comedy.
THE LINCOLN CYCLE
"The Spirit Man," two reels.
"The Physical Man," two reels.
"The Lincoln Man," two reels.
"Old Abe," two reels.
"At the Slave Auction," two reels.
"The President's Answer," two reels.
POST WASHON ENTERPRISES
"The Wonder City of the World." MASTER DRAMA FEATURES, INC.
"Who's Your Neighbor?" seven reels, with Christine Mayo.
PHOTOPLAYS MILO COMEDIES
"Great Danbury Fair," one reel.
"Never Again," one reel.
"The Devil In Again," one reel.
"Goosebumps," one reel.
MONITOR FILM COMPANY COMEDIES
"Those False Teeth," one reel.
"Robinson Crusoe," one reel.
"How Levi Fooled the Folks," one reel.
"Skip Old Dad," one reel.
"The Ghost of Mooresdown Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA
"It May Be Your Daughter," five reels.
B. S. MOSS
"The Girl Who Doesn't Know," five reels.
PARAGON FILM COMPANY
PATRIOT FILM CORPORATION
"How Britain Prepared," eight reels.
PIONEER FEATURE FILM CORPORATION
"The Soul of a Child," five reels.
PRIVATE FEATURE FILMS
"Ignorance," six reels.
HARRY RAPF
RAY COMEDIES
"Casey's Servants," two reels.
"Casey and the White Wing," two reels.
SHERIOTT PICTURES CORPORATION
"The Black Stork," five reels.
SHERMAN ELLIOTT, INC.
"The Crisis," seven reels.
SHERMAN PICTURES CORPORATION
"I Believe," seven reels.
"The Land of the Rising Sun," ten reels.
FRANK J. SENG
"La Belle," six reels.
ULTRA PICTURES CORPORATION
UNIVERSAL
"Idle Wives," five reels.
"Where Are My Children?" five reels.
"Twenty Thousand Leagues Under the Sea," ten reels.
"People vs. John Doe," five reels.
"Robinson Crusoe," four reels.
"Hell Morgan's Girl," five reels.
VARIETY FILMS CORPORATION
"My Country First," six reels.
"The Pursuing Vengeance," two reels.
"The Price of Her Soul," six reels, with Gladys Brockwell.
WARREN BROTHERS
"Are Passions Inherited?" five reels.
EDWARD WARREN PRODUCTIONS
WHARTON BROTHERS, INC.
ELLA WHEELER WILCOX FILMS
"Meg's Curse," two reels.
"Liar When Young," two reels.
"A Married Coquette," two reels.
"Angels on Earth," two reels.
"Lord Speak Again," two reels.
"Died To Tell," two reels.
WARRENTON PHOTOPHAYS FILM DISTRIBUTING CO.
"The Bird's Christmas Carol," five reels.
WILLIAMSON BROTHERS
"The Submarine Eye."
PARALTA WILL DIRECT PUBLICITY ON FILMS
SAME AS STAGE PRODUCERS DO PLAYS

Features to Be Exploited on City and Town Billboards on
Old-Established Plan, Says President Anderson
in Outlining Policy

Paralta Plays, Inc., will direct the publicity in connection with its films, if
are to be made through Tri-
Re Distributing Corporation un-
the Paralta plan, strictly on the
basis of stage productions.

every executive in charge of a de-
ment in the Paralta organization
an experienced theatrical man.

Anderson, president of Paralta,
been a theatrical manager and
picture producer and exhibi-
since 1897. Nat I. Brown, gen-
manager, has been identified with
trical productions and pictures
years. Wilbur Bates, advis-
ing and publicity manager, has
connected with theatricals since
being identified with the ex-
ration of the greatest productions
me by the theatrical syndicate for
years. Carl Krusader, director of
itors' publicity department, has
many years' experience in theat-
agement and picture exploit-

The combined experience and
ity of this quartet stands behind
Paralta production.

Two Lines of Publicity

There are two lines of publicity
the promotion of motion pictures
must be intensively developed,"
Mr. Anderson. "Any departure
these lines is waste of effort and
never losing sight of the fact
whole structure is based on
adequate production. First,
picture must be good entertain-
and just what theatregoers
want to see. With a really
picture the producer starts
at.

The first line of publicity extends
to producers to exhibitors—infor-
ation as to what is being produced
different interests, story, author,
company and all details. This
rtion made, then comes the
portant line—between the ex-
and the public—the vital line,
the success of the entire
story depends. adequate patroni-

in legitimate theatrical interests
uction is put before the public
ning with general news items
atic column. Then, a few weeks
playgoers, the advance man comes into town, and
actual work of bringing the pro-
tion to the attention of local the-
goers is begun. On the departure
Advance man it is carried on
by the local manager until the show
comes in.

Each Town to Know Films

"Paralta Plays will be made widely
known to theater patrons as they are
being produced, but their actual pro-
and in public attention will be
conducted on in each town exactly as
a traveling attraction on the speak-
ing stage is handled.

Of course it would be impossible
Paralta to have an advance man
in every town ten days to two weeks
ahead of the showing of a Paralta
picture, but this company has devised
an effective substitute for 'the man
ahead,' and he will be there in effect
it not in person.

"All Paralta's advertising paper and
'relate' will be framed on strict and
well-tried theatrical lines, shooting
directly at the mark of creating in
the public mind curiosity and desire
to see its pictures. The value and
effectiveness of these established the-
arithmetical methods has been well proved
by an experience of fully thirty years.

Will Not Issue Synopses

"Paralta will not issue heralds or
other printed matter of any kind
giving the synopsis of any story. This
is fundamentally wrong, for it gives
audiences information which sales
interest in a production and hurts and
does not help.

"One never sees in a theater pro-
gram a synopsis of the story of the
next attraction. He may see a dis-
play underlne, perhaps, with refer-
ce to some big feature of the com-
ing bill, but everything is done to
interest in seeing the play—not
in killing the element of novelty and
surprise by telling in advance the de-
tails of the development of the dra-
matic action."
BECK, SINGER AND WEISS, CHARGED WITH "JOAN" THEFT, ARE HELD IN NEW YORK

Famous Players-Lasky Corporation Accuse Three Men Now Held for Grand Jury Hearing on $2,000 Bail; Print and Negative Recovered

The biggest achievement made so far in the efforts of film producers to put a stop to the theft of positive motion picture films was accomplished by the Famous Players-Lasky Corporation this week in New York in connection with the arrest of three men charged with stealing a positive print of "Joan the Woman," from which a duplicate negative was made. Both the print and negative have been recovered.

Fred Beck, Leo Singer and Louis Weiss, the three men arrested, were brought before United States Commissioner Hitchcock and, after a hearing, were held for the grand jury on $2,000 bail each. Beck, Singer and Weiss are charged with the theft of a film positive of "Joan the Woman," produced by the Cardinal Film Corporation.

Jail Beck, Singer, Weiss

Following the theft of one of the prints Ralph A. Kohl, attorney for the Famous Players-Lasky Corporation, took the matter to the United States district attorney's office and an investigation was begun by Assistant District Attorney Edwin A. Stanton and Mr. Kohl. Beck, Singer and Weiss were arrested. It is alleged that the stolen positive was taken to New Jersey, where it was being made into a negative film.

The Famous Players-Lasky Corporation is conducting an active campaign against film thefts and has obtained the backing of the federal government in its efforts to put a stop to the evil. Theft of motion picture positives has become a source of considerable loss to producers. The practice has been to ship the film overnight from an exchange and make from it a master negative, to be shipped to foreign countries. It is a mechanical method of picture piracy and has long been a sore point to producers.

Big Revenue Seen

The theft and duplication of the "Joan the Woman" positive would have meant a big source of revenue to lawbreakers. The picture was produced by Cecil B. De Mille, director general of the Famous Players-Lasky Corporation, and has as its star in the main part, Geraldine Farrar. The photoplay appeared at the Forty-fourth Street Theater in New York throughout the last theatrical season. It was following the winter run that the positive is alleged to have been stolen from a film exchange.

Prosecution of the case will be followed through relentlessly, and the present action in regard to the arrest and holding for the grand jury of Beck, Singer and Weiss is generally regarded as a big thing in the line of producers' efforts to crush out a long-time evil.

FRANK E. WOODS MADE
GENERAL MANAGER OF
LASKY CO. PRODUCTIONS

Author of "Birth of a Nation" Scenarion Will Have Complete Charge of Stories

Jesse L. Lasky, vice president of the Famous Players-Lasky Corporation who is in active charge of all the producing activities of the concern, announces through the New York Paramount offices that Frank E. Woods has been engaged as general manager of productions of the Lasky Company under Director General Cecil De Mille.

Mr. Woods is the author of the original scenario of "The Birth of a Nation" and was former general manager for D. W. Griffith and supervisor of productions of the Fine Arts studio.

"Mr. Woods," says Mr. Lasky, "will have complete charge of the story from the time it is passed from the reader until it is ready to be issued on the Paramount program. He will work directly with the writers and directors."

ELABORATE BOOK FOR EXHIBITORS IS ISSUED ON "COME THROUGH" FILM

The state rights department of the Universal Film Manufacturing Company has issued a complete advertising and publicity campaign book on "Come Through," containing valuable information for exhibitors booking the big seven-reel feature. Excerpts from criticisms which appeared in the leading New York papers are given, as well as data regarding cuts, posters and other advertising aids which may be secured.

Sharks Don't Have to Turn on Backs to Bite

It remained for J. Ernest Williams, the foremost authority on marine photography, to enlighten the world in refuting the old fallacy that generally accepted that a shark will turn over to bite.

This old belief has been disproved in an interview with Mr. Williams, whose work in photographing sharks under the water, "Twenty Thousand Leagues under the Sea," and for the Wilbur Brothers' latest success, "The marine Eye," has been notably successful.

Popular Science Monthly quotes Mr. Williams as follows: "I have proved by actual photographs that a shark does not turn over to bite a shark wants to pick up any from the bottom of the sea be right down to it as a dog pounces on a bone and picks it up. A shark has not to turn over to bite more than any other fish does.

JOHN ELLIOTT HOLDS
MINN., WIS., DAKOTAS,
FOR "GARDEN OF ALL"

Error in Ad Announced State in Possession of Others

"The Garden of Allah" tenseights for the states of Minnesota, Wisconsin, North and South Dakota are controlled by John Elliott Prod. Inc. Exchange, Minneap. Minn. Through an error in an advertisement this territory was announced as being controlled by Toronto, Ont.—Sydney Tail has been appointed special representative of the Toronto office of the Film Company for the Goldwyn productions. Mr. Tail has closed with the Patrician Theatre, for a three day run of the Goldwyn productions. The exhibitors have become very much interested in policies and publishing methods. Goldwyn organization and an effort to screen the first picture are promised within the next weeks.

Toronto, Ont.—W. A. Bailie, owner of Cun Bae Theater, here, is making a fresh demand for the Exhbitors Association for the election of Arthur Cohen, who now is exchange business. Mr. Cohen offered to resign but the result has been deferred by the Cun Bae's management.
"PRIDE AND THE MAN," WITH WM. RUSSELL IN
BIG PRIZE RING STORY, SCHEDULED JULY 30

Recounts Story of Professional Boxer Winning Society Girl's
Hand After Struggle; Star Supported by Francelia
Billington, in Heiress Role

The latest Russell subject, "Pride and the Man," produced by the American for Mutual pictures on July 30, should make every woman take a little more respect for the man who is really a man.

The story recounts how a professional boxer marries a society girl for love against every kind of odds, and after many melodramatic defeats in happiness, it gives an excellent story of upper and lower strata of society, without being clichéd on sociology and melodrama.

For the playing, Bara as the society girl in the story, Russell as the boxer, who has an undeclared romance with Bara and in the course of events kills her and in the final fight is himself killed. Bara has money and they have a daughter whom she leaves in the custody of her former lover. Russell is all the way. He leaves the boxing ring, takes the daughter to a small town and becomes a school teacher.

NEW THEATERS

Philadelphia—George Naudet is erecting a new motion picture theater on the southeast corner of Twenty-sixth and Caroline streets.

New York—Plans were filed for the construction of a new theater at Broadway and Forty-second streets, which will accommodate 1,000 people and will cost $150,000. Eugene Leopold is the owner and George Keister the builder.

Boston—A contract has been signed for the erection of a new motion picture theater on Boylston street, to be erected by J. M. Davis.

Chicago—A theater to cost $50,000, with a seating capacity of 1,000, will be built on the northwest corner of Sixty-seventh street and Oakbrook avenue by Abraham Simon.

Allentown, Pa.—The Decker company has contracted for the erection of a new motion picture theater on their property on Pine street, opposite the Lehigh Valley dock.

Springfield, Ill.—Perrin's has been granted an unexpired lease for the erection of a motion picture theater to cost $200,000.

CHANGES OF THE WEEK

O. V. Whitney is president of the Diamond State Amusement Co., the manager of the state. M. H. Morris, a former manager of the Mutual, is now with the Mutual Ohio Corp., as manager, and has been in the management of the Mutual pictures in that territory since 1909.

The Fox and six other New York theaters have been closed temporarily by the violation of the state's laws which have been in force for the past year, under which the theater owners are required to comply with the state's laws.

J. C. Houston, former manager of the Mutual, has been appointed manager of the Mutual Ohio Corp., and E. F. Houston, a former manager of the Mutual, has been appointed manager of the Mutual Corp., which is located in New York.

NEW CORPORATIONS

Philadelphia—The Enquirer Co., a new corporation, has been formed, which is to produce and distribute motion pictures in the eastern United States. The incorporators are M. B. H. Morris, A. M. H. Morris, and F. E. Minor.

Los Angeles—Br. J. F. Marion, C. E. Wood, and P. V. McDonald are the incorporators of the American Talking Picture Company, which will produce and distribute motion pictures, with a capital of $100,000.

New York—William S. Hart is organizing a new corporation, to be known as the William S. Hart Corporation, which will produce and distribute motion pictures, with a capital of $100,000.

New York—The Incorporated Company for the manufacture and sale of motion pictures has been formed. The incorporators are J. C. Houston, M. H. Morris, and F. E. Houston, and the company will have a capital of $100,000.
PARAMOUNT’S SERIAL DEPARTMENT PLACED IN HANDS OF E. A. McMANUS, NEWSPAPER MAN

Is Especially Engaged to Handle Distribution of Concern’s Initial Photonovel in Thirty-Two Parts Soon to Be Issued

The serial department of Paramount now is under the management of Edward A. McManus, a newspaper man of wide acquaintance in the trade, who was engaged last week.

Mr. McManus was especially engaged to handle the output of the stars who will be featured. McManus is the originator of the moving picture serial running in novelized form in newspapers. His first venture in this line was a picture produced simultaneously in hundreds of motion picture houses on the day the counterpart of those particular episodes of the picture appeared in the daily newspapers throughout the country. His first success in this line was “What Happened to Mary?” This was followed by “Who Will Marry Mary?” Both these stories appeared in serial form in leading newspapers and magazines throughout the country, while the picturized versions were running in the theaters.

“The Exploits of Elaine” and “The Perils of Pauline,” tales of the doings of two young women who came to be known from coast to coast, were other successes of Mr. McManus’ management.

Headed International
When the International Film Service was inaugurated last year, Mr. McManus was placed at its head. For a long time he has held responsible executive positions; as one of the heads of the William R. Hearst organization for several years.

The negotiations which led to the engagement of Mr. McManus as manager of the Paramount serial department were finished this week, following shortly on the announcement of that organization’s purpose to distribute its first serial. Mr. McManus will begin work soon with the Paramount organization and the first Paramount serial will be released early in September.

RELIEF SEEN BY PENNSYLVANIA TRADE IN SELECTION OF SHATTUCK AS CENSOR CHIEF

Philadelphia Lawyer States He Has His Own Ideas Concerning Reel Cutting; Big Fund Set Aside for Board

With the appointment by Governor Brumbaugh of Frank R. Shattuck, as the official censor for the state, Pennsylvania gains much needed relief, it is the opinion in the Philadelphia and Pittsburgh trade.

The successor of J. Louis Breitinger, who was forced through political reasons to resign last January, is a Philadelphia lawyer, who frankly states he has no special knowledge of the motion picture industry but has his own ideas concerning censorship.

States His Views
“Hard and fast rules, such as the rule permitting only the ‘eight-foot kiss’ ‘mean little to me,” says Mr. Shattuck “and I will judge every picture on its merits, being personally disposed to guard against features that might incite to crime more than against alleged improprieties.”

Mr. Shattuck was sworn into office before Judge John M. Patterson, in Common Pleas Court No. 1, Philadelphia, last week, and he has filed his oath of office with the secretary of state at Harrisburg.

$103,720 Appropriated

There will be no lack of funds with which to conduct the office of the State Board of Motion Picture Censors to be appointed by the governor during the next two years, as $103,720 of Pennsylvania taxpayers’ money was appropriated to maintain the board.

3 INDIANA SHOWS ARE CLOSED BY FIRE MARSHAL

H. H. Friedly, Indiana fire marshal, in a campaign for fire prevention, last week closed the Theatrons at New Castle, the Star Theater Frankfort and the Bagford Theater at Hagerstown.

These theaters were forced to close their doors three days after the expiration of the campaign and will not be allowed to open until they comply with the fire laws.

Complaints against the three houses were made because of inadequate fire escapes, and the operator of projection machines which are not properly enclosed.

In a bulletin just issued the fire marshal points out that many of the owners of film houses do not know how to realize how necessary it is to have a name of safety to keep booths clean at all times, and entirely free from loose films, hot carbons, scraps of film and other combustible matter.

Attention is called to the rule prohibiting metal boxes for these materials and scraps. The operator’s booth is supposed to be fireproof, and it is assumed that a blaze started in it would not spread to the audience. At the same time, any such fire or flame in the booth is liable to cause a panic in the average picture audience, with loss of life, injury and disaster.

CHICAGO FILM WORKERS BACK AFTER WALKOUT

The film inspectors employed by the various film exchanges in Chicago have abandoned the idea of unionizing, and have returned to old positions.

The trouble, which had been brewing for some time and which culminated in a walkout about six weeks ago, was the result of an attempt to get the inspectors to organize a union.

At the same time, any such advance in wages so much as a cent. The policemen who were struck outside of the large exes throughout the “loop” district have been withdrawn and the men say there will be no more trouble.
BLUEBIRD SPECIAL
Rupert Julian & Ruth Clifford
BLUEBIRD STARS IN
"MOTHER O' MINE"

THE special BLUEBIRD photo play—"MOTHER O' MINE"—is, without a doubt, the most delightful human interest play of the season. It is a play that will establish BLUEBIRDS in your house. A BLUEBIRD that far surpasses the average high class feature. It is a classic. Those showing "Mother o' Mine" should triple their receipts. Those about to book BLUEBIRDS WILL FIND THIS FEATURE A MAGNIFICENT OPENING PICTURE. Book through any BLUEBIRD Exchange or—

BLUEBIRD PHOTO PLAYS, Inc.
1600 Broadway, New York City

Arrange to see "Mother o' Mine" at your BLUEBIRD Exchange—You'll see the finest picture of the season.
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IN A SERIES OF SUPER-DE LUXE MUTUAL PICTURES. AMONG THE FIRST TO BE PRESENTED WILL BE

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"A DAUGHTER OF MARYLAND"
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Distributed by MUTUAL FILM CORPORATION
John R. Paul, Pres.
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(former confidant of Rasputin, Czar and Czarina)

reveals the true story of Rasputin, real ruler of Russia, and most astounding adventurer of modern times: shows this false prophet rising from peasant filth to the silken splendors of Petrograd, where he makes Grand Dukes and money masters his servants and the Czar himself his humble follower; depicts his discovery of the Mad Monk Ilidor, an educated man he endeavored to enslave; portrays Ilidor’s imprisonment and escape, and graphically pictures Rasputin’s bloody ascent to supreme power, the great conspiracy ending in his sensational death, and the dawn of the Revolution in which was born the Free Russia of today.
Produced by
Emerald Motion Picture Co.

Written and Directed by
Frederick J. Ireland

7 Reels—Featuring—7 Reels
Edward Arnold and Byrdine Zuber
Supported by a Capable Cast

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"Always Something New"
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Very truly yours,

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The "Slacker's Heart" appeals to the honor of every true American citizen, regardless of birthplace, creed or station. Seven Reels of Heart Gripping Pathos, Startling Situations, Forcible, Convincing Acting and Sensational Climax, Which Brings the Spectators to Their Feet. No Battle Scenes, No Blood Shed, No Weekly News, No Cut-Ins. A GREAT STORY; GREAT CAST; GREAT PRODUCTION.

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"Always Something New"

Consumers Building Phone Harrison 3742 CHICAGO
Two Goldwyn Pictures Win $728,000 in Contracts.

Goldwyn's only trade showing in all America to date is the one held last week in Chicago when an invited group of exhibitors saw Madge Kennedy in "Baby Mine" and Mae Marsh in another production not yet announced by name to the public.

As a result of this one Chicago showing Goldwyn booked contracts in a single afternoon aggregating $728,000.

In other words: Goldwyn Pictures sell themselves on sight to the biggest and ablest exhibitors of the nation; sell themselves through sheer merit; through their strength and beauty and because they reveal in every foot of their length the fact that skilled producers have put their hearts and brains into the making of them.

When, within the next few days, Goldwyn Pictures are revealed at trade showings in our twenty-five offices in North America even you cannot conceive of the sensation they will create, or estimate the volume of bookings these showings will induce.

We have been truthful and accurate about Goldwyn Pictures. We have awaited their completion before announcing their virtues. And Robert Lieber, the great Indianapolis exhibitor, voices the opinion of hundreds of exhibitors when he says: "Goldwyn Pictures are better than you ever said they would be."

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KING-BEE FILMS CORPORATION
Longacre Building, New York City
You'd Better Grab This Now!!

First Appearance
in Pictures of

**REX BEACH**

DR. EDW. A. SALISBURY and MARY ROBERTS RINEHART

Doing the Kind of Things They Write About

12,000 Mile Exploring Expedition to Central and South America, the Islands of the Caribbean and the Forbidden Retreats of the San Blas Indians

**SIXTEEN REELS—ONE A WEEK**

Means Prestige and Real Business to Any Theatre

*GET BUSY ON THIS AT ONCE*

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The First Official French Government Pictures

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**THE REAL GOODS**

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This series of twelve 25-minute features presenting

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RUN EVERY WEEK FOR A SURE-FIRE MONEY GETTER

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**WHY WORRY**

over poor projection? Install a Simplex and enjoy peace of mind.

Thousands have done it, why not you? Every Theatre in Chicago loop is using Simplexes. There's a reason!

HERE ARE A FEW OF THEM:

Enclosed mechanism, protecting all gears from dirt and dust and eliminating the danger of fire.

Set shutter and focus lens while machine is running.

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Large magazines, carrying 2,000 feet of film.

SIMPLEX MEANS PERFECTION IN PROJECTION.

We will give you credit on your used machines for a new one, providing yours is a Simplex, Powers or Motiograph machine.

We carry a large stock of all the latest model machines at all times for immediate delivery.

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NOT CONNECTED WITH ANY COMBINE
A. E. A. Outlines Plan

THE "Herald" hails as a pleasant duty the task of directing the attention of motion picture exhibitors throughout the country to the outline of policy of the American Exhibitors Association issued by Charles C. Pettijohn, general manager, and printed in full on another page of this week's issue.

The statement is not intended to be a comprehensive program of what the new association intends to accomplish. The men promoting this organization are content to build slowly and well and do not intend committing an extensive program to paper—and leaving it there.

Even the casual observer must be struck with the simple common sense which is the basis of the outline of policy. In the first place, the organization is to be one for exhibitors and for no one else. A member must be a theater owner—a person whose chief interest in exhibitor organization is to protect his invested capital.

Along this same line the organization will not concern itself with money-making schemes—it is not an organization "for profit," but one aimed to safeguard and promote the business of exhibiting motion pictures, allowing and assisting the members to gain the "profit," not out of the organization, but out of their individual investments.

Again—like every real organization of a similar nature—it will depend for support upon dues, donations, etc. That is, the association will be for the exclusive benefit of its members and because of the advantages it has to offer its members will be glad to support it.

As for its internal organization, it is to be so constituted that it will be for the benefit of all and it will be impossible for any few members to gain control of it.

The new association will oppose and combat all the evil influences which the exhibitors' league was supposed to oppose and combat but did not—legalized censorship, excessive and unjust taxation, general political interference, unwarranted and unjust requirements from distributors and the unwholesome picture.

It appears that exhibitors are to be given a real business-like organization offering the advantages and the protection which all exhibitors need.

If you are looking for an organization which has a real reason for existence—investigate the plan and policy of the American Exhibitors Association.
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Adolph Zukor

THE story set forth in the news columns this week to the effect that Mr. Adolph Zukor is the directing genius of the new organization which is to distribute forthcoming Clara Kimball Young pictures, directs attention with emphasis to the fact that Mr. Zukor is rapidly attaining a position of commanding importance in the realm of motion pictures.

There is probably no executive in the film trade whose associates are more fiercely partisan and loyal toward than are the co-workers of Mr. Zukor. Quiet and reserved in manner and speech, a lightning judgment for grasping the possibilities of a situation, an almost unlimited capacity for work—all these sterling qualifications have contributed their quota toward advancing Mr. Zukor toward the position in which he dominates a number of the greatest institutions of the film world and is constantly adding thereto.

A Contract Incident

CONTRACTUAL relations between producers and players probably have given rise to more useless litigation and waste effort than any other single cause in this business. Almost invariably the contract is broken by the player and frequently for no better reason than temperamentally unrest. In certain cases, however, this has not been true and deliberate bad faith of the producer has been the disrupting factor.

An unusual incident to a contract breaking episode occurred recently when the Ochs trade paper announced its unwillingness to print the advertisement of Clara Kimball Young when she abandoned the Selznick management. A feature that contributes greatly to the unusualness of this incident is that Miss Young is by no means the first player that has abandoned a contract and subsequently come to the aforementioned publication with advertising copy.

Aside from the complicating element in this incident, the "Herald" believes that a trade paper is greatly exceeding its proper function when it attempts to do police duty in connection with the private business transactions of anyone in the trade whether it be an exhibitor, a producer, a distributor or a player.

Martin J. Quigley.
UDGE TUGWELL BARES OCHS’ "UNDER MY HAT" SCHEME

Alleges Harry A. Sherman Offered Old Organization Chief Plan to Make Films Bearing League Name as Producer and Share Per Cent of Profits; Harrington Makes Charges

In a speech before the Motion Picture Theater Owners' Association, in Chicago this week, Judge A. P. Tugwell, who represents California in the American Exhibitors Association, declared that Harry A. Sherman, president of the Sherman Pictures Corporation of New York, has offered Lee A. Ochs' proposition whereby Sherman will make or obtain films which will bear the word "Ochs" in the title. Judge Tugwell stated that Sherman had promised to turn over to Ochs and his organization 10 per cent of the profit from the venture.

"During the convention in Chicago," Judge Tugwell declared to the Association exhibitors, "Ochs told the delegates that 'I have a big proposition under my hat for you and the organization!' And that big proposition is the Larry Sherman offer.

"Great is the ox that leadeth the cattle," said Judge Tugwell, "but I believe we exhibitors who have founded this great organization for the exhibitor, the American Exhibitors Association, have conclusively proven that we are business men and are anything but cattle."

At the meeting of the American Exhibitors Association it was the general consensus of opinion among the theater owners that the majority of the bona fide exhibitors who now are with the old organization soon will be enrolled as members of the American Association.

Fred J. Harrington, organizer in the old organization before being compelled to resign, told the theater owners that in twenty-five states where the old group campaigned in our behalf, exhibitors continually asked the one question: "Why should we join your league when it has never done anything for us?"

Varner Does Greatest Act

"Among all the other men in the industry, H. B. Varner, of Lexington, N. C., has done more in one year for the industry than any other individual in the United States," said Harrington.

"Mr. Varner is a man of affairs, and he really knows the big men of affairs in this country. This is due to the fact that he has been in the business for a long time and he has studied the business."

"I have been in the business of the Chicago Association for twenty years and I have known Mr. Varner for that long time. He is a man who knows what he is talking about and I believe that if he were to come to our city he would find that he would be welcome among the exhibitors."

Would Not Print Facts

"Paramount defended its position in the matter, but the Trade Review did not print this fact, simply because Paramount advertised in that publication."

"But there is one man in the industry—Charles Laemmle, president of Universal, whom the Trade Review could not whip into advertising."

"The Trade Review did not say that there was anything wrong with the attack of Jack Kerrigan in the leaflet Universal with a half finished feature production on that concern's hands."

"And one of the most glaring instances of proof that this paper prints news for the exhibitor according to the dictates of its advertisers is the recent Cicero movie."

Afraid of Selznick

"The Trade Review had the audacity to announce to the trade that owing to the circumstances of the case, the paper had to refuse Clara Kimball Young advertising. The facts are that Selznick advertises with the Trade Review, and had that paper accepted Clara Kimball Young advertising, it would have lost Selznick's business."

"The Trade Review had the guts to ask the old organization for $25,000 in cash for the stock the old organization holds in the paper unless the members backed Ochs for re-election at the convention."

"We must have honest trade papers. The Exhibitors Herald, News, World and Magazines are legitimate trade papers. They are published for the exhibitors by men who make a business of publishing, and their publishers do not use the exhibitors' knowledge to get business—nor do they virtually force subscriptions. These I have named, are legitimate papers, gentlemen, but not the Trade Review."

Most Powerful Organization

"I hold out no olive branch to the manufacturer and distributor. I am in the harness for the exhibitor first, last and always. If the exhibitor is treated right, then you will find that all of the other parts of the industry are right. But, remember, the exhibitor is the foundation."

"We have organized in the American Exhibitors Association the most powerful organization of exhibitors ever formed in this country since the inception of the motion picture industry—and there is no doubt in my mind but what this new organization will bring perfect peace and long looked for equity which should and will, before long, exist between the theater owner and the manufacturer."

Within the next week the branch of the old organization in Chicago will receive a formal resignation from all former members now allied with the American Exhibitors Association. Reasons for resigning will be given in the paper, which later will be published in the trade journals, it is announced by Harry Schoenstädte, president of the Chicago local of the A. E. A.

Plan Tribute to Varner

George Henry, former president of the old Chicago league, has tendered his resignation and joined the A. E. A. A resolution was passed at the meeting to write a tribute of thanks to be presented to H. B. Varner for lobbies from the shoulders of exhibitors for their war tax which threatened to settle upon them, without which they would have put many theaters out of business. Adolph Powell, M. A. Choyne and A. J. Krug were appointed to frame the tribute.

President Schoenstädte announced. (Continued on page 16, column 1)
“THE WARRIOR,” WITH MACISTE, THE GIANT, IN LAST TWO WEEKS ON BROADWAY, GOES BIG

Film and Star Continue to Be Talk of Summer Theater-goers in New York; Crowds Flock to See Raver’s Play in Criterion

The last two weeks of the limited engagement of the summer’s laughing success, “The Warrior,” started this week in New York at the Criterion Theater. Maciste of “Cabiria,” the giant hero of the Italian war spectacle, continues to be the talk of summer theater-goers in New York, hundreds of whom find their way from the hot streets every afternoon and evening into the cool auditorium of the Criterion.

Renewed expressions of praise for the spectacle come to Harry Raver, who brought “Cabiria” to the United States three years ago and is sponsor for the second big Italian film production. Emphasis is laid on the appearance of a new matinee idol on Broadway, the caveman Maciste, who sends from the trenches in Italy his deep appreciation of the enthusiasm with which his latest efforts have been received in this city. Maciste promises a new and bigger production if he survives the conflict in which he is now fighting for his country.

Several large theater parties were organized during the week, most notable being the presence at the Criterion of eighty members of the motor division of the United States army. With Miss Eleanor Gates, playwright and novelist, as hostess, these troopers thoroughly enjoyed the ninety minutes of combined thrills and laughs which “The Warrior” affords.

GIRL INSPECTORS BLAMED BY CANADIAN EXHIBITORS FOR POOR CONDITION OF FILM

Some Toronto Exchanges Hire Licensed Operators to Replace Women, Attaining Splendid Results; Age of Reels Given as Reason in Many Instances

Toronto, Ont.—A number of Canadian exhibitors are complaining about the condition of films which they receive from various film exchanges. In many instances the bad condition has been blamed on the age of the film. The fault, however, with the inspection departments of the exchanges, it is said.

It has been the policy of various exchanges in the past to employ girls on the inspection benches. Their work has not been entirely satisfactory, as they did not watch for misframes, but were satisfied only to cut the torn sprocket holes out of the film.

A number of Toronto exchanges already have secured the services of licensed operators to work on the inspection benches to replace the girls. Splendid results have been attained since this change has been made, and the exchanges have had no complaint whatever from the exhibitors.

The expense of putting men on the inspection benches is perhaps a little greater than having girls working in the same capacity, but the added expenditure is well repaid in the better condition in which films leave the various exchanges, it is pointed out by prominent exhibitors here.

TRIANGLE FIGHTS

ARTCRAFT TO GET WILLIAM S. HART

Arguments in the case of the Triangle Film Corporation vs. the Artcraft Film Corporation were heard before Judge Martin T. Manton, in the Federal District Court, New York, on July 26.

The Triangle concern seeks to restrain the Artcraft company by injunction from hindering William S. Hart from appearing in Triangle productions, also to prevent Thomas H. Ince from making or distributing any pictures in which Hart stars.

The disputed part of the contract reads: “This contract is made upon the condition and with the understanding that the employee will be supervised in his acting and work hereunder by Thomas H. Ince, the present managing producer of the Triangle studios at Culver City, Cal.”

Both sides submitted lengthy arguments in support of their contentions and Judge Manton will render a decision after going over the facts of the case.

SCENES OF POWERFUL DRAMATIC POINTS IN “FALL OF THE ROMANOFFS”

Left—Grand Duke Nicholas (Charles Craig) Chooses Rasputin (Edward Connelly) When Rasputin Approaches Him for a Separate Peace. Center Top—Rasputin, the Traitor, Goes to Kaiser to Get Separate Peace for Russia. Center Lower—The Czar in an Appeal. Right—The Russian Royal Parents Beseech Rasputin to Save Their Son’s Life. (Hooror Pictures Corp.)
AMERICAN EXHIBITORS ASSOCIATION PLANS
OUTLINED FOR U. S. THEATER OWNERS

No Packed Conventions or Faction Domination Can Rule Convention, Outline Shows; Organization Not Formed for Gain, but to Protect Members

The American Exhibitors’ Association, founded on strictly business principles, and which now is forming branches in twenty-eight states, since its inception in Chicago has absorbed a score of state branches of the organization from which it seceded, and has recruited hundreds of new members during the past week, announces General Manager Charles Pettijohn from the head office in Indianapolis.

The new branches of the A. E. A., according to Mr. Pettijohn’s report, are spread over the states from coast to coast and from the southern to the northern boundary lines. Chicago, New York and Detroit all have established local branches, with large, representative memberships composed exclusively of bona fide theater owners.

For the benefit of exhibitors throughout the country, Mr. Pettijohn has issued the following outline of the principles upon which the A. E. A. has been founded:

General A. E. A. Principles

The purpose of the organization is to improve and protect the business interests of its members and to care for the interests of the exhibitor first, but work in harmony with all branches of the industry.

Only bona fide motion picture exhibitors can obtain membership, which means theater owners or accredited managers.

A member discontinuing in the motion picture theater business will immediately forfeit his membership.

This national body shall work to assist the United States government in times of war or great crisis.

To demand and encourage the production and showing of pictures of a high moral character.

To adjust and arbitrate differences between different branches of the industry.

To work against adverse legislation and restriction and to build up and maintain a united front to protect the motion picture industry.

No Money-Making Schemes

THIS ORGANIZATION SHALL BE INCORPORATED IN REGULAR BUSINESS FORM AND SHALL NOT BE USED FOR ANY MONEY-MAKING SCHEMES OR PROFIT.

It shall depend for its support upon its membership through subscriptions and donations.

The plan of organization is such that the national body can never be controlled by a few, and a

PACKED CONVENTION WILL BE IMPOSSIBLE.

The plan will be such that the organization will be more representative, and large cities will not be able to control delegations as they have in the past. Because the very large cities will be given a charter and must operate under separate charter from the balance of the state.

For example, the city of New York will have a separate charter and the state of New York will have a separate charter. Past experience has proven that the conditions under which an exhibitor in smaller cities and large cities work are different; therefore both work better and more efficiently as separate bodies. And the larger cities have been able to bring an immense delegation to conventions and in that way control the organization at the same time giving the larger cities the proper power and consideration by giving them a separate charter equal to the state.

Plan Outlined

Delegates to the national convention will be elected only distributed, because representation will be based on the following plan:

Each charter shall be entitled to two delegates, one the state president and the other a delegate elected by the charter, and then each charter shall be allowed one delegate for each 100 members.

On this plan it will be impossible for one charter to have the power of selecting all of the committees doing the work of the convention or be able to come to a convention with enough delegates to control the convention, such as a few states did at the last convention of the now defunct organization.

(Continued on page 14, column 3)

REMBUSCH ASKS INDIANA EXHIBITORS TO AID U. S.

Frank J. Rembusch, president of the Indiana Exhibitors Association, a branch of the A. E. A., sends the following request to Indiana exhibitors to co-operate with William A. Brady in aiding the government:

Indiana Exhibitors Association
Shelbyville, Ind., July 24, 1917.
Dear Brother Exhibitors:

The president of the United States has been with exhibitors on the recent proposed tax of 1% per cent of gross receipts, which will probably not be passed, congress appreciates the fact that this tax would unprofitably run and bankrupt many theaters and put many theaters "out of business," the same as it has in Canada, every exhibitor in Indiana and in the nation should show his appreciation and promise of his cooperation by doing his bit in financing the war. Now any contract on the government.

Your president will advance money for these slides, and to ensure that a generous return will be forthcoming from all Indiana exhibitors in the way of dues and donations.

A constituent member of the First Convention Board states: "The motion picture industry has been a熬 of the nation’s progress in this way. I believe everything asked for in reason will be granted if the nation picture industry shows itself worthy.

Therefore, please run the slides, and on August 15 return them. It is of greatest importance, "Do your bit and help finance this splendid work."

F. J. REMBUSCH,
President, Indiana Exhibitors Association.
Member American Exhibitors Association—a new national exhibitors’ organization.

In view of the fact that the United States government has been lenient with exhibitors on the recent proposed tax of 1% per cent of gross receipts, which will probably not be passed, congress appreciates the fact that this tax would unprofitably run and bankrupt many theaters and put many theaters "out of business," the same as it has in Canada, every exhibitor in Indiana and in the nation should show his appreciation and promise of his cooperation by doing his bit in financing the war. Now any contract on the government.

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Therefore, please run the slides, and on August 15 return them. It is of greatest importance, "Do your bit and help finance this splendid work."

F. J. REMBUSCH,
President, Indiana Exhibitors Association.
Member American Exhibitors Association—a new national exhibitors’ organization.

Co-operation of exhibitors, it has been pointed out by Mr. Brady, will aid the trade in getting the favor of the government. This is imperative, says Brady, and is one way for exhibitors to show their appreciation to the government for the exemption from taxation.
CLARA KIMBALL YOUNG WINS RELEASE
FROM SELZNICK; FORMS OWN COMPANY

Cross Suits Dropped and Star Is in New Concern of Which
Adolph Zukor Is Prime Factor; To Make
Eight Films Yearly.

The various rumors regarding Clara Kimball Young and Lewis J. Selznick which have been circulated the past few weeks have at last taken definite shape, and the official announcement is finally made that Miss Young is to head her own producing organization.

As stated in "Exhibitors Herald" several weeks ago, Miss Young suddenly left the Selznick banner, under which she was producing, and filed suit in New York courts against the Lewis J. Selznick Enterprises and the Clara Kimball Young Film Corporation for an accounting and the annulment of her contract, which had until 1921 to run.

Selznick Agrees to Release
Mr. Selznick at the same time brought a counter suit to compel her to fulfill her contract. Miss Young thereupon made a trip through the West and South, visiting various exchanges to entrench herself for the legal battle.

Now, however, Mr. Selznick has agreed to release Miss Young from her contract and will dissolve the Clara Kimball Young Film Corporation, leaving her free to produce her own pictures. Miss Young also has dropped her suit against Mr. Selznick.

Zukor a Prime Factor
The new organization, of which Adolph Zukor is the prime factor, has a charter under the laws of New York and will distribute all the Clara Kimball Young productions. It will be known as the "C. K. Y. Film Corporation" and has contracted to purchase outright eight or more pictures a year from Miss Young for four years.

"Marionettes" First Film
Miss Young will head her own organization and select her own stories, it is said, as well as her directors and supporting casts. The first picture will be "The Marionettes," which now is under way at the Thanhouser studios at New Rochelle, N. Y. This will be finished about September 1.

It has been decided to make but one picture in the East, one in Porto Rico and one in California.

Montreal, Que.—Abe Fischer has been appointed as general sales manager for the Independent Film and Theater Supply Company's Montreal office. The appointment has just been announced by George F. Perkins. Mr. Fischer is a very capable young man and has a large and wide experience in Canada, having successfully handled the Universal program and Famous Players features, Warner's features and the United Film service. He resigned the position as president and general manager of the United Photoplays, Ltd., in Montreal to take up his new duties immediately.

ZAMBRENO GETS
BIG WAR FILMS
FOR TWO STATES

Secures First Official French
Firing Line Pictures Rights
in Illinois and Indiana

The Illinois and Indiana rights to the first official French war pictures ever shown in this country, have been secured by Frank Zambreno of the Unity Photoplays Company, at 207 South Wabash Avenue, Chicago.

These pictures are the property of the French government and are being exploited through the New York World, to which concern they were loaned.

It is said they are without doubt, the most graphic examples of the horrors of the great conflict ever photographed. Five cameramen lost their lives along the western front while this official record of the war was being made and in many instances Frenchmen lying in the foreground can be seen while at a distance the Germans are distinctly outlined.

These war pictures are being shown to the Chicago public at the Bandbox Street this week.

St. John, N. B.—Joe Leiberman is to take the place of J. J. Mooney of the Fox Film Corporation's Exchange here. Mr. Leiberman was manager of the Monarch Film Company before accepting this position. Mr. Mooney left for New York, and from there will go to Los Angeles, where he will be manager of the Fox office.

JACKIE SAUNDERS, HORKHEIMER-MUTUAL STAR, IN THREE POSES ON PACIFIC COAST SANDS

THE POPULAR STAR WAS CAUGHT BY THE CAMERAMAN AFTER SHE LEFT THE LONG BEACH (CAL.) STUDIOS FOR A PLUNGE IN THE SEA (Horkheimer-Mutual)
"MOTHER-LOVE AND THE LAW," FIRST FILM OF CRYSTAL PHOTOPLAYS CORP., IS FINISHED

Drama to Be Published About September 1 Is Based on Famous Dolly Matters Case Which Stirred the Middle West

The Crystal Photoplays Corporation, which has been working for some time on their first production, announces that the film has been completed and the concern expects to publish it about September 1. The title of the picture is "Mother-Love and the Law," and the scenario is based upon the famous Dolly Matters case which stirred the Middle West about a year ago.

Dolly Ledgerwood Matters enacts the leading role. In the supporting cast are such well known players as Mable Bardine, George A. Siegmann and Patrick Calhoun. Mr. Siegmann also directed the play.

The film will be given a Chicago showing soon and state rights buyers are already making inquiries of W. D. Burford, general manager of the Crystal Corporation, concerning territorial rights. Handsome lobby displays and 1, 3 and 6 sheets have been prepared, and the company is now having prepared striking 24 sheets picturing Justice holding her scales with a baby on one side and a pack of gold in the other, which briefly tells the story of the film. There is a love story woven into the photoplay and a gripping trial scene.

The Crystal Photoplays Corporation has a very complete plant at Peoria, III., where the main parts of the first production were made under the directorship of Mr. Siegmann, assisted by James O'Shea. Abe Schultz was the cameraman, formerly with D. W. Griffith. The scenario was prepared by O. A. C. Lund.

GERMAN KAISER, EX-CZAR, CZARINA, RASPUTIN, ARE CHARACTERS IN "FALL OF THE ROMANOFFS"

Grand Duke Nicholas, Prince Felix and Iliodor Appear in Brenon's Forthcoming Drama from Actual Events of Great Revolution

Aside from the fact that Herbert Brenon's latest production, "The Fall of the Romanoffs," is to be a notable feature and one that promises to take its place in the constellation of great pictures, a resume of its cast of characters will be of great interest, since the list includes a half-dozen famous international figures. The czar and the kaiser are both important characters in the story, and other notables who figure prominently in the action are the czarina, the Grand Duke Nicholas, Prince Felix, Rasputin and, of course, Iliodor, the Mad Monk. This role being assumed by Iliodor, the real character.

Edward Cornell is credited with the characterization as Rasputin, who was responsible directly for the overthrow of the Romanoff dynasty. Nance O'Neil, noted picture star, is the czarina, and gives an impressive presentation of the empress of the Russians, now reduced to one of the common people by the recent revolution. Alfred Hickman is the kaiser, while George Deunenberg, a well known French actor, was, strangely enough, chosen to play the kaiser.

Charles Craig, playing the heroic Grand Duke Nicholas, is another true-to-life portrayal, while Conway Tearle has the role of Prince Felix. With a story absolutely true to recent history and the principal, that of Iliodor, the Mad Monk, played by the real monk, "The Fall of the Romanoffs" gives every promise of being a screen success.

REMBUSCH HEADS NEW A. E. A. BODY ON ORGANIZATION

Accepts Chairmanship Offered by Business Manager Pettijohn

Frank J. Rembusch, president of the Indiana state branch of the A. E. A., has accepted the chairmanship of the Organization Committee, proffered by Charles Pettijohn, General Business Manager of the new organization.

In a statement to the "Herald" this week, Mr. Rembusch said:

"The general manager of the new organization, Mr. Pettijohn, has just left my office, and he has demanded that I accept the position of chairman of the Organization Committee of the American Exhibitors' Association. "This tremendous task will require all of my spare time and a great deal of sacrifice, but I feel that I will be in the fight for the right and we will succeed."

LITTLE MADGE EVANS IN THREE SCENES FROM "THE LITTLE DUCHESS," A FORTHCOMING WORLD PROGRAM FEATURE
MABEL NORMAND
IS BROUGHT INTO
GOLDWYN FOLD

Mabel Normand, noted comedienne, and Goldwyn Pictures Corporation have reached terms. This resumption of friendly business relations between one of the biggest stars of the screen and her new employers means that Miss Normand will be at work in Goldwyn’s Fort Lee studios within a fortnight.

TUGWELL BARES SCHEME

(Checked from page 11)

that despite the claims of the president of the old organization, that the managers of the film exchanges had never been consulted regarding the abolition of the deposit system, Mr. Schoenstadt arranged to meet the exchange managers and discuss ways and means for the ending of deposits. He declared that in a very short time Chicago exhibitors as well as state theater owners who are members of the S. E. A. would no longer have to pay deposits.

Committee Is Appointed


It was also agreed by members that all posters which are not used at the theaters on features be returned to a new department at association headquarters. These posters will be given out to other exhibitors who later run the films.

HART’S FIRST ARTCRAFT
FILM WILL OFFER STAR
IN NEW TYPE DRAMA

C. Gardner Sullivan Is Author of Story Which Will Be Novel; Ince to Direct

The past week has been a very busy one for Thomas H. Ince and William S. Hart, who accompanied Ince into the Artcraft fold. The name of the first Ince-Hart-Artcraft drama is not yet announced, but it is said to be a story of an entirely different type from anything in which Hart has recently appeared. C. Gardner Sullivan, who has provided the star with so many of his best-known vehicles, is the author of the piece, so it is reported.

PLANS ARE OUTLINED

(Continued from page 13)

The executive committee shall be composed of the presidents of the charters, and a plan will be inaugurated by which a referendum of votes by mail may be taken on urgent questions.

Working with a national organizer, who will be selected by a committee under the general manager and headed by Frank J. Remus, a nation-wide campaign soon will be started to increase the membership of the new organization.

While Fred J. Herrington has not yet been picked as organizer, it is expected that he will be the man to fill the position, owing to his national acquaintance with theater owners and his knowledge of conditions in the exhibition branch of the trade.

DON’T SELL MUTILATED FILM UNTIL WAR ENDS, U. S. PLEA; GERMAN BUYERS ACTIVE

W. W. Irwin Warns Kaiser’s Men Are Purchasing Material at Big Prices to Use in Manufacture of High Explosives

Government officials have requested every representative motion picture producer and distributor in the country to refrain from selling mutilated motion picture films to any person whatsoever until after the termination of the war. Every big producer in the country has agreed to co-operate with the government in this matter.

During the recent convention of the National Association of the Motion Picture Industry in Chicago, Walter W. Irwin, general manager of V. L. S. E., notified his colleagues that information had come to him which tended to prove that Germany and the central powers had agents in this country who were attempting to corner the market on old and mutilated films which they were using for the manufacture of high explosives.

It is said these German agents have offered as high as forty-two cents a pound for old films as against the usual price of eighteen cents a pound. The basis of motion picture films being gun cotton they are highly valuable in making nearly all high explosives.

Mabel Normand signed a contract with Goldwyn last fall and came east in May to begin work. Temporary differences, now fortunately adjusted by Gabriel L. Hess, general counsel for Goldwyn, and Arthur Butler Graham, counsel for Miss Normand, delayed the beginning of her work, but during the intervening time Goldwyn did not hold up its plans for its star. A great amount of literary material had been purchased from authors, and the scenario department of Goldwyn buckled down to the preparation of her first two pictures.

TWO GOLDWYN FEMININE STARS IN CHARACTERISTIC POSES

MISS MARSH AS SHE APPEARS IN "POLLY OF THE CIRCUITS" AND JANE COWL IN A SCENE FROM "THE SPREADING DAWN." (Goldwyn)
RAISE PRICES TO 15c, FREULER TELLS EXHIBITORS

Public Should and Is Willing to Pay More for Cinema Amusement, Says Mutual Chief; Standards of Productions Warrant Advance; Tells Theater Men to Improve Exhibition Conditions.

The time is here for a general price-raising movement among the exhibitors conducting theaters with a 10-cent admission. A great many of these theaters are giving a great deal more than 10 cents' worth of amusement. Their costs of operation have considerably increased, and the standards of film production have vastly improved since the day when the 10-cent price became general. The public ought to pay more, and it is willing to pay more.

There was a time in the early history of the motion picture when the public was glad to see a one-reel show for a 5-cent admission. Now for only twice the money the public can see about a hundred times as much amusement on the screen, under better conditions, in a better house, with better projection, and the 15-cent price that the exhibitor should be getting now is more available than the nickel was then.

Ten-Cent Prices Are Passing

When I consider the big investment that is being made at the studios supplying the Mutual Film Corporation with its star productions, and the studios of some of our worthy competitors, and when I consider the products of their big, capable institutions, the strong box office power of the best of the present-day stars—Mary Miles Minter, Charles Chaplin, Ann Harding, Mary Pickford, Juliette Day, William Russell, Douglas Fairbanks, Julia Sanderson, Marguerite Clark, Olive Tell, Garl Kane, Margarita Fischer and such screen personalities— I am convinced that the 10-cent theater is rapidly passing into the past along with its busy predecessor, the "5-cent show."

The exhibitor will find little difficulty in increasing his price to 15 cents if he will only make an effort to make his show look like the money's worth. That is largely up to the exhibitor. The same pictures that run on Broadway in New York for prices around 50 cents a seat are being shown elsewhere at prices from 10 cents on up. The pictures are the same, but the presentation makes the difference. A new coat of paint, comfortable seats, music, fresh air, cut flowers and a little politeness along with the advertising will easily make the difference between a 15-cent house and a 10-cent house.

Adopt Straight Fifteen-Cent Price

It will also prove a much better policy to put in a straight 15-cent admission price than to follow the line which some exhibitors have adopted of putting in an occasional special day with a 25-cent admission. The public likes to know what it is going to pay when it starts for the show, not when it gets to the window. The special price for a special show, in a neighborhood house particularly, is as destructive of goodwill and patronage as the old practice among 5-cent houses which used to hang up a 10-cent sign when they were "holding them out."

The general application of a 15-cent admission price will be easier, of course, when it can be paid in one piece of money with a 15-cent piece. The Mutual Film Corporation originated the idea of a special 15-cent coin, made particularly for the benefit of the motion picture industry. The idea is growing in favor, and if the exhibitors of the country will help the thing along by writing to their congressional representatives it will be a simple matter to get the necessary legislation. This movement will have the advantage of incurring no foes, as did the movement some years ago for a recoinage of the 3-cent piece.

Always Favored an Increase

I have been a consistent advocate of the steady increase of the admission price for the motion picture theater from the beginning. It is pleasant at this time to point back to the time when, at the launching of "The Diamond from the Sky," we inaugurated a campaign for the general institution of a 10-cent admission price. That campaign succeeded admirably. The new 10-cent houses steadily pulled patronage away from the 5-cent houses. The increased price carried a suggestion of higher quality which took with the public.

I remember at that time I said to the exhibitors of the country in a book entitled "How to Increase Your Box Office Receipts": "Be sure to make your show look like a quarter's worth when you ask for a dime." The same rule holds good today. Make it look like more. Treat your show as though you think it better and you will have the public convinced. Ten cents is not enough money for a seat at the representative motion picture theater today. Get fifteen.

SIX FIVE-REELERS, AND MANY LESHER FILMS UNDER WAY MAKE UNIVERSAL'S BUSIEST MONTH

Big Features Started Within Space of Ten Days; Many Well Known Stars and Players to Appear in Forthcoming Pictures

July proved to be the busiest month from the standpoint of productions that Universal City has known in many months. Within a space of ten days, six different five-reel productions were started under the direction of Elsa Jane Wilson, Jack Ford, W. B. Pearson, Ruth Ann Baldwin, L. W. Chaudet and George Marshall.

"Hidden Treasure" is the title of the play that has been assigned Miss Wilson. The principal parts will be taken by Zoe Rae, Gretchen Lederer, Frank Brownlee, Charles West and Lillian Peacock.

Harry Carey in Drama

Jack Ford will direct Harry Carey and Edythe Sterling in a big drama of the cattle country. The working title of the production is "The Round-Up." Both as author and director, W. B. Pearson has put his best efforts into "Gold Dust," an adventure story in which he is now filming Eileen Sedgwick, Fred Church, George McDaniel and other capable players. In this film Miss Sedgwick is thrown into a cage of lions.

Ruth Stonehouse has been given a part fitted to her personality in "A Gentle Ill Wind," now in course of production. Lloyd Whitlock will appear opposite Miss Stonehouse.

Story of New West

"The Bumble Bee" is the rather pointed title of the new West in which Neal Hart will be presented.

In addition to the full length features, Lee Moran, Eddie Lyons, Max Ascher, Gale Henry and William Franey have completed comedies, while Jacques Jaccard has practically finished three entire episodes for "The Quest of Columbia." Universal's new mystery serial, starring Marie Walcamp.
WORLD PROGRAM SYSTEM PROVES ITS VALUE AT CHICAGO EXPOSITION, SAYS BRADY

Alice Brady, June Elvidge and Carlyle Blackwell Literally Mobbed, Declares Producer, Because of Popularity Gained on Distribution Plan Now in Use

"If ever my mind had carried a shadow of doubt regarding the program system as the survival of the fittest, Chicago would have dispelled that fleeting shadow for all time," declared Director General William A. Brady of World-Pictures, following his return from the convention and exposition. Resuming, Mr. Brady said:

"Until the day set aside for us, the Coliseum had been full, but not uncomfortably so. In the daytime the big edifice had been sparsely occupied, and at night only fairly full. On World-Pictures day the crowds began to move as soon as the doors were opened, and by 3 o'clock in the afternoon the assembled multitude was setting up a clamor for our stars.

Stars Discovered

"My daughter Alice and June Elvidge wandered into the building informally, thinking they could slip through the throng without being recognized and 'take in the sights.' Of course they were discovered before long, and there was no denying the demands for their appearance upon the platform, in spite of the plan which had been laid out for none of our stars to be introduced until night.

"When Carlyle Blackwell, June Elvidge and Alice Brady arrived at 8:30 that evening they had to be smuggled in through a side entrance, because the regular avenues were choked with men, women and children.

"The enthusiasm with which the world's stars were received was such that it will never be forgotten by any of those present, and after the reception, if you wanted to locate Miss Elvidge, Mr. Blackwell or Miss Brady you had to do was to look at the spot or spots where the people were jammed in so they could not move.

"Now comes the most remarkable part of the narrative. We did not decide to send any of our stars to Chicago until the day before the exposition opened. It is a serious business matter to pause in the making of so much as a single picture, and at our stars work all the time in our plan of efficiency, the visit of three World artists meant the stopping of three pictures.

Program Is Effective

"Thus we broke every record of attendance and attention by a wide margin, and the only way I can account for it is upon the theory that the stars on a thoroughly well-established program, appearing before the same audiences every week or oftener, in a great number of theaters, establish a popularity enormously outstanding that of the overpaid stars of special features coming around once in a while—sometimes with a success and sometimes without."

DOROTHY DALTON BECOMES PARAMOUNT STAR; TO APPEAR IN EIGHT FILMS YEARLY UNDER INCE

Actress Follows Charles Ray and Enid Bennett, Who Will Be Directed by Noted Producer in Features on New Program

Another Thomas H. Ince star has been added to those already announced by the producer as following him in his new affiliation with Paramount. Mr. Ince has announced, in a message to the Paramount offices in New York, that Dorothy Dalton's name is to be added to those of Charles Ray and Enid Bennett as Ince stars to appear in pictures hereafter to be published exclusively through Paramount. There will be eight Dorothy Dalton pictures scheduled by Paramount.

The announcement places the name of Dorothy Dalton in the list of Paramount stars along with Marguerite Clark, Pauline Frederick, Billie Burke, Lisa Calvallini, Julian Eltinge, Enid Bennett, Jack Pickford, Vivian Martin, Wallace Reid, Charles Ray, Sessue Hayakawa, George Beban and others.

Miss Dalton, by the terms of the new arrangement, will continue under the direction of Mr. Ince, through whom she has achieved film fame. Pictures made under his directions and with Miss Dalton as star will be published regularly by Paramount.

EXHIBITORS BEAT $500 THEATER TAX IN LONDON, ONT.

London, Ont.—A special committee, composed of members of the city council of London, Ont., had their plans frustrated by that civic body when their recommendation to tax the motion picture theaters of London $500 was defeated by the council. The maximum theater tax was placed at $200. The fight was backed by exhibitors.

J. H. Flock, lawyer, representing the grand and Majestic theaters, appeared before the council to plead the cause of the motion picture men of London. The original recommendation of the committee was that theaters be charged a license fee of $100 for all under 500 seating capacity, $200 for less than 1,000 seating capacity, $400 for less than 1,500 seating capacity, and $500 for more than 1,500 seating capacity.

Mr. Flock declared that the fees represented an increase of more than $50 per cent, as all theaters pay only $80 per year. He stated that the Grand theater is being taxed $430 annually in licenses and that only one other city in Ontario now charges more than $100 per year.

"You are anxious to get industries to the city," declared Mr. Flock; "I think you should show consideration to those which are here."

Mr. Flock's endeavors were evidently instrumental in jolting the proposed stringent tax.

Halifax, N. S.—A. E. Wall of the Nova Scotia Board of Censors and J. M. Franklin of the Strand Theater, Halifax, were in Boston and New York for a week.
GUY McCONNELL, FILM PRODUCER AND WRITER, MADE DIRECTOR-GENERAL OF WHOLESOME CORP.

Penny Philanthropist Story Now in Production; Work on Serial Soon Will Start; Stories Will Be Clever, Clean and Realistic

Guy McConnell, widely known as motion picture producer, and a magazine writer of note, has joined Wholesome Films Corporation in the capacity of director-general. McConnell’s genius will guide the continuity of production of all Wholesome objects.

Wholesome Films already has begun production, under Mr. McConnell’s direction, of “The Penny Philanthropist” by Clara E. Laughlin, alp Morgan of the “Turn to the Right” Company, has been cast in the leading masculine role. Production is to begin soon, M. J. Weisfeldt, general manager, announces, on a serial picture from McConnell’s pen.

Fifty Leading Writers

The basic idea of Wholesome Films, of which the company’s name itself indicative, is proving a Mecca for leading lights in film and literary circles. Mr. Weisfeldt declares that more than fifty leading writers have already agreed to bring their pen creations to Wholesome for production.

“The Wholesome Films idea,” asserted Guy McConnell, “has long appealed to me. I have wanted to be identified with just such an ‘uplift’ move in motion pictures. Now, as director-general of Wholesome Films Company, I shall bend my every effort to an accurate mirroring on the screen of the author’s point of view. In no way will the works of recognized authors be sullied by cheap shills injected by directors—in no way will false action be thrust upon the motion picture public in order to put the so-called ‘punch’ in mediocre stories.

Clearest, Cleverest Stories

“The Wholesome policy is the selection only of the best, clearest and

WHEREIN A THEATER MGR. GIVES PATRONS SOME SOUND ADVICE

Manager Charles H. Ryan of the Garfield Theater, 2844 Madison street, Chicago, has distributed cards to his patrons as follows:

Don’t Growl—Kick Talk with anybody in the management of an institution that serves the public and you will find the average American will growl, but he seldom complains. When something is wrong he will argue the matter with a ticket seller, usher or doorman. They have no authority to set things right. The public will not go to the trouble of sending an orderly complaint to the management. An intelligent complaint will often clear up difficulties for you. You must know how to gather yourself for a kick and how to land it in the right place.

—Management.

This effective notice precedes his weekly program, which is printed on a nicely made up card.

PEDRO DE CORDOBA IS LEADING MAN IN FIRST ELSIE FERGUSON FILM

Noted Actor of Stage and Screen to Support Star in “Barbary Sheep” for Artcraft

The supporting cast selected for Elsie Ferguson, Artcraft star, in her first picture production, “Barbary Sheep,” is headed by Pedro De Cordoba, an actor well known to patrons of stage and screen. As Miss Ferguson’s leading man in the Robert Hichens play he has the role of Benchahal, an officer of Algerian cavalry, infatuated with the wife of an English nobleman who pays too much attention to big game hunting and not enough to his beautiful better half.

He has had a wide experience in Shakespearean roles, was in the original New Theater company, and has had leading parts in a variety of Broadway successes. He appeared in “The Wanderer” last season. He was prominent in the support of Geraldine Farrar in three productions: “Carmen,” “Temptation” and “Maria Rosa.”

EMERSON CUTS AND ASSEMBLES FAIRBANKS NEW FILM WHILE ON WAY TO NEW YORK

With 10,000 feet of the new Douglas Fairbanks- Artcraft production, “Come Down to Earth,” under his arm, Director John Emerson and Billy Shea, head of the assembling department, have left San Francisco for New York, to be gone three weeks. Emerson is cutting and titling this Fairbanks production while en route to New York.

In order that they have all the facilities of the studio cutting room, arrangements were completed with Mr. Hoppe of the Santa Fe Railroad to remove three Fairbanks drawing rooms and grant the carpenters a free hand in making these rooms practical for Emerson and his associates.

While in New York Emerson will discuss some big stories with recognized screen authors.

MUTUAL CIRCULAR ON NEW WM. RUSSELL FILM WILL AID EXHIBITORS

Exhibitors will find numerous aids for booking the Mutual production “Pride and the Man” in a circular being sent out by that concern. There also is a music cue chart which should prove invaluable to exhibitors playing the William Russell photoplay.
EXHIBITORS HERALD

NEXT EDGAR LEWIS FILM, IN PRODUCTION, WILL ARRIVE IN N. Y. EARLY IN AUGUST

Mysterious Picture Promises Many Surprises, Announces Charles "Feature" Abrams; Many Noted Players Will Appear in Large Cast

The next Edgar Lewis picture promises many surprises, Charles "Feature" Abrams of the firm of Abrams-Rossman, announces. Mr. Lewis expects to return to New York with his picture completed early in August.

In spite of the secrecy surrounding the next special Edgar Lewis picture, which now is being completed at Ticonderoga, N. Y., enough news has reached Broadway to cause speculation in film circles as to the nature of the film.

Has Many Noted Players

Although Mr. Lewis has been working on his new production for two months and has had his large company assembled at Ticonderoga for more than six weeks, the only definite news received is that Mitchell Lewis, Hedda Nova, Victor Sutherland, William A. Williams and Ray Chamberlain, members of "The Bar Sinister" cast, and Mabel Scott and Edward Rossman, who played prominent parts in "The Barrier," including Joseph Heron, Philip Sanford, William Cavanaugh and Juanita and Alberta Mezner, will also be seen in the coming drama. The nature of the story and its title have never been mentioned and still are guarded, but Charles "Feature" Abrams, who visited the Edgar Lewis Company recently, managed to get some news of the production.

According to Mr. Abrams, a town consisting of twenty-seven buildings has been built by Mr. Lewis on the edge of a beautiful lake, three miles northwest of Ticonderoga. A church, a dance hall, a Hudson Bay Company post, a Northwest Mounted Police station and even a Chinese laundry are among the structures erected, and the natives of that section of the country have named the village after its creator, calling it Fort Lewis.

Will Finish in August

The photography is under the personal supervision of Edward Earl, who has selected the Craftsman Film Laboratories to do the printing and developing under the personal supervision of Charles Herlman.

TWO BIG ESSANAY FEATURES FOR AUGUST AND SEPTEMBER SHOWING AT K-E-S-E OFFICES

"Open Places," a Western, with Jack Gardner, to Be Issued to Exhibitors August 20, Followed by "Efficiency Edgar's Courtship" September 3

Trade showings of two Essanay feature productions now are being offered at branch offices of the K-E-S-E service. One is "Open Places," the third of the Essanay Western series, in which Jack Gardner, the former musical comedy star, is being featured. This photodrama will be issued August 20. The second production is that in which Taylor Holmes, the stage comedian, is to make his screen debut. This is a comedy-drama entitled "Efficiency Edgar's Courtship," and will be issued September 3.

"Open Places" Is Novel

"Open Places" presents the adventures of a little New England schoolman who attempts to teach the "wild and woolly" West its A B C's. In the little town of Rawhide, Mont., on the Canadian boundary, she meets a typical bad man and, impressed by his picturesque appearance, weds him. He will not die by a duel in which her husband slays another man and is forced to flee across the boundary to escape justice. A year passes, in which the little school teacher gradually grows interested in Constable Calhoun, the Canadian Mounted Police. The dramatic climax comes when, as their acquaintance has ripened into mutual love, the bad man turns up again to claim his wife. The picture has a screen time approximately of sixty-five minutes. Rut King and Carl Stockdale head the supporting company.

Holmes in Subtle Comedy

Taylor Holmes has been given the same type of subtle comedy characterization in his first picture which made "His Majesty, Bunker Bean," "The Third Party," "The Million" and other of his stage successes so popular. The story, written by Clarence Budington Kelland and published in the Saturday Evening Post, presents the actor in the role of an efficiency expert who seeks to win the love of a girl by the application of modern business methods. To more successfully compete with his chief rival, who plays a guitar, he purchases a saxophone. Efficiency was out for him. Virginia Valli takes the leading feminine role. "Efficiency Edgar's Courtship" has a screen time of sixty-eight minutes.

PAULINE FREDERICK TO STAR IN "HUNGRY HEART," ADAPTED FROM A NOVEL

Widely Read David Graham Phillips Story Rights Purchased for Screen Version by Lasky Concern

An announcement of importance was made this week by the Famous Players-Lasky Corporation, that "The Hungry Heart," by David Graham Phillips, has been accepted for Paramount and will be produced in photoplay form with Pauline Frederick in the leading role.

The book was published in 1909 after running serially in one of the popular magazines and became one of the six best sellers of that year and the next. Phillips was believed to have reached the top point of his literary work in "The Hungry Heart." Its heroine, sketched by Phillips from real life, presented a remarkable character of young American womanhood living in an age which made incessant and heavy demands on the nervous makeup of women of all classes.

The scenario has been written by Eve Unsell. It starts, as does the book, with the wedding of Courtney Benedict (played by Miss Frederick) to Richard Vaughn. The depiction of Courtney as a vivid personality, magnetic, charming, highly vitalized girl, is in line with the best efforts of Miss Frederick's past work in motion pictures.

Mysterious Lucky Card

Keep Your Eye on It

Heres the
**GOLDWYN TRADE SHOWINGS IN CHICAGO**

BRING CONTRACTS FROM BIG EXHIBITORS

Goldfish and Weiss Hold Second Exhibition in Boston; Philadelphia Scheduled Next Week; Many Theater Owners in Larger Cities Are Signed

Goldwyn's first and only trade showing, held last week in Chicago, resulted in many contracts for Goldwyn pictures with some of the nation's biggest exhibitors.

This trade showing, at which only two of the Goldwyn productions were projected, produced many surprises. One morning during the convention an invited group of exhibitors from all sections of the country saw Madge Kennedy in "Baby Mine," her first Goldwyn picture, and at the conclusion applauded. After luncheon the same group of guests saw Mae Marsh in a Goldwyn production which has not yet been announced by name to the public.

As a result of the Chicago showing contracts were signed with Robert Leiber, for the Circle Theater, Indianapolis; Edward A. Zorn, for the Temple Theater, Toledo; William Sievers, New Grand Central Theater, St. Louis; William Flynn, for the Twelfth Street Theater, Kansas City, and Nathan Ascher, for his twelve Chicago theaters.

Other important contracts, covering a score of the larger cities, have been signed within the week by exhibitors without the necessity of trade showings.

Samuel Goldfish, president of Goldwyn, and Alfred Weiss, vice president, held, a second trade showing in Boston last Friday in conjunction with Harry F. Campbell, manager of Goldwyn's Boston offices. Exhibitors throughout the territory were present by invitation.

Philadelphia will have its trade showing early next week, and similar showings are being announced for all of the Goldwyn offices in the United States and Canada.

**J. C. GREEN, VETERAN EXHIBITOR, SECURES "GREAT WHITE TRAIL" FOR CANADA AND ALASKA**

Will Exploit Feature from Wharton's Canadian Features Offices in Galt, Ont.; Will Co-operate with Theater Owners in Showing Film

John C. Green, the veteran showman, exhibitor and film exploiter of Galt, Canada, has purchased all the Canadian and Alaskan rights for the new Wharton super-feature of the North, "The Great White Trail." The deal was concluded in Ithaca last week when Mr. Green, in company with business partners, made a trip to the Wharton studios and signed the contracts which made the territories of Canada and Alaska his. Mr. Green has opened offices in the Temple building, Galt, Ont., and will operate under the name of Whartons' Canadian Features. He is to begin distribution within a week or so.

Mr. Green has been in the motion picture business in the United States and Canada practically since the first films were shown. He was one of the first men in this country to exploit pictures upon what is known now as state rights, but which was called in its embryonic stages "wildcatting."

"I'm going to try to give the Canadian and Alaskan exhibitors the best deal they ever have had," he says. "That goes for everything connected with the picture, from the print on down, and it includes everything from price to service. I am a stickler for taking care of the exhibitor, for the simple reason that I have been an exhibitor myself and I know what should be done for him. And having all the knowledge of what I would like to have done for me as an exhibitor, why should I not carry it out in my dealings with the men who book 'The Great White Trail.'"

**STEGER WILL SCREEN "JUST A WOMAN," FROM EUGENE WALTER'S PLAY**

Miss Charlotte Walker, Who Starred in Stage Version, Cast in Title Role

Eugene Walter's well-known play "Just a Woman" will be produced as a photodrama by Julius Steger in association with Lee Shubert and Joseph M. Schenck.

Miss Charlotte Walker will be the star, playing the title role which she created in the original stage version, and she will be supported by an excellent cast, headed by Lee Baker. The production will be under the personal direction of Julius Steger and Joseph A. Golden.

**SHARKEY AND LAUDER ARE SPENDTHRIFTS IN COMPARISON TO THIS PHOTOPLAY COMEDIAN**

The stories of the mouse that built its nest in Tom Sharkey's pocketbook, of Harry Lauder waiting until it came his turn to buy a drink at the bar and then inviting his friends to his hotel room where he had a bottle, and of Charles Chaplin's saving habits are known to a large number of persons, but James Aubrey, the eccentric picture comedian short to appear in a series of two-reel supercomedies under the management of Arthur N. Smallwood, takes the prize for economy.

Mr. Aubrey denies vehemently that he still has the first dollar he ever earned, but admits that his actual needs are small and that he saves his money. His strongest vices consist of drinking lemonade and smoking an occasional cigarette. He presides over his own bachelor apartment, and when he does cut out, the "nickel in the slot" automatic restaurant is his favorite.

"Merely one or two nickels dropped in a slot, and anything from a fried egg to a piece of lemon meringue pie or a cup of coffee will be forthcoming. The demand for ice tea these warm days has caused the restaurant management to have a compartment set aside where anyone desiring ice tea may get a glass containing a lump of ice and a piece of lemon. There is no charge for the tea, but to get the tea a nickel must be deposited in the slot. Aubrey's favorite drink, it appears, is not ice tea, but lemonade; so he uses the lemons and the ice, helps himself to water and sugar, and makes his own lemonade without cost."

This latest economy, he figures, saves him about 60 cents a day, and if the lemons hold out all summer should enable him to buy an additional Liberty Bond.

Toronto, Ont.—Many of the largest theaters in the province of Ontario have booked the Goldwyn pictures for the coming year. The Regent Theater has obtained the first run on these pictures in Toronto, and the Patricia Theater, the newest London house, has also contracted with Goldwyn.

EXHIBITORS HERALD
CORONA COMPANY SOON TO START NEW FEATURE; TO FILM NOTED WRITER'S WORKS

The Corona Cinema Company, producers of "The Curse of Eve," is making preparations to soon begin the production of another big state rights feature.

For the past several weeks negotiations have been under way toward the culmination of a deal which will place this company in the top ranks among the producers of feature pictures.

It is understood that an agreement has been reached between Corona and one of America's foremost novelists which will give this company the exclusive picture rights to all of his works. He will have an active connection with the producers in such a capacity that will enable him to assist in the supervision of the filming of his works.

Negotiations now are pending with a well-known feature director for his services covering a period of two years.

ESSANAY TO STAR MARY McALISTER IN "PANTS," HER FIRST FIVE-REELER, SCHEDULED SEPT. 10

Initial Feature with Child-Actress Will Contrast Life of Conventional Little Rich Girl to that of Other Children

Essanay is filming little Mary McAlister, its child star, in a five-part comedy-drama, the title of which is "Pants."

"Pants" will be the first feature production in which the little actress takes the leading role. However, President Spoor of Essanay believes her past successes have created a demand for her in something bigger.

The story presents the contrast between the life of a rich little girl, hemmed in by prudery governnesses, and that of other children who, though poorer, enjoy the full freedom which childhood needs. While the important roles essentially are played by children, the story carries such realism that it will form a picture equally as enjoyable to adults as to children. Such is proving the case with the "Do Children Count?" series, written by the same author. No attempt is being made at a preaching in the feature.

In the company supporting little Mary are John Cossar, Arthur Metcalfe, Mary Parkin, Arthur Keppe, Marion Skinner, as well as numerous children.

The picture will have a screen time approximately of sixty-five minutes. The picture will be published through K-E-S-F on September 10.

"THE WOMAN GOD FORGOT" IS FIRST FARRAR PICTURE FOR ARTCRAFT, GREENE ANNOUNCES

Film Will Be Colorful and Powerful Drama of Aztec Life, Introducing Historic Character of Montezuma and Splendors of His Court

That the first picture made by Geraldine Farrar as an Artcraft star will be far out of the beaten track, and on an unusual scale of production, is the statement that comes from Walter E. Greene, president of Artcraft Pictures Corporation.

"The title of the picture," says Mr. Greene's announcement, "will be 'The Woman God Forgot.' It is a colorful and powerfully dramatic story of Aztec life, introducing the historic character of Montezuma and revealing the splendors of his court. Jeanie Macpherson, whose great patriotic play for Mary Pickford, 'The Little American,' has made her the most talked about screen writer in America today, is the author of 'The Woman God Forgot,' and it will have the personal direction of Cecil B. DeMille.

"Mr. DeMille and a staff of research experts have been at work for many weeks preparing data for effects and costumes, and we expect the cost of the big special settings which will be built to run into figures which might be considered excessive if they did not pertain to so magnificent and important a production."

"Among the special sets is a tropical jungle, containing a lake for water fowl, the whole fenced and covered with over 10,000 feet of wire netting, to prevent the escape of the animals and birds."

NEW PROJECTION DEVICE INVENTED WHICH CUTS COST

Oscar Scheck of Cleveland Perfects New Idea to Increase Quality of Work

The latest idea in the way of improving projection and saving cost of operating motion picture machines has been invented by Oscar Scheck of Cleveland, Ohio.

Mr. Scheck's patent is a device for attaching a mazda incandescent lamp to the projection machine, which heretofore depended entirely upon carbon arc lights, and which materially reduces the cost of operating as well as increases the quality of the projection.

Mr. Scheck is a lighting engineer and has had the appliance tested in several Cleveland theaters for more than a year. According to reports, it has proven highly satisfactory.

INDIANA SONG HIT IS INTRODUCED IN FILM BY THE UNIVERSAL CO.

The latest "song hit in photoplay" number to be featured by Universal in co-operation with Watson, Berlin & Snyder is "Indiana," which will be presented by Claire Rochester, well known to vaudeville's audiences. It has a swinging, military air, easy to march to, and the words of the lyric, while exploiting the special charms of the good, old Hoosier state, can be twisted to fit almost any regiment. Many of the troops embarking for France have secured copies of "Indiana," and it is expected that the special photoplay featuring the song will prove equally popular.
M. H. HOFFMAN OFFERS EXHIBITORS TRADE PLAN FOR ELIMINATION OF MIDDLEMEN

Concern Seeks Prominent Theater Owners as Representatives in Territories to Take Place of Four Square Service Stations

The progressiveness of M. H. Hoffman, Inc., has been shown in a number of important ways, but in none to a greater extent than in the stand taken to deal with exhibitors in such a manner eliminating all middlemen.

“Our organization,” says Mr. Hoffman, “serves in the capacity either as producers, distributors or world rights buyers, and sells direct to exhibitors through its Foursquare service stations. In this manner all the waste which commonly arises through any method of distribution is not only that of what is in fact or practice, direct from manufacturer to consumer.

Exhibitors Get Offer

“According to the Hoffman distribution plan through its Foursquare service stations, exhibitors are to be given the full benefit of these financial savings. What is more, M. H. Hoffman, Inc., intends to see that the exhibitor gets the benefit of these savings.

“We seek prominent, reputable exhibitors to represent us in every territory, and wherever it is possible to effect such an arrangement such exhibitor will take the place of a Foursquare service station. M. H. Hoffman, Inc., invites communication from exhibitors of enviable reputation, and such exhibitors who write informing us what radius of territory each one covers will find us ready to make an arrangement of the sort that will be gratifying to all exhibitors in each territory. Where there is an organization of exhibitors M. H. Hoffman, Inc., will avail itself of the opportunity to deal direct with it, and where it is advisable we will place men and Foursquare service stations at the disposal of such an organization.

Aim to Cut Finance Waste

“What M. H. Hoffman, Inc., is aiming to do is to eliminate the financial waste in distribution, which at the present time is a freight tariff which exhibitors are unjustly asked to pay. All that our organization seeks to make in the way of profits is a portion of the saving which we shall effect in eliminating waste in the distribution end of this business.”

J. B. MAXWELL MADE EXECUTIVE DIRECTOR OF PARALTA; ANDERSON CREATES OFFICE

Will Have Charge of Efficiency Branch and Compute Cost of Productions; Widely Known for Many Vaudeville Successes

Carl Anderson, president of Paralta Plays, Inc., took another important forward step this week by creating a new office in motion picture production—the executive director.

This functionary will be an all-powerful man in the Paralta management and will be subject only to the action of the board of directors. He will have general supervision of efficiency men, for it is the purpose of Paralta to carry its investigations to their ultimate conclusion and to subject the production end of the industry to the same scrutiny that was applied to distribution and exhibition.

Mr. Anderson and the executive committee of the board of directors of Paralta appointed Joseph B. Maxwell to the position.

Mr. Maxwell is known to the theatrical profession as "Joe." He has been for many years widely known as the greatest producer of feature vaudeville acts in this country and has accumulated a fortune in this branch of constructive amusement enterprise. In the development of this work he has maintained a small private theater for rehearsals and a costume department, and has managed his business on lines of such great efficiency and economy that he has attracted the attention of the entire theatrical profession.

The appointment of Mr. Maxwell to the position of executive director of Paralta is in line with the policy of this company to fill all executive positions with experienced theatrical men of high standing.

Mr. Maxwell is one of those practical minds who cannot see why a picture that is scheduled to cost $50,000 on liberal estimates should show a cost of $65,000 to $70,000 or more when the balance sheet is struck.

He and other experienced producers of big theatrical enterprises believe that motion picture production can be brought down to a financial system just as certainly as the construction engineer can sell, almost to the dollar, what a sixteen-story building will cost.

Mr. Maxwell will make his headquarters in New York, but he will spend much of his time on the coast, where he will do a great deal of investigating to establish a system of cost computation in relation to picture production. He also will go deeply into exhibition, his long experience as a showman making this branch of the industry particularly interesting to him.

SEVEN GAUMONT MEN NOW ARE IN U. S. ARMY

Six Gaumont men are in government service as members of the Tenth Regiment, New York, and one is at the camp for officers at Plattsburg; yet the American headquarters of the Gaumont Company at Flushing must make a further contribution to the draft. Eight Gaumont men have draft numbers near the top of the list that they will be called upon to serve unless exemptions are allowed. These are Frank H. Mayer, Charles Francis Ward, Frank Eugene Bellese, Charles Merkle, Harold William Lewis, John Schafer, Lawrence D'Armour and John Diviny.

Toronto, Ont.—Mr. Pomeroy, manager of the Photodrome Theater here, has announced that he intends to make use of the two extra floors in his building which have not been occupied. He will make a dance hall out of the upper floor and a barber shop out of the lower floor. In this way he will lower the expenses of the theater and make use of valuable unused space.
H. C. ALLEN OF PETER PAN CORP. WILL START BRIGHT OUTPUT OF SHORT SUBJECTS IN SEPTEMBER

Mo-Toy Comedies, Enacted by Dolls, Most Novel Form of Film Entertainment, Will Fill Big War Need, He Declares

After a year of careful study of the production of short subjects, H. C. Allen, president of the Peter Pan Film Corporation, is preparing to begin in September to give the exchanges a most unusual output of short films.

GOLDWYN DISTRIBUTING CORP. CONTRACTS FOR PUBLICATION OF REX BEACH PRODUCTIONS

“The Auction Block,” Adapted from One of Author’s Greatest Novels, Is First of Entire Works to Be Distributed to Exhibitors

All future Rex Beach pictures made from the stories and novels of this noted American author are to be distributed and controlled by the Goldwyn Distributing Corporation under a contract signed by Samuel Goldfish, president of Goldwyn; Benjamin B. Hampton, president of the Rex Beach Film Corporation, and Mr. Beach himself.

This contract places the Goldwyn distribution in immediate possession of Mr. Beach’s recently completed production of “The Auction Block,” made from one of his greatest novels. “The Auction Block” was six months in the making, and the prediction is made by those who have seen it that it will be one of the season’s best attractions.

By obtaining a series of Rex Beach productions Goldwyn comes into possession, the concern declares, of stories that will rank among the biggest box office attractions in the film world, and is thereby enabled to offer these pictures to exhibitors throughout the world in addition to the twenty-six pictures previously announced as constituting Goldwyn’s scheduled annual output.

ANNA M. KESNER IS ONLY PIONEER WOMAN EXHIBITOR IN CHICAGO

Financial Secretary of A. E. A. Branch Has Operated House on West Side Eight Years

Miss Anna M. Kesner, financial secretary of the Motion Picture Theater Owners’ Association, of Chicago, who owns and operates a film theater at 3950 West Twenty-second Street, is the only pioneer woman exhibitor of Chicago, having operated her house for a period of more than eight years.

Despite the fact that when she first opened her theater for business, the district in which it is located was sparsely settled, she has shown all of the big feature productions offered in the market.
Marguerite Clark in

"THE AMAZONS"

Famous Players comedy-drama; five parts; published August 5

As a whole: Fascinating
Story: Light
Star: Excellent
Support: Very good
Settings: Good
Photography: Clear

Sir Arthur Wing Pinero didn’t write “The Amazons” specially for the screen. Nevertheless the photodramatization of the comedy makes delightful motion picture entertainment, and no exhibitor who is looking for the est in pictures can afford to let it pass unbooked.

Marguerite Clark, the diminutive star, romps through the five reels dressed as a boy and furnishes most of the in. No one can play these roles quite like Miss Clark, here is an amusing boxing scene in the second reel, in which Clark knocks out one of the boys, who is twice her size.

The cast includes Elsie Lawson and Helen Greene as Villie and Noel. William Hinckley as Lord Litterly, Helen Robinson as the Marchioness of Castlejordan, Edar Norton as Lord Tennyson, and Andre Bellon as De Grival. The picture was directed by Joseph Kaufman.

The story: Disappointed that their three children are girls instead of boys, they are brought up as boys by the Marchioness of Castlejordan, and no males are allowed within the walls of the estate. Their antics upset the villagers and cause considerable gossip. Tommy, the youngest, is sent to London to visit relatives. He slips away from the house dressed in gentleman’s evening clothes and visits a dance hall. Here she encounters a cockney bully and in self-defense knocks him down. Escaping from the theater, he jumps into the cab of Lord Litterly, who takes her home, and a warm friendship springs up between them. Later the lord is instrumental in saving her from a fall from a runaway horse. Her two sisters arrange a meeting with two men in the gymnasium one evening. Tommy climbs through a skylight and “drops in” on Lord Litterly who, also, happens to be bringing a message to a maid. The marchioness discovers the trio and, seeing that her girls will be girls, she gives them her blessing, and a triple wedding follows.

Gail Kane in

"SOULS IN PAWN"

American-Mutual drama; five parts; published August 6

As a whole: Enjoyable
Story: Good
Star: Powerful
Support: Ample
Settings: Appropriate
Photography: Clear

"Soul in Pawn" is an interesting drama of love, war and spies. The story is at all times interesting and should appeal to all motion picture patrons.

Henry King has given careful attention to the direction, and many good lighting effects beauty some of the interior sets. Gail Kane in her role of Liana Dore. She is well supported by Douglas MacLean, Robert Klein, Frank Rickert, Edward Peil, Ashton Dearboll and Ruth Everdale.

The story: Sebastian Dore is mysteriously murdered in front of his home, and his beautiful wife, Liana, swears vengeance on the murderer. To this end she becomes a German spy under the direction of Karl, Prince von Konodemark. The two fall in love. At the outbreak of war Karl is called to Germany, and Liane throws open her doors to wounded French soldiers. She accidentally learns that Karl is the murderer of her husband, and she plans to turn him over to the police. Before he leaves he produces letters showing that Sebastian had betrayed his sister, and he explains that Dore was accidentally shot in a struggle. Karl and Liane escape to his yacht, and the film ends satisfactorily.

Bryant Washburn in

"SKINNER’S BABY"

Essanay comedy-drama; S. T. 65 minutes; published August 6

As a whole: Good entertainment
Story: By Henry Irving Dodge
Star: Adorable
Support: Well cast
Settings: Elaborate
Photography: Good

"Skinner’s Baby," the third of the Essanay “Skinner” series, will be welcomed with open arms. It introduces another member of the “Skinner” family, near the end, a dear little nite of humanity, around whose coming the whole story is woven. There are innumerable other youngsters in the picture, enough to satisfy anybody.

Bryant Washburn, who created the original role in a dress suit, is the active, anxious, expectant father in the present comedy, and Hazel Daly appears in support as Honey. Harry Beaumont wrote the scenario and directed the production.

The story: Skinner, seeing the joy of his head bookkeeper over the arrival of a baby boy, realizes he is missing life’s greatest opportunity. Everywhere they go he and his wife rush into people fondling babies, litters of puppies, breeds of ducklings and other living things. He talks the matter over with Honey and a little time later she confides a secret to him. The day of the great event Skinner announces the arrival of William Manning Skinner, Jr., to the office force, when informed he is wanted home. Arriving there, however, he finds it is a baby girl, but their happiness is complete.

Olive Thomas in

"AN EVEN BREAK"

Triangle Distributing Company; five parts; published July 22

As a whole: Delightful
Story: Intense
Support: Charming
Settings: Splendid
Photography: Excellent

“An Even Break” is a Triangle picture. Hence it is characteristic with its exquisite photography, careful direction, capable cast and clean, sweet story with suspense and thrills as well as real human heart-interest. Lambert Hillyer deserves honors as author and director. A clever psychological study of the aims and ambitions of childhood, starts off this fine production. The child actors are earnest and the introduction serves as a foundation for later character development.

Olive Thomas as Claire Curtis bids fair to get her dainty feet firmly planted on the altar of public opinion. Her work is refined, simple and convincing, and besides all this, she is beautiful. Two of the most attractive features of the picture are dances performed by Miss Thomas and a bevy of pretty, graceful girls. These in the gorgeous settings of modern cabarets and midnight frolics, fantastically gowned as they are, afford interest to all.
Then there are the thrills—a race against time, with Miss Thomas driving the roadster; the wreck of the pursuing car, and many other things which grip and hold.

Charles Gunn as Jimmie Strange, the inventor, heads a capable cast, which includes Margaret Thompson, Darrel Foss, Charles K. French, J. Frank Burke, Louis Durham.

Here is a program picture which will make patrons say “Bring on the whole of it.”

The story: As children Jimmie Strand and Mary and Claire state what they desire to be when they grow up. Jimmie succeeds in being the accepted inventor. Then the story starts. He comes to New York to superintend the manufacture of his machine, ordered by a firm in his home town which has accepted the drawings and expects to recoup its weakened finances by the invention. Arrived in New York, he is taken in hand by the son of Harding & Co., which concern contracts to fill the order. This concern is avaricious and decides to bankrupt Collins and include the invention in its assets. In the course of his training Jimmie is initiated into the gay life of the cabaret. The renowned little dancer Claire Curtis, loved by all but won by nobody, Jimmie discovers to be his childhood playmate from home. He accomplishes that which nobody else has done by succeeding in getting an interview with Claire, and their childhood fondness for each other is renewed. Affairs progress nicely when Mary, whom Jimmie foolishly proposes to in his first outburst of enthusiasm, appears on the scene. Claire decides that she will give Mary a fighting chance for Jimmie’s love, and she takes her in and gowns her and teaches her. Mary goes into the life that Claire lives in, and likes it so much that when Jimmie believes himself ruined, his machines destroyed and his friends bankrupt, Mary refuses to go back home and says she is going on the stage anyway.

But Claire drives him home and in the nick of time saves his machines. When she mentions that Mary will be glad, Jimmie tells her that Mary turned him down, and that if he thought he could make Claire care for him he would try. There is a happy ending.

Earle Williams in

"THE STOLEN TREATY"

Vitagraph drama; five parts; published July 16

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A grand jumble of ballroom sets, stage groups, talking and nodding of heads, the arrest of two speeders, the enticing into the hands of the police an international crook, and the frustration of an attempt to murder the hero, interspersed with plenty of cynical subtitles, have been slapped together in “The Stolen Treaty.”

Perhaps if Earle Williams were given a story that held a role suitable for him he would again come into the popularity he once claimed, but until then he will continue to remain poor in the eyes of those who once held him as their favorite. Corinne Griffith, Denton Vale and Robert Gaillard are among the members of the cast.

The story deals with a Zorarian prince who comes to America to enter into some kind of a treaty. The entire affair is a secret, because the honesty of America is at stake. The Zorarians gain possession of the treaty and then demand a large sum of money before they will return it. The hero, a member of the secret service, steps in, and through his cleverness is able to again get the treaty out of the hands of the foreign prince. The Zorians plan to murder him, but they are prevented from this by the appearance of the Secretary of State.

Arthur Ashley, Gerda Holmes in

"THE IRON RING"

World drama; five parts; published July 30

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“The Iron Ring” is a modern story of New York social life, of a young man’s climb to success and the consequent neglect of his young wife while he is chasing his elusive dollar.

It has been well produced and well acted by a cast including Arthur Ashley, Gerda Holmes and Edward Langford. Edward Langford puts the proper amount of punch into the role of Alec Hulette, while Gerda Holmes is an appealing character as Bess, his wife. Alexandra Carew plays the role of a wayward wife, Mrs. Georgie Leonardi and to Arthur Ashley is entrusted the part of Jack Delmore. The story was written by Horace Hazleton and directed by George Archainbaud. Chicago audiences at a “loop” theater enjoyed “The Iron Ring,” which is, after all, the best test a photoplay can go through.

The story: While Alex Hulette is making frequent business trips, his wife meets and forms a warm friendship for a Mrs. Leonard, a none too desirable neighbor. She also meets Jack Delmore, one of New York’s notorious clowns, and through Mrs. Leonard they plan little party during Hulette’s absence. His unexpected return precipitates the strained relations between husband and wife, but when she learns the true nature of Delmore and her character is cleared by an honest-old butler, Alex takes her into his confidence once more, and happiness reigns in the “dovecot.”

GERDA HOLMES AND ARTHUR ASHLEY IN SCENE FROM "THE IRON RING" (World)

Selig World Library

This issue of the Selig World Library contains variety of subjects, all of which have been handled in an interesting fashion. The unloading and weighing of totoise; a water battle among natives in the state of Jodhpur, India; views of the artistic mausoleum erected by Francisco Villa in Mexico, and many interesting and educational views of the great cotton industry of the South have all been combined in this issue.
Thelma Salter in

"IN SLUMBERLAND"

Triangle drama; five parts; published July 22

As a whole: Pleasing
Movie: Melodrama with fairy tale
Star: Mrs. McGraw, an in position
Support: Picturesque
Setting: Very good
Photograph: Good

"In Slumberland" is a fantastic story of a villainous Irish landlord and a little girl, who, like Peter Pan, believed in fairies.

Thelma Salter is the little girl and plays the role of Helen McCree with her usual piquant charm. Others in the cast are Laura Sears as Nora McCree, her mother; Jack Livingston as Patrick McCree, her father; Shamus, the baby; J. P. Lockney as Peter Kennedy, the landlord; and Walter Perry as Flynn, the Bogman.

The story is by L. Y. Jefferson and was directed by rvin Willat. Beautiful photography abounds and the atmosphere of the Emerald Isle is well sustained. Some beautiful sets depicting fairyland are used, and the subtitles, all in dialect, reflect care in handling and help to preserve the story's atmosphere throughout.

The story: A scheming landlord, with evil designs upon the pretty wife of Patrick McCree, succeeds in having Patrick join the queen's army for the Boer war, thus threats of arrest for a supposed murder. During his absence Kennedy presses his suit, destroys McCree's letters, and removes Nora from her husband's care. When about to be evicted the poverty stricken family is saved from the treacherous Kennedy's clutches by the return of the soldier. There is a wonderful fairy tale which runs through the narrative about the land of Belwixt and Between, told by the Bogman to little Eileen, and through the little girl's belief in fairies she finds her other, who has been attacked by Kennedy and dragged into the bushes.

John Drew Bennett in

"ONE TOUCH OF NATURE"

Edison-K-E-S-E comedy-drama; five parts; published July 30

As a whole: Thrilling
Story: Splendid
Star: Fine
Support: Exceptional
Settings: Excellent
Photograph: Clear

Folks who like baseball stories will like "One Touch of Nature," and readers of Peter B. Kyne's Saturday Evening Post stories will find renewed enjoyment in this Edison screen version.

John Drew Bennett has the leading role and his Yale basebal athletic record stands him in good stead in this instance. Viola Cain's work as the fiery Irish maiden is excellent, while a very capable cast surrounds the two.

John J. McGraw, manager of the New York Giants, appears in several scenes to advantage and the scenes taken at the Polo Grounds, New York City, lend the proper amount of realism to the play. Fine photography and good direction make this a fast-moving, sure-fire American comedy with a wonderful appeal.

The story: Cosgrove of Yale falls in love with a vaudeville star. His mother, who comes of a snobbish family, looks for the vaudeville performer's family in her "Who's Who" guide, but is unable to find it. Cosgrove, Sr., cannot stand for his son marrying the daughter of a plumber and there is a split in the family, the college boy being evicted. He gets a position on the New York baseball team and in the deciding game of the world's series "leans on one that goes over the fence and wins the game. Through his trusty bat a reconciliation is effected and the prodigal son and his wife and father-in-law are welcomed home.

George Beban in

"THE COOK OF CANYON CAMP"

Morosco-Paramount comedy-drama; five parts; published July 19

As a whole: Acceptable
Story: Appealing
Star: Excellent
Support: Very good
Settings: In keeping
Photograph: Clear

George Beban gives another one of his unique character portrayals in "The Cook of Canyon Camp." In this Morosco production Mr. Beban is a French chef in a lumber camp, who cooks "flapjacks" with "dexterity and dispatch."

From the moment he arises from his bunk on a cold frosty morning until he is seen chasing after his bride through the woods, he never ceases throwing his arms about, kissing his fingers to the sky and gesticulating in the manner of a wild-eyed Frenchman. In fact, Mr. Beban dominates the whole story.

The photography is perfect and the direction is a credit to Donald Crisp. The story, however, is also by Mr. Crisp lacks originality, being the old theme of the husband who believes his wife untrue, made popular years ago in the song "After the Ball." Exhibitors, though, should find it an acceptable box office offering.

Supporting Mr. Beban is clever Helen Eddy as Marie, Monroe Salisbury as Silent Jack, and Florence Vidor as Mrs. Jack.

The story: Jean is the cook at Canyon Camp, a lumber settlement. He is in love with Marie, who lives across the lake, and they carry on a flirtation by means of mirrors. Silent Jack, a member of the camp, is an enigma to the industrious, happy Jean, and he finally succeeds in winning the silent man's confidence and straightens his family troubles by bringing the wife and husband together. In doing so Jean almost upsets his own love affair, but receives a check from the grateful Mr. Jack, and he and Marie patch up their differences and are married.

Rodney La Rock in

"VERNON, THE BOUNTIFUL"

Essanay comedy-drama; S. T. 28 minutes; published August 4

As a whole: Good comedy
Story: Interesting
Star: Very good
Support: Fine
Settings: In keeping
Photograph: Clear

"Vernon, the Bountiful" is a breezy little comedy-drama of an idle, wealthy youth, who marries a chorus girl, almost loses his fortune and through his wife wins over four grouchly trustees.

The pleasing personality of Rodney La Rock vests the role of Vernon, the care-free youth, with the proper spirit, and Virginia Valli makes an excellent show girl of the musical comedy type. The tale is one of the Black Cat features.

The story: Vernon arises at 3 p.m. and calls up his chorus girl friend, while his trustees are anxiously going over his bills, a flood of which threatens to wipe out his fortune. When the trustees learn of his engagement to Hazel they try to buy her off. She thereupon marries him and his allowance being cut off he goes into partnership with a fashionable tailor and soon accumulates enough money to defy the guardians of his fortune. Hazel calls upon the trustees. They immediately fall victims of her smile and turn Vernon's fortune over to him.
Mary McAlister in
"THE BRIDGE OF FANCY"
Essanay-K-E-S-E; S. T. 25 minutes; published August 15

The story: Esther, an imaginative child, dons her best party dress after her mamma puts her to bed and falls asleep with her dog in her arms. She dreams a wonderful dream about a domineering father who compels her to bete on engaged to a count with a castle in Spain. Captain Jingle of the Boy Scouts is also in love with Esther. He and the count fight a duel, the captain being victorious. At a banquet the engagement of the count and Esther is announced, when the captain rushes in with two detectives, arrests the count, on whose head there is a reward of $14 for forgery, and in the excitement Esther faints. She imagines the captain is bending over to kissing her on the cheek when she awakes to find it is her dog who is washing her face.

Jack Pickford in
"WHAT MONEY CAN'T BUY"
Paramount drama; five parts; published July 16

The story: J. C. Martin, a lawyer, who is now a United States district attorney, at one time a man of considerable means but who loses all his money in the Wall Street panic. His wife, Mrs. Martin, is left without means. The daughter is a young girl who loams a position as a domestic servant in the home of Mr. and Mrs. Darby. A young man, John Darby, has just returned from college and is looking for a position in the city. His older brother, Frank, and his sister, Helen, have just been widowed by the death of their parents. They are living with their aunt, Mrs. Darby. John Darby falls in love with the Martin daughter and the Martin daughter falls in love with John Darby. In the meantime, the Martin daughter's aunts and uncles try to get her and John Darby married. The Martin daughter's father, the lawyer, returns from his travels and finds out that his wife has sold the house and the furniture and the Martin daughter has been sold to a wealthy family. The lawyer decides to take his daughter back and she marries John Darby.

Valeska Suratt in
"WIFE NUMBER TWO"
Fox Film Company drama; five parts; published July 2

The story: Emma, the daughter of a poor father, who is a country physician, marries a doctor and is beset by temptations on all sides. Eric Mayne is cast as the doctor, Valeska Suratt wears her usual quai of freakish dress goes about with five white lilies in her hair, and final jumps into a pool of water and ends the film. The story is the main weak.

The story: Emma is the daughter of a poor pa rent. She marries a country physician, and on her wedding day the doctor's friends get him drunk and try to make love to the bride. While her husband plays domino with the villagers Emma is having the town tailor make her some stunning clothes for which she gives him a check for $3,000. When taken to task for her extravagance she swallows poison and jumps into lake, thus ending it all.

JAMES MAHER, EXHIBITOR-PRODUCER, OF CHICAGO NOTE, IS FILM PIONEER; STARTED IN BUSINESS 15 YEARS AGO

In the rapidly diminishing list of pioneers of the grown motion picture business a place belongs to James Maher. To him belongs the distinction of being a pioneer exhibitor of Chicago, as fifteen years ago he started the first "store show" on lower State street in that city. Afterward, in 1905, he and William H. Swanson embark in the exchange business at 79 South Clark street, Chicago. This exchange speedily became the largest concern of its kind in the world.

Started Producing Company
After selling out his Chicago theaters and film exchange he, with Bill Steiner and Herbert Miles, started the International Producing Company in New York which was the first to establish its own offices throughout the United States and Canada.

For the past few years "Jim," as he is familiar known throughout the trade, has been associated with Bill Steiner in the Photodrama Company in producing and booking their own productions. Recently disposed of his interest in the Photodrama Company, Mr. Maher has under consideration several large propositions and he is open to consider others.

Recent Films Named
"After the Ball," "The House of Bondage" and "Heddy Lamarr Made Good" are the names of some of the recent films with which Mr. Maher was identified. There is probably no better judge than he of the marketable value of films. Mail will reach him at the office of the Photodrama Company, Candler Building, No York City.
TWENTY-THREE REELS OF COMEDY, DRAMA AND NEWS FEATURES ON UNIVERSAL PROGRAM FOR AUGUST 6

Variety is the distinguishing feature of the Universal films for the week of August 6. Monday will be “Buttery Day,” as usual, signalized by the publication of “Follow the Girl,” a Western play, featuring Ruth Stonehouse and Roy Stewart. In addition, several comedies, a Western thriller with Harry Carey in the star role, three big news reels and the latest installment of “The Gray Ghost,” the mystery serial that is arousing so much interest, will be issued.

“The Soul Herder,” a Bison drama of the old frontier, is the offering for Tuesday, August 7. Harry Carey has the leading role. It concerns the regeneration of a reckless knight of the plains who, through force of circumstances, is forced to protect and later to provide for two homeless children. At the same time he is obliged to impersonate a parson, and in this guise puts over one of the most effective “sermons” ever heard in the lawless land of Buckhorn. “The Love Sleaker,” a Nestor comedy featuring Eddie Lyons and Lee Moran, will be shown the same day.

A two-reel L-Ko comedy, “The Little Fat Rascal,” leads the films for Wednesday, August 8. Merta Sterling, Phil Dunham, Al Gerald, Luella Hutton and Charles Ince take parts in this tale of the corn-fed country hero and a darkly disguised villain seeking the hand and fortune of Saucy Mert. No. 84 of the Animated Weekly will be issued on the same day, containing all the latest news incidents suitable for screen presentation.

“The Untamed” Scheduled August 9
Mary Fuller will be the star of the dramatic feature for Thursday, August 9, entitled “The Untamed.” It tells of the romance that comes into the life of a daughter of a Southern moonshiner, who finds herself thrown into contact with a young revenue officer. Events cause the course of the girl’s love to run far from smoothly. Her father is killed in a raid, but the undaunted daughter of the Blue Ridge continues to run the still alone. The proprietor of a local dance hall tries to lure her into his web, but the young revenue agent, who happens to be on hand, saves her from this sordid fate. In return, she brings him back from death’s door when he is stricken by a rattleSnake, and fate is kind to both in the end.

“O-My the Tent Mover,” a Joker comedy featuring William Franey, is scheduled for issuance with “The Untamed.” It is a brief burlesque of “Omar the Tentmaker.”

Comedy for Friday, August 10
“Like Babes in the Wood,” a two-reel Victor comedy featuring Violet MacMillan and Fred Woodward, will be issued Friday, August 10. This is a story in which the imaginative adventures of two children are depicted with appealing realism. The same day the thirty-first issue of the Universal Screen Magazine will make its appearance, filled with news and special features.

Besides a Joker comedy featuring Gale Henry and entitled “The Vamp of the Camp,” there will be a Powers humorous travelogue, entitled “Seeing Ceylon with Hy. Mayer,” issued Saturday, August 11, together with the thirteenth number of Universal Current Events.

The seventh episode of “The Gray Ghost,” the mystery serial featuring Priscilla Dean, Eddie Polo and Harry Carter, issued during the week, will be entitled “Caught in the Web.”

WALLACE REID STAR IN “THE HOSTAGE,” FIRST PARAMOUNT STAR SERIES FILM

“The Hostage,” a story of modern Europe, written by the well-known author Beulah Marie Dix, is to be the first production in which Wallace Reid will star under the new Paramount selective “star series” booking plan.

In real life Wallace Reid now is color sergeant of the Lasky Home Guards, with which he drills at least twice a week. Therefore his friends and admirers can expect to see him give a very excellent interpretation of the hero of this story, a young military officer who is held as a hostage by a neighboring country. The youth’s father, commanding an invading army, has been trapped in the mountains and forced to give the boy to the enemy as security for the good conduct of his army in retracing through the enemy lands. The general has no intention of keeping his pledge and has arranged for his son to escape from his captors at a given time. The plans miscarry, and the young man finds his life hanging upon a mere thread.

Robert Thornby, director of a number of successful Paramount pictures, is in charge of the production, which was staged at the Lasky studio in Hollywood. The cast surrounding Mr. Reid is a large one and includes a number of players who have already gained note in former Paramount productions. Camille Anckewich, Lillian Leighton, Guy Oliver, Noah Beery, Lucien Littlefield, C. H. Geldert, George Spaulding and Gertrude Short are among the important players thus included. An interesting feature of this production is the introduction of a new leading lady for Wallace Reid, in the person of Dorothy Aprill.

NORMA TALMADGE TO BE SUPPORTED BY NOTABLE CAST IN “THE MOTH,” A FORTHCOMING SELZNICK PICTURE

A notable cast will appear in support of Norma Talmadge in her newest Selznick-Picture, “The Moth,” which promises to equal her recent success, “Poppy.”

Opposite Miss Talmadge will again appear Eugene O’Brien, who has played in many stage successes with Ethel Barrymore, Frances Starr, Elsie Janis, Irene Fenchik, Margaret Illington and Kyrlle Bellows. Donald Hall is another member of the “Poppy” cast who will appear in “The Moth.” Among the feminine members of the Talmadge cast are Maud Allen and Virginia Dare.

The part of the profligate husband is played by Hassard Short, a newcomers to the screen. He is an English writer of short stories and a composer, as well as having played in “Peg o’ My Heart” with Laurette Taylor.

THE MAN WITHOUT A COUNTRY," NEW THANHOUSER FILM, SOON TO BE ISSUED

“The Man Without a Country” will appear upon the screen shortly, the Thanhouser Film Corporation having just completed a multiple reel feature based upon Edward Everett Hale’s story.

Florence La Badie is featured in the production in the role of a patriotic American girl, while H. E. Herbert, a well-known Broadway actor, plays Lieutenant Nolan, the unfortunate army officer whose later years are spent as a prisoner on a naval ship.

Ernest Warde directed “The Man Without a Country,” which will have its initial showing within the next few weeks.
"GARDEN OF ALLAH" FILM MAGNIFICENT IN MYSTERY

Subtle Touch of Romance and Realism Will Cause Many to View Selig Play Again, Writes Maibelle Heikes Justice;
Is Like Rich Wine in Intoxicating Effect, She Declares

While in Chicago recently, Miss Maibelle Heikes Justice, the well known writer of photoplays and novels, attended the premier presentation here of "The Garden of Allah," a Selig feature. She was so impressed with the picture that she wrote the following impressions. Her article is interesting, giving one author's view of another's supreme effort.

by MAIBELLE HEIKES JUSTICE

This is not a review of "The Garden of Allah." Others will review and pass judgment on its great merits. But this is an intimate insight into some of its mysteries—the subtle touch of romance and reality which make many an onlooker to return and view again before the intoxicating spell of the desert shall have passed from his being. Like a rich wine, one will not wish to dispel its effect. One prefers to think under a dreamy haze of the lives and tragedy of Domini Embled and Boris Androvsky. The story is one of the love classics of modern times. I do not doubt that in a hundred years from now this story will be classed with the love story of Romeo and Juliet, but while we could only read Shakespeare, we have in the pictured story of "The Garden of Allah" an epic of living photographic beauty which will last into posterity.

Tells of Mystery in Film

I have been in a great desert. When I saw "The Garden of Allah" all its deep mystery came back to me, but that mystery, always terrible in its intensity, was no better explained, the sea, the mountains, you give no such an impression. If you want to sense the bigness of the universe go into a desert on a starlit night. A million eyes watch you. The sands stretch away like rolling waves. The peaceful calm soon becomes a dreadful stillness. You grow afraid, because you are so small—but an atom it seems. I have seen a spider run over the sand, and he seemed like company. Neither you nor a coyote is startled at each other, you are both so lonesome—desert dogs are called in Egypt. Should a caravan of camels pass in the cool of the night, you watch their silhouettes as in a dream, for they are only a part of the mystery. When they have gone, you perhaps nod and sleep, but in that peace there is always mystery. The desert never explains.

And you see all of this in "The Garden of Allah." I never looked on a production like this before. You get right out of the place where you are living and in the desert wastes of Algiers. In fact, so true are the details of the production, one is in Algiers. No real travelogue of the desert, the oasis of Beni-Mora, or the life of its strange and picturesque denizens could bring you more emphatically there. Colin Campbell, the Selig director, is a wizard. For here in the picture one sees a race of wonderful and devout religion, the Mohammedan at home. The strange Sand Diviner of destiny is there, the quiet and patient camels, the insistent beggar of alms, the white-swathed figures of the Moor and the Arab, the Legion of Honor with the military touch of the French Zouaves, all give local color to this remarkable picture of Colonel Selig's.

No Detail of Story Omitted

All this, and not one detail of Robert Hichens' beautiful story is omitted. I thought as I looked on this picture, knowing the original novel so well—and its unfathomable love romance, for a man's and woman's soul are stripped and wounded unto death—what if some regular staff writer had been permitted to scenarize the book? No doubt he would have changed it to a "happy ending," when, to reach its present inevitable tragedy, Hichens, the author, used all the beautiful construction and phraseology to be found in the English language.

"I have always loved this story. Pick it up anywhere—one always wanders away in the depths of mystery, almost hearing the piper who plays the African love song of the desert—no one but God and I know what is in my heart."

I do not believe a stranger marriage than that of Boris and Domini ever took place on the screen. Amidst an absolutely realistic sandstorm these two plight their troth, which afterward only accentuated the elemental tragedy of the desert.

Santschi's Work Superb

Santschi as Boris comes into his own in this picture; his repression of the emotion rending his soul is superb. Helen Ware felt and enacted the love and renunciation of Domini as a reality—it is not acting. The same can be said of all the cast—they were a part of the desert. One remembers the wondrous language of Hichens' novel—but here it is deeper impressed upon you by the beautiful Selig photoplay. These desert scenes—never monotone—are a revelation.

I do not want to say any more. I am writing this after having viewed the picture and do not want to be awakened from its mysterious, enthralling charm. But listen to this, you who may be nurturing in your heart some hopeless love story: Go see "The Garden of Allah" and you will forget it in sympathizing with that love of Domini and Boris. It is the greatest love story of modern times.

MARY MILES MINTER WILL STAR IN A WAR FILM, "THE CALL TO ARMS"

Mary Miles Minter is engaged in a war play bearing the working title of "The Call to Arms." It deals with the ammunition smugglers and bootleggers of the border country and is the first to be written for the American Film Company, Inc., by Charles Turner Dazey, author of "In Old Kentucky." It is the second to be directed by Lloyd Ingraham in Santa Barbara, the first being "Charity Castle," completed last week. A Mexican village will be built on the studio lot; several hundred extras will be engaged in the fight scenes and regulation army machine guns will be fired.

ALICE BRADY'S NEXT WORLD DRAMA IS "BETSY ROSS," A REVOLUTION TALE

Alice Brady's next drama for World-Pictures is "Betsy Ross," founded upon the historic flag-making episode of revolutionary times. This picture play carries a touching love story, punctuated with heroism and adventure. It was written by H. A. Du Souchet from his own widely circulated novel of the same name. Mr. Du Souchet also wrote the successful stage play, "M. Friend from India."
SOULS IN PAWN," WITH GAIL KANE,
A DRAMA OF INTRIGUE AND WAR,
LEADS MUTUAL PROGRAM AUGUST 6

"Souls in Pawn," Gail Kane's fourth Mutual-American production, leads the list of Mutual films for the week of August 6.

"Souls in Pawn" is a story of international intrigue, in the days which immediately preceded the great European war, and in the first months of the world conflict.

Miss Kane appears in the role of a French woman high caste and wealth who, to avenge the murder of her husband, sells her soul to an alien spy-in-chief, falls in love with the buyer and gets into deep complications from the last acts of the piece she is a Red Cross nurse, and the uniform of the Red Cross becomes few women as it is in Miss Kane.

No Horrors of War

"Souls in Pawn" is not a war picture in that it shows one of the horrors of the war, and yet in a stricter sense it is a war picture, for its theme is world politics immediately before and during the war.

There are two comedies on the Mutual schedule for the week, "Jerry on the Railroad," a one-reel Cub for August 9, and "Pigs and Pears," a one-reel La Salle for August 7. There is a heavy demand for one-reel comedies, and both the Cub and La Salle brands have been booked by hundreds of exhibitors. M. De la Parelle, who is directing La Salle comedies, has struck a popular chord in his subjects, and although the first film was made only a few months ago, the brand has been booked eagerly.

Reel Life Enters New Field

Reel Life, Mutual's weekly film magazine, enters a new and novel field in its subject matter of August 9. It shows undersea pictures. E. B. Gray, noted photographer, was commissioned to get undersea pictures for Reel Life and selected the sea gardens near Miami, Fla. They are so unusual that they will stand a week's looking. The same issue of Reel Life shows a negro art museum in old Virginia; pictures R. E. Madsen, the Nebraska boy giant; shows how the human heart generates electricity, and covers a variety of other subjects, including animated cartoons from Life.

Mutual Tours Around the World for August 7 covers trip down the Senegal River in French West Africa; Tunis, an old city of Belgium, and a trip through the shing villages of France. Mutual Weekly No. 126, the four-covered topical film carrying current events up to the close of publication, reaches the screen August 8.

HERBERT BRENON'S "LONE WOLF" FILM BEATS "WAR BRIDES" BROADWAY RUN

Herbert Brenon's latest production, "The Lone Wolf," has now beaten the run of his previous successes, "War Brides," at the Broadway Theater in New York. The picturization of the Louis Joseph Vance story has gone over here to great success, and shows every indication of an encore.

RED CROSS GETS FIRST SHOWING OF SELZNICK FILM, "THE LESSON," WHICH STARS CONSTANCE TALMADGE

Lewis J. Selznick donated the first public showing of his first Constance Talmadge picture, "The Lesson," to the Long Beach branch of the American Red Cross, and it was seen by a big audience at the Hotel Nassau in New York Sunday evening, July 29.

The occasion was a benefit entertainment given by the Long Beach branch of the American Red Cross Society to raise funds for the establishment of a hospital for convalescent soldiers and sailors of the United States Army.

"The Lesson," as adapted by Charles Gilbey from the story by Virginia Terhune Van de Water, belongs to the new school of photoplays. It is the kind of picture which, by depicting scenes of real life, makes everybody live over again similar episodes in their own experience, it is said.

TEN NOTED STARS ARE MAKING FILMS
FOR MUTUAL AUTUMN PUBLICATION;
ALL PRODUCTIONS IN FIVE REELS

Mutual stars are at work at the studios on nearly a score of five-reel feature productions for publication early in the fall on the Mutual schedule.

The list includes productions in which the following stars of stellar importance will appear:


Miss Minter, whose "Melissa of the Hills" has just been issued, has virtually completed "Charity Castle," the first of her productions under the direction of Lloyd Ingraham. Her next will be "Call to Arms."

William Russell has completed "Sands of Sacrifice" and has started work on "The Sea Master."

Miss Juliette Day, the new addition to the Mutual American forces, has about completed "Betty and the Buccaneers," and "The Rainbow Girl" has been selected for her second picture.

"The Unafraid" is Next

"The Unafraid" will be Miss Gail Kane's next production, following "Souls in Pawn," scheduled for publication August 6. "Southern Pride" will follow.

At the Empire studios in Glendale, L. I., Miss Ann Murdock is at work on "The Impostor."

Edna Goodrich is producing "A Daughter of Maryland," upon the completion of which it will be published with "Reputation" and "Queen X," productions already finished.

Julia Sanderson at Work

Julia Sanderson is at work on "The Runaways," which is nearly completed, and a second production has virtually been decided upon for her.

Olive Tell has started her first production at the Empire studios.

Jackie Saunders has completed "Bab the Fixer," the sixth of her star productions for Mutual made at the Horkheimer studios. "Bab the Fixer" is set for publication August 13.

Miss Margarita Fischer, because of illness, has been working slowly on her forthcoming production, "The Girl Who Couldn't Grow Up." This film will be issued early in autumn.

Charles Chaplin is producing the twelfth of his Mutual specials at the Lone Star studio near Los Angeles. It will follow "The Immigrant," which was issued June 18.

EXHIBITORS HERALD
“HELL’S BELLES,” CRACK CANADIAN SCOTS OF SOMME BATTLE FAME, FILMED IN CHICAGO

Fighters of Vimy Ridge Filmed in Marches and Ceremonies on Recruiting Trip; Films Now Ready for Theater Owners

“Hell’s Belles,” new Mutual special for immediate publication, a twenty minute review of the dress parade and evolutions of the Forty-eighth Highlanders, crack Canadian regiment that fought at Vimy Ridge, constitutes one of the principle picture news features of recent issue.

The famous regiment appeared in Grant Park, Chicago, Monday morning and the Mutual’s five hundred foot picture was screened the same evening.

“Hell’s Belles” was the name given the Forty-eighth by Prince Rupprecht of Bavaria, after the Scots had cut up his troops in disgraceful fashion during fighting along the Somme and in a finish battle with the bayonet at Langemarck, during which the Forty-eighth lost half its strength but wiped out three times their numbers of the enemy. The regiment has been again recruited in Canada to nearly its full strength and is shortly to return to France.

The picture shows Colonel J. S. Dennis and his staff receiving American army and navy officials and prominent Chicagoans, the salute to the United States Naval reserves, arriving to act as escort; the flag of the Seventy-first New York regiment, being carried across the continent by the visitors; the march of the Forty-eighth down Michigan Boulevard escorted by mounted police and naval reserves, and close-ups of the principal officers, Lieutenant Colonel Dennis, Lieutenant Colonel C. W. Darling, Lieutenant Alexk Sinclair, who was badly wounded at St. Julien, and other interesting personages.

BIGGEST AD AND PUBLICITY CAMPAIGN BACKS MUTT AND JEFF FILMS, SAYS FISHER

Statement Based on Fact 278 Newspapers Print Cartoons for 17,000,000 Daily Readers; Publishers Will Co-Operate with Theaters

Probably no pictures ever offered on the market have enjoyed such wide-spread popularity as the new Mutt and Jeff comedies.

Bud Fisher, president of the Bud Fisher Films Corporation, claims that the biggest advertising and publicity campaign in history stands behind these pictures. This statement is based upon the fact that 278 of the most prominent newspapers in the country print Mutt and Jeff cartoons to a daily audience of 17,000,000 persons, and also upon the fact that novel methods have been introduced by Shepard and Van Loan, his publicity agents, to stimulate relations between his exchanges and his exhibitors, and between his exhibitors and their audiences.

One new feature, which has been devised in connection with service to the exhibitors, is that the newspapers in all cities where theaters are booking these new Mutt and Jeff pictures will give publicity in their columns gratis, receiving in return publicity in the theaters which run a slide calling attention to the series of cartoons in the newspapers. This is a reciprocal arrangement which should be far reaching in its results, bringing the newspapers and the exchanges and exhibitors together on a basis of mutual interest, without additional cost to either party.

In addition to this feature the Bud Fisher Films Corporation also is supplying the exhibitors with a full line of interesting advertising, which has great value in attracting audiences.

Toronto, Ont.—Theatre offices of the Regal Films’ Toronto office has been very busy during the past week arranging for a move to larger quarters at 21 Adelaide street west. The new office will be one of the largest film exchange buildings in Canada, and the Regal will occupy the entire three floors of the large building, to take care of the Ontario business.

Toronto, Ont.—“The Whip” has played a return engagement at the Grand Opera House here with such success that it is booked for another week.

Toronto, Ont.—In the city of Toronto M. Thaler, the progressive manager of the College Playhouse Theater, was the first manager in Canada to sign a contract for the Goldwyn productions. Messrs. Alexander, Lester and Mentol of the Park and Doric theaters contracted for Goldwyn pictures for both theaters.

“THE WILD GIRL” TITLE OF EVA TANGUAY’S FIRST PHOTOPLAY FOR SELZNICK

Eva Tanguay announces through her manager, Harry Weber, that the name of her first Selznick picture will be “The Wild Girl.” This title takes the place of the working title “The Firefly.”

Miss Tanguay’s picture which is about half finished, promises to be sensational, it is said, and many inquiries have been received by her manager concerning the publication date of the film.

Toronto, Ont.—The Universal feature “The Greater Law” is booked for a second run in the Photodrom Theatre here for an entire week. This theatre is almost opposite Shea Hippodrome, which had first run of this picture. Mr. Pomeroy, the manager, has arranged a unique lobby display, which has caused a lot of discussion and which has been the means of drawing good box office receipts, especially for this time of year. The lobby display shows, in glass case, the inside of a cottage in Alaska, and the outer part of the lobby is decorated as if it were in Alaska, showing ice and snow, which makes the theater look cool and inviting.

Toronto, Ont.—“The Masque of Life” still is upholding its reputation as being a clean-up hot weather picture. Theaters playing this picture the last week claim record business in spite of the sweltering weather. The Toronto office of Regal Films finding it very hard to supply its end of the exhibitors desiring booking and the Ontario copy of this production is booked ahead until the first of November.

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OFFICIAL CUT-OUTS MADE BY
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Bonhurl, "The Awakening of Best Morton"—Flash four gambling
takes; shooting man; man falling dead on table; wounded girl
falling outside cabin.
Vicer, "Caught in the Act"—Shooting two policemen; shooting
cuts; subtitle: "Unless you tell us what you did with the stuff,"
i.e.; five scenes of man fighting with girl.
Kay Bee, "Borrowed Plumage"—Subtitle: "How fortunate he is
easily overcome as the boasted virtue of the Colonial woman."

American Bioscope, "Chicago Screen Magazine," No. 4—all beach
scenes of boys thumping noses at bathers.
Bon et, "The Wrong Man"—Six holdup scenes.
L. ko, "Where Is My Child?"—Scene of girl's skirts being raised
by vacuum.

Paramount, "The Rough House"—Stealing beads.
Ian, "Two Men and a Woman"—Subtitle: "Wanda who lives in
New York and she was at college town."—"Don't forget to
bring some real money. I've flat broke"; "You've got to come
carrying some real money."—"Here is $100; I'm sure that will fix
your;" stealing glasses; man giving woman money and subtitle:
"Why, hello, $100 wouldn't keep me in cigarettes a month."

Gold Seal, "Six Shooter Justice"—Robbing dead man; subtitle:
"I'll be on hand to see that they don't go too far."—shooting in
saloon; five struggle scenes; shooting man.
Mets, "Peggy, the Will o' the Wisp"—Four holdup scenes.
Kalem, "The Ghost of the Desert"—Holdup in vision; attack on
man; subtitle referring to herring.

Vitagraph, "The Message of the Mouse"—Man opening safe.
Kay Bee, "Sudden Jim"—Man's bloody face; slugging man; two
scenes of using bridge; shooting girl; lighting fuse.

Sonal, "The Railroad Raiders," No. 15—Shooting of Desmon; four
scenes of dividing proceeds of counterfeit railroad tickets.
Jeker, "He Had 'em Buffalored"—First two scenes of stage holdup.

Butterfly, "High Speed"—Two scenes of burgle Jimmy win-
dom; holdup scene in which gun is shown.

Kay Bee, "Mother Instinct"—Adult only permitted; changed for gen-
eral use with additional instructions. Reel 2, letter "B" in the marriage and now, when she must know,
I learn the terrible truth that we were tricked and that the 'prizes' was only one of his companions, sometimes the phrase, "I have told
her nothing of the other." Reel 3. Change subtitle. "My name was Berger was killed by me" to "Let Jean go. He is innocent." Change
subtitle: "A year ago Raoul married me," reft.; "An old year ago Raoul deceived me by a false marriage and left me. This is his
child." Make pointing gun at Raoul and shooting him; cut-
title: "I dropped my gun when I saw Raoul and its accidental dis-
charge killed him. I thought Jean would be exonerated and for the
sake of my child kept silent."

Gold Seal, "Soliders of the Legion"—Two shooting scenes.

Educational, "Henry Thaddeus Tinkeltbottom, Motorist"—Change
subtitle: "Five muggers and a Henry" to "Five darkies and a Henry."

Danks, "The Blue Diamond"—Theft of diamond; throwing man
into water.

Fox, "To Honor and Glory"—Subtitle: "What was his price?"
"How dare you say such a thing to me?"—"Sure, Rosse dear, I am
looking at the bill;" "Do you know how Hallem came to be rich?"
"It seems every one knew before me, the price you paid, Patton."

Lasky, "The Squaw Man's Son"—Subtitle: "If you come to me,
you can have the school back;" girl taking dope.

New York World, "Fighting in France"—Reel 3, three dead body
scenes; subtitle: "Striven with the remains of what had once been
human beings"—"An officer pulls off the identification cards"; and
the following of taking cards from dead body and pushing in low
grave; "The paths of glory lead but to the grave"; and dead body
scene following: "Graves, acres upon acres of graves," and scenes of
graves following.

Selig, "The Tell of Sin"—Woman putting her hair over man's
shoulder and kissing scene following; pushing man over cliff.

Fox, "The Siren"—Adult only permit. Shooting intruder; view of
man at rock leering at girl; shooting woman.

Metro, "The Hidden Spring"—Shorten attack on old man; shorten
attack on young lawyer.

Vitagraph, "Little Speck in Corned Fruit"—Flash boxing scenes;
scene in boxing ring; flash long gambling scene.


Conquest, "The Knights of the Square Table"—Boy's entrance into
jewelry store through window; boy taking jewelry in store.

Kay Bee, "In Shamblerland"—Boy thumping nose; attack on
husband; attack on Kennedy.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS

ALCAZAR—Fox, "Wife Number Two," with Valeska Suratt; Thomas, "Borrowed Plumage," with Babe Damon and Bessie Marsh.


BYUO DREAM—Metro, "The Blacker," with Emily Stevens.

BOSTON—Triangle, "Borrowed Plumage," with Besee Barris-
cale; Paramount, "The Squaw Man's Son," with Wallace Reid; Tri-
angle, "Madame Ro-Peep," with Seena Owen; World, "Soulful Adrift,"


COLONIAL—Selig, "The Garden of Allah," with Helen Ware.


PIAYHOUSE—Bluebird, "The Little Tear," with Violet Mer-
sercan.


STUDBAKER—Arcraft, "The Little American," with Mary Pick-
ford.

ZIEGFELD—Essanay, "Summer's Baby," with Bryant Washburn.
They tell us "Lightning" Joe Brandt has finally got back on the old job as general manager for the Universal, after being accused of almost everything under the sun, even assistant P. A. to the diminutive Irving Mack while in one city attending the recent exhibitors' exp.

That was a nifty banquet at the Hotel Morrison, July 20, given by the Enterprise Optical Manufacturing Company, with palindrome P. F. Sharp at the helm.

Mr. Hamburger may be cute and all that, but don't let him get a slant at Pete Schaeter all dolled up in that white creation he was sportin' the evening the big Coliseum event opened up! We'll admit he was there.

F. A. "Bill" Hamburger, the frame man, was caught taking several orders. Behave, Bill; you should know better. From July 14-22 was for pleasure exclusively.

Milton Kusell, for the past few years associated with the Celebrated Players Film Company, now is affiliated with the sales squad of the local Goldwyn offices. Did you note how lately the hirsute appendage is coming along—at the recent Coliseum coming's?

Believe us, that was some "lovin' cup" (by Graves, silver purveyors) the Triangle aggregation slipped to G. E. Spencer upon his resignation, to assure not only—eh—but you all the Paramount sales boys. And, by the way, G. E., old scout, confidentially, what was hidden in that cup?

Milton Simon says: "It is just as easy to get business for the Triangle as Ty Cobb gets hits from that Sox bunch of twisters. "Smot-Milite!"

We beg your pardon! (with apologies to the "tribe") Si Greiter of Grover & Herz informs us as "Hash and Hearts," a Midget comedy, will play the Star Theater the week of August 6, rather than July 30. Why worry, so long as the fulfil is working?

F. M. Brockell, manager of the Goldwyn offices, has nothing but smile breakin' out all over his countenance. 'Ts rumored that a glorious flock of contracts has caused the affliction.

Another one of Nat Wolf's specialties was unearthed at the exhibitors' exposition. Did you see him get away with the stealin' at the Red Cross booth? You gotta lay off those Hoosiers, that's all.

Exhibitors of Illinois, Indiana and Kentucky, be on the lookout any day after August 5. One of those high power motor vehicles will be visiting you within the orbit of a comet, Harry Weiss, at the wheel. There surely must be a few of you, who so far have not signed up a few Lewis J. Schenck products. Be a good fellow, boys—Harry is seeking a record.

C. E. Smith, manager of the Metro Chicago branch, was seen strolling around the lobby of the Hotel Severn in Indianapolis July 25. No, it can't be did; no Overland is supposed to be driven out of sight of its sales station. Cresson purchased his, somewhere on the North Side along Broadway.

Maurice Choyński has a brother Joe, nationally known as one of the greatest of all past-masters of the fictile art. Maurice apparently inherited some of the pugnacious tendencies. It took an entire company of Ochs' strong arm squad to keep Maurice from going right up on the convention hall platform after the "learned ora- tor" from New York.

Fred J. Herrington said little but accomplished much for the A. E. A. Looks like Fred will be on the road National A. E. A. organizer soon.

H. B. Varner, a typical southern gentleman of the old school, and the man who saved the industry from taxation in a fight at Washington, was ill during the convention.

Percy Wells of Wilmington, N. C., before leaving for the Chicago convention, had to round out his new wardrobe. North Carolinians declare Perc had a hard verbal battle to get away without bringing her to the dance floor, but not a wardrobe, though, even if he did have to stay over an extra day.

E. J. Crall of Newport News, Va., can stay up all night, sing, dance, dine and flirt like a trooper—to say nothing of long rides in taxi cabs—and pull through bright eyed and game for more. Although E. J. was not in Chicago looking for a convention fight—rather looking for fun—he is an ardent member of the PMU. "If Papa Crall could only see me now," he remarked at one chicken dinner.

Hugh O'Donnell, who pulled all sorts of ingenious political tactics for the bunch to beat Oechs, left Chicago for his summer home in Michigan with several quarts of firewater for an "aged Irish". That's old stuff, Hugh. Eh, wot?

Sam Bullock, termed one of the "cattle" by the Oechs crowd, took some of the "bull" out of L. A. O.

Sam Trigger, the fire eater with the Scotch accent from New York, smiled like the proverbial Cheshire Cat when he turned over to the A. E. A. the major portion of the Manhattan Local membership. Sam is crazy—like A. FOX.

Peter Albine, the m. or l. w. k. ed of Longacre Lamppoon and Just to Fun, passed through Chicago on Saturday, July 21, en route to the Pacific coast for a much needed rest. Here, Pete, say we in our usual effulgent manner.

Peter Schmidt, who writes thing for the Artcraft Pictures Corporation and is titled a P. A., looked in at the convention last week and the grabbed a rattler for the west, where he will spend a three-week vacation. Regards to Bennie Ziedman, Pete!

M. J. Weil, manager of the Castl Theater, is just earammed full (those smiles you can't wear off. H) should be—just signed a year's contract with the Artcraft-Paramount office. A galaxy of ten stars such: Bill Hart, Margarite Clark, George M. Cohan, Mary Pickford, Dough Fairbanks, etc., on a pre-publicity arrangement will rotate at his present film house beginning with Margarite Clark, July 28, in "The Amazons" a week's run.

EXHIBITORS HERALD
SYNOPSIS OF CURRENT RELEASES

GENERAL

The Love of Madge O’Mara.—4 one-reel Selig drama, with Red Oakman and Bessie Eyton. A wine merchant’s son is a tailor working as cashier in a cheap restaurant. She loses her heart to Madge Von Dorn and Portuguese gypsy girl, and finally is jealous of the young millionaire who resolves to be married, but through the interference of Van Dorn he marries, meets with an accident, and a nurse, attends him and is about to let the man die in relief for his wrong when her professional assistant is its and she seizes Reginald.

The Long green Trail.—August 31 one-reel Essanay—Black Cat, with Tom flight. A man watches a young woman with familiar trousers. He has a farewell note and Reginald on her wedding day. Three years later, Reginald, unhappy married, meets with an accident, and float away from their heads.

“The Smoldering Spark”—two-reel Selig drama, with Thomas Santachi, Herbert Rawlinson and Bessie Eyton. —Bob Hartley, wealthy yachtsman, falls in love with Bessie Bassett, a village girl. Cal Cooper is also in love with Bessie, but she dismisses him when she finds the sailor drunk. Her health becomes undermined and Captain Conrad, a friend, takes her on a voyage. Bob is shanghaied and shipped on Conrad’s vessel. He tries to establish his identity but Bessie denies knowing him, thinking his present position may be the means of developing his latent manhood. The crew abuses Bobby, but gets the maid, instead of the girl, and Yvonne escape, fall in with each other and are married. He whole thing proves to be a pastime of a newspaper story a boy is reading.

“Fresh Air”—one-reel Sparkle, with Donald Hoxie and Gertrude Meyers. —Jones, upon the advice of his doctor, sleeps on his front randa. Mrs. Jones forgets her husband and a crowd collects. A dog runs down the street and he into a minister’s house, does a lot of shouting and is arrested. He mistakes for the preacher, permits a wedding ceremony and then retires. The bishop tells him that he is marrying the couple and he finds a herring imbedded in the center. He accompan- lies his wife and daughter to a department store. He buys brandy drops and gets into one mixup after another. Finally settling off some fire works. He grabs a string of toy balloons when the store employees try to eject him and floats away from their heads.

“The Halfback”—three-reel Edison—Conquest drama, with Yale Boss. —Joel March enters Hilton Academy from his father’s farm. He incurs the enmity of Bartlett Cloud, a wealthy boy and half-back on the football team. The college society determines to initiate Joel, but he puts too strong a fight. Joel gets a position on the football team, but is unjustly accused of kidnaping a player in the head and suspended from further games. The deciding game of the season is being played with Hilton looking to win. Being Joe is freed of the charge against him by a schoolmate, and he is rushed into the game. He wins the game and Cloud is forced to leave in disgrace. Hilton honors Joel with another year’s tuition.

“The Boy Who Cried Wolf”—four-reel Edison—Conquest drama, with Albert Hackett. —Jimmy, a boy scout, is fired by a war correspondent’s talk about Germany. A merry real estate agent who dares open a map is threatened with arrest by the boy scouts. Jimmy’s first victim is a burglary investigator who makes Jimmy a prisoner and only releases him on the forfeiture of some cherries. Revolving heads. Jimmy’s nest victim is in the act of drawing a map. At the point of a revolver he compels him to drive to a justice of the peace’s office, where one of his victims is the Captain of Artillery, U. S. A. The justice discharges him. Later on, Jimmy sees a familiar machine coming up the road, he places a log across the way and recaptures the stranger again. Jimmy’s father persuades Jimmy to let the gentleman go. An auto drives up and secret service men inform Jimmy they are in search of the man whom he had just let go. Like the boy in the story, Jimmy could get no assistance when the real wolf appeared, but he later captured him single handed.

“In Love’s Laboratory”—one-reel comedy-drama, with William Wadsworth and Jessie Stevens. —Burt McEvoy seeks to intrigue Jessie Stevens, but his cousin, Charles Henderson, furnishes the money. Charles is in love with Ellen Anderson, who is anxious to call in Jimmy. Meanwhile Jimmy is besieged by creditors. He puts one of them to sleep by the aid of gas as Ellen and Charles come in. Jimmy makes another attempt to borrow money from Charles. Ellen over-hears the conversation, drops her purse and leaves. As Jimmy is examining the purse, a creditor, and takes the money. Ellen returns for her purse, Jimmy confesses to Ellen and buys a share in the match company. She further aids Jimmy with a check for $1,000 and Jimmy sells his invention for a large sum. Jimmy and Ellen marry.

MUTUAL

“Bab, the Fixer”—August 13 five-reel Horkheimer comedy-drama, with Burton McEvoy and Nettie McIntosh. —John Porter, a Wall Street broker, fails in business. He goes west with his wife and baby and buys a small farm. Later his daughter, Bab, has grown up and become an expert with the rifle. Richard Sterling, a former New York broker’s clerk, through shrewd dealing, has become rich. He is in love with Bab, but Bab’s father wishes her to marry into society. The water on Porter’s place gives out. In drilling for water, Porter strikes oil and becomes wealthy. Bab goes to a finishing school. Mrs. Porter quarrels with her husband and they separate. Bab seeks her father, learns the truth, and brings about a reconciliation. Then Bab marries Sterling.

“Ragtime Detective”—August 14 one-reel LaSalle comedy.—The widow Tights lives in an apartment house. She is watched by Dr. Vee Green and Carrie, who are determined to marry her to Otto and share the money. After the wedding the widow refuses to open her purse strings. The tenor is hired to drop a brick on Otto, which causes a dangerous malady, curable only by granting his every wish. The scheme works, but Otto makes the widow rich and随后 the doctor can figure it out, the plotter has a lively time.

“Beach Nuts”—August 16 one-reel Horsley comedy, with George Ovey.
EXHIBITORS HERALD
—Jerry admires the girl he sees entering a park. He make* love to her

but is interrupted by father and a
count. They go to the beach. Jerry
having -a
is there when they arrive
When distine time with some girls.
covered in the dressing room, the
daughter shields Jerry trom a beatJerry gets father and the count
ing.
He siginto a fight with policeman.
esnals daughter, and together they
They are
cape in an automobile.
pursued. The chase comes to an end
when Jerry drives the auto into a
folservice station, a terrific explosion
lows and Jerry lands in jail.

from the gods.

BLUEBIRD

Stuart interviews
Liberty League.
Mr. Richards, the interview gets into
the papers and there is a run on the
box office for the first performance.
The Reform League challenges RichAdams, who has a
ards to debate.

message from the manager that the
show has closed and the players have

returned to New York, voluntarily
cancels the engagement, saying nothing about his telegram, thus wins the
good feeling of both factions and the

on the
arrested and

finds his pole

property.
fined for fishing on private
Lee and the girls go motoring. Edith
of the
sees Eddie and climbs out
back of the car. She complains of
Eddie is very soa sprained ankle.
Ihey
licitous until it begins to rain.

seek refuge under an awning.
pulls up the
get soaked.

awning and

lets

girl

of his heart.

CHRISTIE

—

"Open Places" August 20 (t\v
Essanay drama, witli Jack (klrdne'
and Ruth King.).— Mollie Andrews, j
Xcw England school teacher, gbes
west to teach the youth of -Montana
She fall* in love with and marries
Dan Clark, a bad man. He tr
her- brutally, commits a murder
Se
escapes across the border.
years later she meets Constable
houn, of the mounted police,
remains true to her husband,
ever, and when he returns, she e
a promise from Calhoun that he
not harm Clark until the latter strike
the first blow. Clark attacks Calhour
accusing him of paying attention tMollie and in the struggle Clark l
Mollie marries Calhoun. ^
killed.
..

"The Kingdom

of

reel

Lee

in a

Cabaret"—July 30 (one-

comedy, with Betty
is found in bed afHis tather, angry
a wild night.
Christie

Compsen).
ter
at his

— Xeal

escapades, cuts off his allow-

ance and turns him out to hunt for a
He calls on Betty and eventualjob.

"O-My, the Tent Mover"— August 9
Wil(one-reel Joker Comedy, with
liam Franey and Lillian Peacock).—

l

two-reel

—

gandists.
ren, Daily
war play.

However, their small chile
and Bobbie, are strong fc

Recruiting officers pei
suade the children to enlist as hoi
orary soldier and Red Cross nurs

with a party of friends and they are
Xeal disseated at Xeal's table.
guises himself and takes the order.
Later he removes his moustache and

He later withdraws
joins the party.
and dons his uniform and presents a
staggering bill to Eddy, one of the
The
Betty loses her purse.
party.
.new waiter is suspected. He sneezes

down repeatedly and this makes the
him his
old man laugh and gives

.

and his moustache falls off, whereupon Betty declares she still loves him.

GREATER VITAGRAPH
Brazen"— July 23
the
"Richard
drama, with Harry Morey
and Alice Joyce;.— Richard Williams,
an American with plenty of money,
visits Lord Croyland, of the British
War Department. There he sees and
an
falls iijJove with Harriet Renwyk,
American girl. Lord Croyland is sent

the story of tb

pacifists' children enlisting and it
Daily r<
read at a peace meeting.
plies to her parents' scoldings th:
she would rather enlist than be coi

scripted and the peace advocates, se.
ing the matter in a new light, rush
the recruiting office.
t

Ty secures a position as waiter in the
High Life cafe. Betty visits the cafe

Launcelot Briggs, an old clothes man,
is found by
is lost in the desert and
him to
a caravan. The Sheik dooms
can make
a life of drudgery unless he
him laugh. Skootch knocks Bngp

Hope"— AugV

Essanay. "Do ChilchY
Count'" scries, with Mary McAli-t/r
The Erlings are leaders of/ th
prop;
"peacc-at-any-price"
town's

22

Newspapers publish

"Won

them

love
daughter, Sarah. Briggs falls in
Paprika.
with the Sheik's daughter
in
Skootch is in love with Sarah,
some rea note to Paprika, he makes
fortunflections against the Sheik.
when he
ately the Sheik can't read
when asked
finds it and Launcelot
flattering mesto translate it, reads a
If he marries Sarah,
sage into it.
t,
Skootch will kill him. If he doesn in
At last he hides
the Sheik will.

(five-

Farnum

"starts something" in Weston the
show will close. He is in love with
Hazel Richards of Weston and her
family is fighting with the Personal

In the country all the girls fall
lar
Lee. a young man
in love with him.
arrival.
of the town, resents Eddies
fishing but the girls folis

6

Franklyn

be given at the Opera House. Stuart
Adams, the advance agent for the
show, receives word that unless he

-

low him.
bank of a stream,

drama, with

and Brownie Vernon).— The city of
Weston is divided over the fitness of
a show, "The Girl and the Garter," to

"The Love Slacker"— August 7
(one-reel Nestor comedy, with Eddie
Lyons).— Eddie decided to become a
woman hater because he is not popu-

Lee

Clean-up"— August

"The
reel

UNIVERSAL

Eddie goes

K-E-S-E

a tent and runs away with the tent,
the native thinking it a manifestation

WORLD
"Souls Adrift"— August 13 (hve-te
drama, with Ethel Clayton and Mi.
Sills).— Micah

ton

with

Steele

is

Ur

in

Elma Ravbourne, daughter

fath
a shipbuilder, and although her
regar.
has stolen his patent he still
He ships as secoi
the girl highly.

engineer

on

the

Raybourne

yac

around the wor.
The boat is blown up and all
board are lost except Micah and fclr
who land on an island. During t'

"Palma"

in

a

trip

<

(five-reel

buy munitions. Richto America
ard is summoned home by his father,

f

Heres

to

is involved in a business venture
with Jacob Renwyk, Harriet's father.
The partners disagree over the contract Lord Croyland is about to place.
Croyland and Richard have an automobile accident, the former is taken
to a hospital and he gives Richard
authority to call upon Renwyk. Renwyk is mistaken for Croyland, and
meeting Harriet he brazenly sees the
name through, making love to HarTwo people, however, penetrate
riet.
Richard's disguise, Harriet and Cor-

who

rigan, a relative of Renwyk s.
George, a blackmailer, holds

Fitz-

up the

the
grapples
safe.
Corwith the thief, who escapes.
riean captures him and explanations
arms.
follow with Harriet in Richard's

two Renwyk

girls

Richard

while he

enters

and

rifles

the

Mysterious

LUCKY CAM
KeepYourEyeOn

I

4


s that follow, Micah showers ev-
- ation upon her, but Elma be-
- ses him. She is attacked by pearl
- ngers while walking on the beach.
- only saved by the timely arrival
- of one of the thieves
- ns her hut. A passing vessel,
- king it is a signal, takes the two
- from the island and Elma tells Micah
- she loves him.

St. John, N.B.—The opera house
- Wolville, N. S., now under the
- management of A. J. Mason, last
- urated a business-getter that is
- ry of consideration by other ex-
- tors. Mr. Mason has had his the-
- e taken over by the young ladies,
- members of which act as ticket
- ers and ushers. The young ladies
- paid salaries and these salaries
- used for patriotic purposes. The
- ity of young ladies is known as
- Give Services Girls' Club. The
- me as played by Mr. Mason has
- o-fold benefit, namely: it helps
- the patriotic funds and by the
- e time stirs up local enthusiasm
- the home folks, and certainly
- ould make a splendid business
-

Toronto, Ont.—Manager Roland
- Roberts of the Regent Theater here
- signed a twelve months' contract
- with the Universal Film Company
- for the Animated Weekly. Manager
- Roberts is of the opinion that this
- weekly is the most important film
- its kind in America today, and he was
- converted to the enterprise of the
- Universal by the wonderful Pershing
- film which he showed at the Regent
- and which brought him such splendid
-

Toronto, Ont.—R. D. McIver has
- appointed manager of the Fam-
- ous Players Exchange in St. John.
- N. B. M. Bernstein, formerly man-
- ager, is to be sales manager in the
- maritime provinces.

St. John, N. B.—O. A. Margerat
- the manager of Canadian Universal
- Film branch in St. John, succeeded
- in booking the Animated Special
- The Russian Revolution," in the
- Orpheus Theater for August 1 and 2.
- The Animated Weekly is also booked
- in the Orpheus Theater regularly,
- commencing with the new issue early
- in August. The Animated Weekly
- has also been booked at the Imperial
- Theater, St. John.

St. John, N. B.—The large produc-
- tions in the St. John territory are be-
- eing to drop off somewhat in their
- showing owing to the warm weather.
- The various exchanges handling fea-
- ture productions are struggling to
- hold them back until the fall. One
- of the features which has been en-
- joying excellent business up until a
- short time ago, namely "The Moth-
- ers of France," has now been laid
- on the shelf. The owners state it will
- not be placed again on the market
- until September.

St. John, N. B.—The City of Hal-
-ifax, N. S., will lose $1,500 in licences
- this year as a result of legis-
- lation passed by the government
- prohibiting the city charging more
- than $7 for the licence. The mayor of Halifax
- reported this fact to the council
- a few days ago.

St. John, N. B.—G. A. Margerat
- manager of the St. John branch for
- Canadian Universal Film Company,
- Ltd., visited Halifax last week and
- found business fairly good for this
- time of year, in fact a little better
- than it was for years at this
- season.
ESSANAY REPORTS UNEXPECTED DEMAND FOR "SKINNER'S BABY" FILM, FEATURING WASHBURN

Three Representative Exhibitors Report Big Summer Business with New Production; Many Calls for Advance Bookings, Is Report

The unexpected demand for pre-publication runs on Bryant Washburn's latest Skinner picture, "Skinner's Baby," almost forced a postponement in the regular publication date. More than twenty-five of the leading theaters in different parts of the country, most of them being houses which maintain a strictly open booking policy, wired their K-E-S-E branches for dates on pre-publication runs.

Inasmuch as prints are usually sent to the branches from four to six days in advance of issue date it was thought that many of these runs would have to be refused. In most instances, however, arrangements were made whereby engagements were scheduled for the following week and the bookings in the individual branches for the regular customers readjusted accordingly.

Three theaters whose bookings had been taken up with the K-E-S-E home office as soon as the first announcement of "Skinner's Baby" was made, were provided with prints for showings to start July 30. S. L. Rothapel of the Rialto of New York had had a standing order for this subject for several weeks and finally laid aside another feature in order to make room for it.

E. C. Bostick of the Merrill Theater, Milwaukee, Wis., and Alfred Hamburger of the Ziegfeld Theater, Chicago, were the other two managers who used this subject for a week's run starting at the same time. Big business has been reported by these exhibitors on the film.

FIRE REGULATIONS MAY DRIVE EXCHANGES FROM WASHINGTON, D. C., TO BALTIMORE

General Exodus from Capital Proposed by Association if Rules Go Into Effect January 1; Managers Ask Home Offices to Move

With Baltimore offering the best facilities and excellent transportation, the film exchange men of Washington, D. C., have warned the authorities that if the stringent fire regulations go into effect January 1 as scheduled, that there will be a general exodus to Baltimore, from which point the Washington trade will be taken care of.

Seek a Compromise

The Washington authorities now are endeavoring to bring about a compromise with the exchanges, and promoters have been brought into the limelight who have promised to supply the necessary fireproof buildings to house the exchanges.

Thomas Moor, owner of a chain of motion picture theaters, already has started the erection of a new seven-story building on the west side of Eighth street, between D and streets. This building, it is promised, is being erected in compliance with the stringent Washington fire regulations at a cost of $100,000. The building will be of reinforced concrete and steel. It will be ready to house exchanges by January 1, it is announce.

Baltimore Wants Exchanges

However, Baltimore is making strong effort to get the Washington exchanges there. At a meeting recently of the Washington Exchange Managers Association, the managers voted recommendations to their home offices for the removal of the Washington exchanges to Baltimore, was pointed out that Washington exhibitors could be served just as easily from Baltimore as from the capital itself.

GEO. M. COHAN IN THREE SCENES FROM FORTHCOMING FILM "THE SEVEN KEYS TO BALDPATE"

(Artcraft)
<table>
<thead>
<tr>
<th>Date</th>
<th>Release Title</th>
<th>Producer</th>
<th>Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 20</td>
<td>&quot;The Wonderful Event,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
</tr>
<tr>
<td>June 25</td>
<td>&quot;The Ghost of Old Malcol,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
</tr>
<tr>
<td>July 2</td>
<td>&quot;The Man Who Was a Child,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
</tr>
<tr>
<td>July 4</td>
<td>&quot;A Place in the Sun,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
</tr>
<tr>
<td>July 9</td>
<td>&quot;A Rug Baby,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
</tr>
<tr>
<td>July 9</td>
<td>&quot;Light in Darkness,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
</tr>
<tr>
<td>July 11</td>
<td>&quot;Where Is My Mother?&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
</tr>
<tr>
<td>July 16</td>
<td>&quot;Range Boss,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
</tr>
<tr>
<td>July 23</td>
<td>&quot;When You Were Young,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
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<tr>
<td>July 23</td>
<td>&quot;The Golden Idol,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
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<tr>
<td>July 23</td>
<td>&quot;A Runaway Colt,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
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<tr>
<td>July 30</td>
<td>&quot;One Touch of Nature,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>John McGraw</td>
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<tr>
<td>Aug. 1</td>
<td>&quot;The Season of Childhood,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
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<tr>
<td>Aug. 5</td>
<td>&quot;A Dog in the Manger,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
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<td>Aug. 6</td>
<td>&quot;Skinner's Baby,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
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<td>Aug. 8</td>
<td>&quot;The Little White Girl,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Mary McAlister</td>
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<tr>
<td>Aug. 13</td>
<td>&quot;The Light of Western Stars,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Bessie Eyton</td>
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<tr>
<td>Aug. 25</td>
<td>&quot;Open Places,&quot; &quot;Do Children Count?&quot;</td>
<td>Essanay</td>
<td>Jack Gardner</td>
</tr>
<tr>
<td>Apr. 23</td>
<td>&quot;God's Law and Man's,&quot; &quot;The Call of Her People,&quot;</td>
<td>Columbia</td>
<td>Ethel Barrymore</td>
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<tr>
<td>Apr. 30</td>
<td>&quot;The Millionaire's Double,&quot; &quot;Do Children Count?&quot;</td>
<td>Columbia</td>
<td>Lionel Barrymore</td>
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<tr>
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<tr>
<td>May 7</td>
<td>&quot;Sowers and Reapers,&quot; &quot;Do Children Count?&quot;</td>
<td>Columbia</td>
<td>Emmy Wehlen</td>
</tr>
<tr>
<td>May 14</td>
<td>&quot;The Soul of a Magdalene,&quot; &quot;Do Children Count?&quot;</td>
<td>Columbia</td>
<td>Mme. Petros</td>
</tr>
<tr>
<td>May 21</td>
<td>&quot;The Beautiful Life,&quot; &quot;Do Children Count?&quot;</td>
<td>Columbia</td>
<td>Frances Neison</td>
</tr>
<tr>
<td>May 25</td>
<td>&quot;The Duchess of Doubt,&quot; &quot;Do Children Count?&quot;</td>
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</tr>
<tr>
<td>June 4</td>
<td>&quot;Lady Biarzelle,&quot; &quot;Do Children Count?&quot;</td>
<td>Columbia</td>
<td>Harold Lockwood</td>
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<tr>
<td>June 18</td>
<td>&quot;The Greatest Power,&quot; &quot;Do Children Count?&quot;</td>
<td>Columbia</td>
<td>Ethel Barrymore</td>
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<tr>
<td>June 25</td>
<td>&quot;Aladdin's Other Lamp,&quot; &quot;Do Children Count?&quot;</td>
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<tr>
<td>July 2</td>
<td>&quot;The Trail of the Shadow,&quot; &quot;Do Children Count?&quot;</td>
<td>Columbia</td>
<td>Emmy Wehlen</td>
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<tr>
<td>July 9</td>
<td>&quot;Peggy, the Will of the Wise,&quot; &quot;Do Children Count?&quot;</td>
<td>Columbia</td>
<td>Mabel Talmadge</td>
</tr>
<tr>
<td>July 16</td>
<td>&quot;The Secret Spring,&quot; &quot;Do Children Count?&quot;</td>
<td>Columbia</td>
<td>Harold Lockwood</td>
</tr>
<tr>
<td>July 23</td>
<td>&quot;The Belle of the Season,&quot; &quot;Do Children Count?&quot;</td>
<td>Columbia</td>
<td>Emmy Wehlen</td>
</tr>
<tr>
<td>July 31</td>
<td>&quot;Miss Robinson Crusoe,&quot; &quot;Do Children Count?&quot;</td>
<td>Columbia</td>
<td>Emmy Wehlen</td>
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**METRO PICTURE CORPORATION**

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<tr>
<th>Date</th>
<th>Release Title</th>
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<tbody>
<tr>
<td>Apr. 23</td>
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<td>July 16</td>
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<td>Columbia</td>
<td>Harold Lockwood</td>
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<tr>
<td>July 23</td>
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<tr>
<td>July 31</td>
<td>&quot;Miss Robinson Crusoe,&quot; &quot;Do Children Count?&quot;</td>
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**MUTUAL STAR APARTURES**

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<th>Date</th>
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<tbody>
<tr>
<td>Apr. 30</td>
<td>&quot;Whose Wife?&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Gail Kane</td>
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<tr>
<td>May 7</td>
<td>&quot;Hedda Gabler,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>William Russell</td>
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<tr>
<td>May 7</td>
<td>&quot;The Frame Up,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Mary Miles Minter</td>
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<tr>
<td>May 21</td>
<td>&quot;The Mirror,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Jackie Saunders</td>
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<tr>
<td>May 21</td>
<td>&quot;The Checkmate,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Jackie Saunders</td>
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<tr>
<td>May 28</td>
<td>&quot;The Serpent's Tooth,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Gail Kane</td>
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<tr>
<td>June 4</td>
<td>&quot;Reputation,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Edna Goodrich</td>
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<tr>
<td>June 4</td>
<td>&quot;Shades of Truth,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>William Russell</td>
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<tr>
<td>June 11</td>
<td>&quot;A Bit of Kindling,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Jackie Saunders</td>
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<td>June 21</td>
<td>&quot;The Upper Crust,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Gail Kane</td>
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<tr>
<td>July 2</td>
<td>&quot;The Naked Heart,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>William Russell</td>
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<tr>
<td>July 9</td>
<td>&quot;Mary Moreland,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Jackie Saunders</td>
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<tr>
<td>July 21</td>
<td>&quot;Betty Be Good,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Jackie Saunders</td>
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<tr>
<td>July 23</td>
<td>&quot;Melissa of the Hills,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Mary Miles Minter</td>
</tr>
<tr>
<td>July 30</td>
<td>&quot;Pride and the Man,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>William Russell</td>
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<tr>
<td>Aug. 4</td>
<td>&quot;Souls in Pawn,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Gail Kane</td>
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<tr>
<td>Aug. 15</td>
<td>&quot;The Fox,&quot; &quot;Do Children Count?&quot;</td>
<td>American</td>
<td>Jackie Saunders</td>
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**PARAMOUNT PICTURES CORPORATION**

<table>
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<th>Date</th>
<th>Release Title</th>
<th>Producer</th>
<th>Distributor</th>
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<tbody>
<tr>
<td>Apr. 9</td>
<td>&quot;The Cost of the Brave,&quot; &quot;Do Children Count?&quot;</td>
<td>Paramount</td>
<td>Kathlyn Williams, Theodore Roberts</td>
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<td>Apr. 12</td>
<td>&quot;Tides of Haranget,&quot; &quot;Do Children Count?&quot;</td>
<td>Paramount</td>
<td>Blanche Sweet, Pauline Frederick</td>
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<td>Apr. 23</td>
<td>&quot;Famous Players,&quot; &quot;Do Children Count?&quot;</td>
<td>Paramount</td>
<td>William Russell</td>
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<tr>
<td>Apr. 19</td>
<td>&quot;The Lonesome Chap,&quot; &quot;Do Children Count?&quot;</td>
<td>Paramount</td>
<td>Louise Huff</td>
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### EXHIBITORS HERALD

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<tr>
<th>April</th>
<th>Famous Players, &quot;The Valentine Girl,&quot; C.-D., five reels, with Pauline Frederick</th>
<th>May 8</th>
<th>Famous Players, &quot;The Girl at Home,&quot; five reels, with Vivian Martin and Jack Pickford</th>
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<tbody>
<tr>
<td>May 3</td>
<td>Famous Players, &quot;Hearts Desire,&quot; five reels, with Marie Doro.</td>
<td>May 10</td>
<td>Famous Players, &quot;The Silent Partner,&quot; five reels, with Blanche Sweet</td>
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<tr>
<td>May 14</td>
<td>Famous Players, &quot;Illusion,&quot; five reels, with George Leslie.</td>
<td>May 17</td>
<td>Famous Players, &quot;The Inner Shrine,&quot; five reels, with Margaret Illington.</td>
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### PARAMOUNT COMEDIES

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<tr>
<td>April 1</td>
<td>Black Diamond, &quot;Plowing.&quot;</td>
<td>May 11</td>
<td>Black Diamond, &quot;Bunglowing.&quot;</td>
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<tr>
<td>June 16</td>
<td>Black Diamond, &quot;Auto Intoxication.&quot;</td>
<td>July 6</td>
<td>&quot;Killer, Oh, Pop.&quot;</td>
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### PARAMOUNT TRAVELOG

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<tr>
<th>Apr. 29</th>
<th>&quot;East of Suez.&quot;</th>
<th>Apr. 16</th>
<th>&quot;In Old India.&quot;</th>
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<tbody>
<tr>
<td>Apr. 23</td>
<td>&quot;Among the Holy Hindus.&quot;</td>
<td>Apr. 30</td>
<td>&quot;Curious Colombus.&quot;</td>
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<tr>
<td>May 14</td>
<td>&quot;With the Kandy Elephants.&quot;</td>
<td>May 21</td>
<td>&quot;Batavia—the Javanese Capital.&quot;</td>
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<td>June 11</td>
<td>&quot;Bread-Lies in the Occident.&quot;</td>
<td>June 16</td>
<td>&quot;Fruitful Florida.&quot;</td>
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<td>June 25</td>
<td>&quot;Palmet Beach and Miami.&quot;</td>
<td>July 2</td>
<td>&quot;How California Harvests Wheat.&quot;</td>
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<tr>
<td>July 9</td>
<td>&quot;In the High Sierras.&quot;</td>
<td>July 16</td>
<td>&quot;An Arizona Picnic.&quot;</td>
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<tr>
<td>July 23</td>
<td>&quot;Catching and Canoning Oregon Salmon.&quot;</td>
<td>July 30</td>
<td>&quot;I'll Have More of That.&quot;</td>
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<tr>
<td>Aug. 6</td>
<td>&quot;Greys of the Yellowstone.&quot;</td>
<td>Aug. 13</td>
<td>&quot;Wonders of Yellowstone.&quot;</td>
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<tr>
<td>Aug. 29</td>
<td>&quot;Tropical Dollars.&quot;</td>
<td>Aug. 30</td>
<td>&quot;Pathe Exchange, Inc.&quot;</td>
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### RED FEATHER


### SELZNICK PICTURES

<table>
<thead>
<tr>
<th>Apr. 1</th>
<th>&quot;The Price She Paid,&quot; seven reels, with Clara Kimball Young.</th>
<th>Apr. 15</th>
<th>&quot;Paddy O'Hara,&quot; five reels, with William Desmond.</th>
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<tbody>
<tr>
<td>May 8</td>
<td>&quot;The Way of the World,&quot; seven reels, with Clara Kimball Young.</td>
<td>May 22</td>
<td>&quot;The East,&quot; seven reels, with Clara Kimball Young.</td>
</tr>
<tr>
<td>June 24</td>
<td>&quot;The Lesson,&quot; five reels, with Norma Talmadge.</td>
<td>June 30</td>
<td>&quot;The Poor Gentleman,&quot; five reels, with G. M. D.</td>
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</tbody>
</table>
GREAT VICTAGRAPH-V.L.S.E.
32. "The Question," five reels, with Alice Joyce and Harry Morey.
34. "Son of the Hills," five reels, with Bella Bruce and Antonio Moreno.
38. "Richard the Brazen," five reels, with Alice Joyce and Harry Morey.
39. "By Right of Possession," five reels, with Antonio Moreno and Mary Anderson.
41. "Mary Joan's Pa," five reels, with Marc MacDermott and Mildred Davis.
42. "Grasshopper," five reels, with Earle Williams.

WORLD FILM CORPORATION PROGRAM
2. "Fascinating Girl," five reels, with Alice Brady.
8. "Darkest Russia," five reels, with Alice Brady.
11. "Maturity," five reels, with Alice Brady.
19. "This Time," five reels, with Arthur Ashley, Gerda Holmes and Edward Langford.

SERIALS

"The Secret Kingdom," five reels, with Ethel Clayton.
"The Trail of the Raiders," five reels, with Ethel Clayton.
"The Gray Ghost," five reels, with Ethel Clayton.
"The Nelected Wife," five reels, with Ethel Clayton.
"The Fatal Ring," five reels, with Ethel Clayton.

MISCELLANEOUS

"Golden Spoon," Mary, five reels.
"A Royal ROGERS FILMS, INC.
"Where Y'Ver Get That Stuff?" five reels.
"The Celebrated Stowel Cane," five reels.
"Abundance," five reels, with King M. Wray.
"ARIZONA FILM CORPORATION
"Should She Obey?" six reels, with Billie West.
"ARROW FILM CORPORATION
"The Deemster," nine reels, with Derwent Hall Caine.
"GEORGE BACKER FILM CORPORATION
"The Sin Woman," with Irene Fenwick, Reise Davis and C. Bruce.
"ENCHANTED FILM CORPORATION
"The Barrier," ten reels.
"BERNSTEIN PRODUCTIONS
"Who Knows," five reels.
"DAVID BERNSTEIN
"Redemption," with Evelyn Nebin Thau.
"BIOPHILM COMPANY
"Her Condoned Sin," six reels.
"BLUEBIRDS
"Eagle's Wings," five reels, war drama.
"Even as You and I," five reels, with Lois Wehr.
"CARDINAL FILM CORPORATION
"Joan the Woman," eleven reels, with Geraldine Farrar.
"CINES CORPORATION OF AMERICA
"The Fated Hour," six reels.
"CHRISTIE FILM COMPANY
"May 21—"The Milky Way," one reel.
May 18—"His Last Pill," one reel.
June 11—"A Lucky Ship," one reel.
June 18—"A Bad, Bad Knight," one reel.
June 25—"Almost a Scandal," one reel.
"CLARIDGE FILMS, INCORPORATED
"The Birth of Character," five reels.
"CLINE PRODUCTIONS
"Ramona," ten reels.
"CORONA CINEMA COMPANY
"EBONY CINEMATIC COMPANY
"The Black Spot," four reels.
"Cosmopolitan Film Corporation
"Incomparable Mississak Bellair," four reels.
"Liberty Hall," four reels.
"His Vindication," five reels.
"Victoria Cross," four reels.
"CREATIVE FILM CORPORATION
"CREST PICTURE COMPANY
"The Chosen Prince," eight reels.
"DIXIE FILM COMPANY
"Tempest and Sunshine," five reels.
"Just a Song at Twilight," five reels.
"EBONY FILM CORPORATION
"Dat Black Sheep Watchman," one reel.
"Enchanted," six reels.
"ELEPHANT FILM CORPORATION
"Napoleon's Night Out," one reel.
"When Jones Went Wrong," one reel.
"Circus Brides," one reel.
"Fowl Play," one reel.
"Jingle Rats," one reel.
"When the Clock Went Cuckoo," one reel.
"ENLIGHTENMENT PHOTOGRAPH CORPORATION
"Enlightened Thy Daughter," seven reels.
"ESKAY HARRIS FEATURE FILM COMPANY
"Alice in Wonderland," six reels.
"EVGENIC FILM COMPANY
"BIRTH," six reels.
"EUROPEAN FILM COMPANY
"Fighting for Verdun," five reels.
"EXCLUSIVE FEATURE FILM CORPORATION
"Where Is My Father?", seven reels.
"FAIRMOUNT FILM CORPORATION
"Hate," seven reels.
"FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
"On Trial," nine reels, with Sidney Ainsworth.
"FIOlla PINCH FILM CORPORATION
"War Brides," C. two reels, with Miss Finch.
"FRIEDER FILM CORPORATION
"A Bit of Heaven," five reels, with Miss Louise.
"FRIEDMAN ENTERPRISES, INC.
"A Mormon Maid," six reels.
"FRONHAN AMUSEMENT CORPORATION
"God's Man," nine reels, with H. Finlay.
"GOLD MEDAL PHOTOLAYS
"The Web of Life," five reels, with James Cruze.
"GRAND FEATURE FILM COMPANY
"Rex Beach on the Spanish Main," five reels.
"Rex Beach in Pirate Haunts," two reels.
"Rex Beach in Footsteps of Capt. Kidd," five reels.
"GRAPHIC FILM COMPANY
"The Woman and the Bean," five reels.
D. W. GRIFFITH
"The Birth of a Nation," nine reels, with H. B. Waldal.
"Intolerance," nine reels, with Max Marsh.
HANOVER FILM COMPANY

MASTISTORY, six reels.
"How Late Comes the HOUR?" four reels.
HARPER FILM CORPORATION

"Civilization," ten reels.
HAWK FILM CORPORATION

"Monster of Frank," five reels.
EDUCATIONAL FILM COMPANY

"The Valley of the Hoh," one reel.
"The Sheep of Chelan," one reel.
"High, Low and the Game," one reel.
"The Mysteries of Crystallization," one reel.
"The Living Book of Nature," one reel.
"Seven of Index," one reel.
"The Orange Outlaw," one reel.
EFFANGE FILM COMPANY

"The Marriage Bond," five reels, with Nat Goodwin.
"A Day in the Life of a MILLER," five reels.
FRANK HALL PRODUCTIONS

"The Bar Sinister," nine reels.
"Her Fighting Chance," five parts, with Jane Grey.
HILLER AND WILK

"The Battle of Gettysburg.
"Wraith of the Gods."

HOWL COMEDIES

"Ballroomers."
"Automaniacs.
"Nepent's Naughty Daughter."

IVAN FILM PRODUCTIONS

"Two Men and a Woman," with James Morrison, five reels.
"One Law for Both," twelve reels, with Leah Baird.

JUVENILE FILM COMPANY

"The World War in Kidland," one reel.
"A Chip Off the Old Block," one reel.
"Chip's Elopement," one reel.
"Chip's Backyard Barnstormers," two reels.
"Chip's Rival," one reel.
"For Sale—A Daddy," one reel.
"Chip's Carma," two reels.
"Chip's Movie Company," one reel.

KEEN CARTOON CORPORATION COMEDY CARTOONS

"Mose Is Cured," half reel.
"The Old Forty-Niner," half reel.
"Jeb Jenkins, the Village Genius," half reel.
"Jerry McBub Loses His Job," half reel.
"Zoo Illogical Studies," half reel.
"A Dangerous Girl," half reel.
"Dr. Zippy Opens a Sanatorium," half reel.

KLOTZ AND STEIERME, INC.

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

KULEE FEATURES

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

LEA-BEL COMPANY

"Modern Mother Goose," five reels.
"Snow White," four reels.
"Jimmie Gets the Perm," Mo-Toy comedy.
"Out in the Rain," Mo-Toy comedy.

THE LINDON CYCLE

"The Spirit Man," two reels.
"The Physical Man," two reels.
"The Lincoln Man," two reels.
"Old Abe," two reels.
"At the Slave Auction," two reels.
"The President's Wife," two reels.

C. POST MASON ENTERPRISES

"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.

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

MILO COMEDIES

"Great Danbury Fair," one reel.
"Never Again," one reel.
"The Devil In A Can," one reel.
"Gooseburg Elopement," one reel.

MONITOR FILM COMPANY COMEDIES

"Those Fable Teeth," one reel.
"Robinson Crusoe," one reel.
"How Lew Fooled the Folks," one reel.
"Dear Old Dad," one reel.
"The Ghost of Mooredown Manor," one reel.
"It May Be Your Daughter," five reels.

B. S. MOSS

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

PARAGON FILM COMPANY


PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

RAY COMEDIES


SHERIOTT PICTURES CORPORATION

"The Black Stork," five reels.

SHERMAN ELLIOTT, INC.

"The Crisis," seven reels.

SHERMAN PICTURES CORPORATION

"I Believe," five reels.

"The Land of The Rising Sun."

FRANK J. SENG

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

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

SUNBEAM MOTION PICTURE CORPORATION

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

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION


SUPERIOR FILM COMPANY

"The Faun," five reels.

"The Cowponcher," six reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Libertine," six reels.

ULTRA PICTURES CORPORATION


WARNER BROTHERS

"Where Are My Children?" five reels.
"Twenty Thousand Leagues Under the Sea," ten reels.
"People vs. John Doe," five reels.
"Robinson Crusoe," four reels.

VARIETY FILMS CORPORATION

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

WOODWARD PRODUCTIONS


WHARTON, ANWALT, INC.


WHEELER WILCOX FILMS

"Mep's Curse," two reels.
"Lais When Young," two reels.
"A Married Coquette," two reels.
"Angel or Demon," two reels.
"Lord Speak Again," two reels.
"Divorced," two reels.

WILKINSON ENTEPRISES

"The Bird's Christmas Tree," five reels.

WILLIAMSON BROTHERS

"The Submarine Bells."

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CALENDAR OF PROGRAM RELEASES

| GENERAL | Baseball at Mudville, C. | 1,000 |
| ESSANAY | June 3-The Quarantined Bridegroom, D. | 2,000 |
| KALEM | The Trapping of Two Twists, T. | 2,000 |
| KALEM | The Vanished Line Rider, D. | 2,000 |
| KALEM | The Man Hunt at San Remo, D. | 2,000 |
| SELIG | Romance and Roses, C. | 1,000 |

| VITAGRAPH | "The Cop and the Anthem," C. | 2,000 |
| VITAGRAPH | "Vanity and Shade," D. | 2,000 |

| MUTUAL | "Cub" | 1,000 |
| GOLUM | June 7-There and Back Again, C. | 1,000 |
| GAUMONT | June 14-Jerry's Getaway, C. | 1,000 |
| GAUMONT | June 7-"Reel Life," Top. | 1,000 |

| June 12-Mutual Tours Around the World, C. | 1,000 |
| June 14-"Reel Life, Top. | 1,000 |
| LA SALLE COMEDIES | June 4-The Flight That Failed, C. | 2,000 |
| "The Flight That Failed, C. | 2,000 |
| LONE STAR | Apr. 16-"The Cup," C. | 2,000 |
| MONSEMOUTH | June 1-"A Rogue's Reprisal," No. I. | 1,000 |
| "Jimmie Dale," D. | 2,000 |
Schenectady, N. Y.—The city officials are making strenuous efforts to close the motion picture houses on Sunday, and it is expected a decision of the council will be handed down soon.

Greenwich, Conn.—Russell A. Cowles has bought a three-story building at Putnam and Greenwich avenues which he will erect a motion picture theater.

Erie, Pa.—William Fairgranves, owner of a motion picture theater at 907 State street, is improving his house with a new front at a cost of $350.

Dover, Del.—Manager George M. Schwartz of Wilmington, Del., has opened the new Temple Theater on Dockerman street. It has a seating capacity of 425 and Mr. Schwartz has placed a $5,000 organ in the building as well as an indirect lighting system.

Columbus, Ga.—James E. Deaton will erect a motion picture theater here to cost $5,000.

New York.—S. L. Rothapel, manager of the Rialto theater, announces that he has booked “Skinner’s Baby” for the week beginning July 29. So popular did “Skinner’s Dress Suit” prove with New York audiences that he anticipates another big week’s business with this latest screen, featuring Bryant Washburn.

Kearney, Neb.—To take the place of municipal concerts here two motion picture houses will give matinee performances on Sundays, during the fall and winter. The management of both the Crescent and Empire Theatres are agreed to show only films such as are educational or of a religious nature.

Nashwauk, Minn.—The new Unique Theater, which has been undergoing repairs by contractors for Crockett town, is completed. The building is thoroughly fire-proof and well lighted and ventilated, with a seating capacity of 500.

Minneapolis, Minn.—Frank H. Dillon, manager of the Jewey Theater says: “The Helen Holmes ‘Railroad Rider’ serial is positively one of the best drawing cards I have ever shown.”

Marine City, Mich.—J. E. Donaldson, manager of the Marine City Art Theatre, reports that he did a big business with Damaged Goods,” breaking all records for Marine City. Mr. Donaldson arranged a private showing for the clergy of the town, and went after the business men with vim, stirring up considerable interest thereby.

Manager H. J. Thatcher, of the Strand Theater, Salina, Kan., hit upon a novel method of advertising “The Mysterious Mrs. M.” which he played recently. His achievement shows that Mr. Thatcher is one of the real showmen who have turned their attention to motion pictures.

A few days before the Mary MacLaren feature arrived in Salina, a very attractive young lady from Kansas City registered at the principal hotel as “Mrs. M.” Manager Thatcher had taken the newspapers and hotel men into his confidence, as well as one or two merchants. “Mrs. M.” however, would give the news hounds no information, nor would she see anyone who called, through curiosity. The hotel proprietor was deeply ignorant of his guest’s reasons for being in Salina.

The mysterious lady then purchased an automobile from a local dealer and with signs, reading “The Mysterious Mrs. M.,” hanging from the tonneau, rode around town. She next deftly extracted a valuable diamond ring from a jeweler’s case and made her escape in her auto, later sending the merchant the cash value of the ring. At the first performance of the picture the mysterious masked woman entered the theater and demanded a seat. When asked who she was she replied, “The Mysterious Mrs. M.” and at that moment the picture was flashed upon the screen.

The following day the Bluebird picture broke all records for attendance at the Strand Theater, it is said.

Indianapolis, Ind.—The motion picture men of the city arranged a trip recently to the various large cities, with Building Inspector Jacob H. Hilken, to ascertain the provisions of their ordinances regarding film storage.

Detroit, Mich.—So well did the public like “The Gilt of the Magi,” the two-reel O. Henry story, that it was repeated at the Washington Theater, one of the J. H. Kunsky chain of theaters, for another week.

Aurora, Ill.—The Aurora Theater on Lincoln highway is to be reopened in the fall.

Hastings, Neb.—The Plaza Theater has opened a branch theater in Gilmer, and Manager Hayter is giving a show there twice a week.

Chicago.—The Woodlawn Theater Company has acquired the title from Alexander Simpson to the property on Thirty-third street for a consideration of $5,000, and
will erect a $200,000 theater with a seating capacity of 2,000.

Rockford, Ill.—An extension is being built to the Palm Theater, which adds 500 seats to the house.

Chicago.—Lithographs advertising the Goldwyn Pictures to be published in the early fall greet one from almost every stand in the city. These immense 24-sheets bear the heads of Mae Marsh, Madge Kennedy, Maxine Elliott, Jane Cowl and Mary Garden. They are printed in brown, white and blue and are the most artistic ever seen in Chicago.

Vancouver, Wash.—The Palace Theater has changed its name to the American and now is being managed by John P. Higgins.

Portland, Ore.—After expending $30,000 on remodeling the Liberty Theater on Stark street, the new picture house was recently thrown open. It is one of the finest houses on the coast.

Palo Alto, Cal.—A deal is pending between the T. S. Montgomery Company of San Jose and a theatrical company of San Francisco for the purchase of a corner lot at University avenue and Waverly street. A theater to seat 2,000 will be erected thereon if the deal goes through.

Powell, Wyo.—Henry Fulkerson is altering the Alpha Theater to provide room for 300 more seats. When completed the Alpha will be one of the finest houses in this part of the state.

Victoria, B. C.—Charlie Chaplin in "The Immigrant" broke all records at the Columbia Theater, Manager E. Clark reports.

Waco, Tex.—Fire destroyed a motion picture theater on Austin avenue and several adjoining buildings, including the Waco Hotel. The loss is estimated at $100,000.

Houston, Tex.—Fourteen thousand dollars is being spent on interior decorations for the Prince Theater.

William T. Binford of Denver, Colo., has taken over the distributing rights of the Mo-Toy comedies produced by the Peter Pan Film Corporation of New York for the territory of Wyoming, Utah, Colorado and New Mexico. He says that the Mo-Toy comedies are already in great favor throughout his territory.

### Screencraft Titles

**Go a Long Way to Make Them Best**

It is a noncontestable fact that Screencraft Titles—which are a combination of stage-set backgrounds and art-craft lettering—are superlative titles from every angle. Highlights, shadows, tones, touches and depths are obtained that have never before been seen on the screen.

**Screencraft Titles are Not Flat Drawings**

The Screencraft Process is patented, and, altho they are the only stage-set titles in the world, they are easily obtainable at prices so low that you will be astonished.

**All Exhibitors—should not miss the opportunity—**

**Come up and see how Screencraft Titles are made at the**

**American Bioscope Corporation**

6242-6244 Broadway
Chicago, U. S. A.
CO-RESPONDENT,” WITH MISS HAMMERSTEIN, IS FIRST ADVANCE M. P. CORP. PHOTOPLAY

Hubert-Hammerstein-Ince Combination to Make Twelve Features Yearly, to Be Exhibited at Box Office Price of Dollar

As first reported to the trade in the Exhibitors Herald, the Advance Picture Corporation, of which Mr. Schubert, Arthur Hammerstein and Ralph W. Ince are the prime owners, has completed details for its first production. The Co-respondent’ will be the last production of the Advance Corporation, in which Elaine Hammerstein Ince will star. The drama was produced last season at the Booth Theatre, New York, with Irene Fenwick the leading role. The announcement is made that the film is now completed and will be offered to exhibitors very soon.

Plan Dollar Admission

Regular theater methods will be employed to exploit their production, as stated. They will make probably else features a year, which are to be exhibited at a box office price of $1. These features will be sold outright to exhibitors who wish to use them in their theaters, or will be sold on the rights basis.

FILMS COAST STUDIOS TO BE USED FOR PRODUCTION OF KEYSTONE COMEDIES

Films Will Be Made for Triangle Program; Many Old Players Back with New Organization; Players’ Names Not Yet Given

Activities on the West Coast include the opening of the Fine Arts Studio in Los Angeles on July 16. This studio will be used for the production of Keystone comedies for the Triangle program, and many of the old Keystone people are back under the new organization. The names of the members of the permanent company have not been announced.

Among the former directors who were under Mack Sennett and who now are at the Fine Arts studio are Charles Avery, Harry McCoy, H. Raymaker, Robert Kerr, Regis Morris and Henry Kerman.

At Edendale, in the old Keystone plant, now known as the Mack Sennett studio, there are four companies working under Directors Clarence Badger, Edward Chinn, Fred Fishlock and Victor Heerman. Charles Murray, Chester Conklin, Mack Swain, Ben Turpin and a number of others retained by Mr. Sennett now are at work at Edendale.

Toronto, Ont—Announcement has been made that Arthur J. Reddy, formerly with the Toronto branch office of K-E-S-E, will succeed Arthur Larente as branch manager in Montreal. Mr. Larente has been appointed sales manager.

SEATTLE EXCHANGE HEADS DELIVER FILMS IN STRIKE

Owing to an express drivers’ strike in Seattle, Wash., the film exchanges of the city suffered a severe handicap. It necessitated using the cars of many of the managers in delivering films to trains.

The Universal Company suffered the least inconvenience because of the fact that they have a delivery machine of their own. Other exchanges were not so fortunate, and it was no uncommon sight to see a manager driving his car about the city laden with reels.

EIGHT AT HORSLY COAST PLANT CAUGHT IN U. S. WAR LOTTERY

Uncle Sam has called eight men from the David Horsley studios for service in the new American army, and of the eight, four were drawn from companies engaged in the production of comedies. Horace Davye, director of Neil Burn and Gertrude Selby in Selburn comedies, was the first man to be published as a conscript.

Second extras of the afternoon papers announced the drawing of H.B. Lull, assistant director to Horace Davye, and Clair De Witt, assistant director of George Ovey in Cub comedies. Then came the name of George George, who plays with George Ovey. The comedy jinx was broken when Ben Cohn, scenario editor, discovered his number in the tabulated lists. Two stage carpenters reported themselves as drafted, while Harry Ryan, a property man, enlisted in the coast artillery several days before the great military lottery.
INDIANAPOLIS TRADE SUCCEEDS IN CUTTING DOWN PROVISIONS IN PENDING ORDINANCE

Sprinkling System in Buildings, Extra Fireproof Lining in Vaults, and Film Storage Demand Are Cut Out of Measure

Theater and exchange men last week succeeded in bringing about changes in the proposed Indianapolis, Ind., ordinance governing the storage, handling and manufacture of films, which has been pending for some time in the city council.

H. H. Friedly, Indiana fire marshal, who attended an executive meeting, made a plea to the exhibitors and exchange men to aid in the "fire prevention crusade" which he is conducting throughout the state.

One of the main objections the film men made against the proposed ordinance was the section regarding the placing of sprinkler systems in buildings where large quantities of films are kept. This provision has been eliminated, as was another provision, demanding that a wall of fireproof material be built between vaults where films are inspected and stored. Also, the provision in the ordinance making it unlawful to store films in buildings in which theaters are located was struck out.

HORSLEY PROMISES ANNOUNCEMENTS OF INTEREST FROM N. Y.

David Horsley left Los Angeles for New York this week on a mission that promises to add to the keen interest now being evidenced in the development of motion picture productions on the Pacific Coast.

W. A. S. Douglas, president of the Lasalida Film Company, has been in the East for several weeks engaged in transactions that will be concluded in New York upon the arrival of David Horsley.

"When I arrive in New York I shall in all probability make some interesting announcements," was the only statement made by Mr. Horsley before leaving Los Angeles.

Here's a Letter from one of the many satisfied users of DE LUXE 4 PAGE PROGRAMS

When a man takes the time to write a letter like that means he's not only satisfied—he's mighty well pleased. It means that the De Luxe Programs do all we claim they will do.

Note what he says: "I also notice that my patrons take better care of them and seem to appreciate them, and fewer of them fall on Theatre floor after show."

His patrons don't throw them on the floor—they save the When are you going to make us prove that De Luxe Programs are the only logical programs for your theatre? When are you going to take advantage of the FREE WRITE UP SERVICE? When are you going to give your patrons a program that they will not throw away?

Better get busy and let us hear from you before your competitor signs up for De Luxe Service.

We will quote you on quantities of 500 and up per week.

CAHILL-IGOE CO.
THE HOME OF CICO PRODUCTS

117 W. Harrison St. CHICAGO
Mr. Jake Wells, President, American Exhibitors Association
WILLIAM A. BRADY,
Director-General,
WORLD-PICTURES
present

ETHEL CLAYTON
in
"Souls Adrift"

EXTRA SPECIAL released
NOW to bring your box office receipts up.

William A. Brady says: "'Souls Adrift' will rank with the TEN BEST PICTURES PRODUCED THIS YEAR."
CHARLES FROHMAN
SUCCESSSES in Motion Pictures

Coming:

JULIA SANDERSON

The dainty Frohman star of such phenomenal successes as "The Arcadians," "The Siren," "The Girl From Utah" and "Sybil."

"The RUNAWAY"

Directed by DEL HENDERSON

A breezy, rollicking story of a dashing girl who dared to be unconventional. Other coming Frohman Successes are

Ann Murdock in "OUTCAST," "THE IMPOSTER," "THE BEAUTIFUL ADVENTURE"

Directed by DEL HENDERSON

Olive Tell in "HER SISTER."

Directed by ALBERT CAPELLANI

Watch for further announcements of many other Frohman Successes. Ask your nearest Mutual Exchange.

Produced by

EMPIRE ALL STAR CORPORATION
James M. Sheldon, Pres.

Distributed by

MUTUAL FILM CORPORATION
John R. Freuler, Pres.
Let "The Dollies of 1917" Recruit New Audiences for You

It has been tested out and proven beyond a shadow of doubt in the best theaters of the country that "MOTOY" Comedies appeal not only to regular audiences but to "stay-at-homes" who rarely visit the movies.

Those who see them talk about them: every audience going out sends another in.

The reason is just this: "MOTOYS" are alone in their field; they are as cleverly produced as they are charming; being short reel Comedies they provide a welcome relief from heavy drama and thrillers.

Book them and build up a reputation for your Theater.

EXCHANGES:

Educational Film Corporation of America.
Greater New York, New York State and Northern Jersey.

Standard Film Service Co., 14 West 7th St., Cincinnati, Ohio.
Southern Ohio and Kentucky.

Standard Film Service Co., 7th Floor, Columbia Bldg., Cleveland, Ohio.
Northern Ohio.

Lea Bel Company, 64 West Randolph St., Chicago, Ill.
Illinois, Indiana and Southern Wisconsin.

Mr. M. R. Dick, 814 Produce Exchange Bldg., Minneapolis, Minn.
Minnesota, North and South Dakota, Northern Wisconsin.

Upper Peninsula.

Metropolitan Film Co., 53 Church St., Boston, Mass.
New England.

Metro Film Service Co., Inc., 9th and D Streets, Washington, D. C.
Virginia, Maryland, D. C., N. C. and Delaware.

California, Arizona and Nevada.

Standard Film Service Co., 10th Floor, Peter Smith Bldg., Detroit, Mich.; William T. Binford, Denver, Colo.
Wyoming, Utah, Colorado and New Mexico.
Special Notice!

This is the First and Only Serial Ever Filmed from a SATURDAY EVENING POST Story

That means a tremendous ready-made audience, covering the entire country—of people who have read "Loot" by Arthur Somers Roche, from which "The Gray Ghost" was filmed. According to the Post's own estimate of five readers to every copy, that means that there are

10,000,000 PEOPLE WAITING TO SEE IT

You know how popular the POST is right in your own section. Advertising props feature the fact that this is a POST serial. It will help you get these people in. It is a thrilling drama with a punch at the end of each episode, with four great serial stars—

Iriscilla Dean — Eddie Polo — Emory Johnson — Harry Carter

Get your booking order in now and play this great summer box-office attraction to capacity for 16 weeks. Write or wire NOW to your nearest Universal Exchange or to the

UNIVERSAL FILM MFG. CO. 1600 BROADWAY, NEW YORK

CARL LAEMMLE, President "The Largest Film Manufacturing Concern in the Universe"
Goldwyn Pictures

Under the Magic Headline of
“GOLDWYN PRESENTS”

EXHIBITORS throughout the world now have the opportunity, exclusively through the Goldwyn Distributing Corporation, to book:

Twenty-six Goldwyn Pictures a year written by the most popular and successful authors in the world, produced by the ablest specialists ever enlisted in the industry and starring:

Mae Marsh
Mabel Normand
Maxine Elliott
Mabel Normand
Jane Cowl
Mary Garden

and other equally famous stars of the screen and stage to be announced later.

A series of Rex Beach Productions, comprising all future pictures of this world-known author and including “The Auction Block,” a remarkable production already completed.

Eight two-reel Marie Dressler Comedies, made for and distributed exclusively by the Goldwyn organization. This famous comedienne is one of the biggest box-office attractions in the entire field of screen comedy.

Every important element that good showmanship demands is immediately at the disposal of exhibitors, beginning in September at the Goldwyn branch offices in every section of the United States and Canada.

Goldwyn Pictures
Corporation

10 E. 42st., New York City
Telephone: Vanderbilt 11

ASK—They Will Tell You

We Make Frames and Lobby Displays for Over 90% of the Best Theatres in the Mid-West.

Nothing Too Small for Our Attention.

We Serve the Largest in the Trade.

PRICES AND QUALITY ARE RIGHT.

EUGENE W. HAMBURG CO.
General Offices and Factory
2021-23-25-27 Federal Street
CHICAGO, ILLINOIS
COMING!
Taylor Holmes
THE BROADWAY FAVORITE

In
“EFFICIENCY EDGAR’S COURTSHIP”

Thousands are waiting to see Mr. Holmes’ masterly interpretation of Clarence Budington Kelland’s story in The Saturday Evening Post. Never to be forgotten

Book Through K. E. S. E.

1333 Argyle St., Chicago

Here’s a Letter
from one of the many satisfied users of
DE LUXE 4 PAGE PROGRAMS

When a man takes the time to write a letter like that, it means he’s not only satisfied—he’s mighty well pleased. It means that the De Luxe Programs do all we claim they will do.

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We will quote you on quantities of 500 and up per week.

CAHILL-IGOE CO.
THE HOME OF CICO PRODUCTS

117 W. Harrison St.  CHICAGO
AUGUST 4th, 1917

WEEKLY BULLETIN

of

American Exhibitors Association

A Business Men's Organization of Exhibitors Only.

TO THE EXHIBITORS OF AMERICA:

The purpose of the American Exhibitors Association is to create and maintain a national body of motion picture exhibitors, to improve and protect the motion picture business, to encourage the production and showing of motion pictures of high character, to protect the individual member from unfair methods of trade and other abuse, to work for the best interests of the industry as a whole, to adjust and arbitrate differences between members and various other branches of the industry; to assist the United States government in the work of public information in times of war and other great crises, and in every lawful way to promote generally the prosperity, uplift and betterment of the motion picture industry.

In accordance with this purpose, and fulfilling the fundamental idea that the American Exhibitors Association is, in deed as well as in fact, a true exhibitors' organization, a bulletin will be issued each week in time for the editions of the trade papers, in which the doings of the association to date will be concisely given for the information of all exhibitors.

The organization is already started in thirty states, and is working. By the time of the Detroit convention next year we expect to be organized in every state. What is now desired are applications for membership. Within the next week we wish to reach every exhibitor in the United States with a personal letter in which an application for membership will be enclosed. Please respond promptly. Return applications filled out, and your check for $3 or $6—six months' or a year's dues—at your option.

The General Manager is the personal representative in New York City of every legitimate exhibitor, and is being paid for the purpose of representing exhibitors in any business pertaining to the motion picture industry.

This service is designed to save busy exhibitors time and money. The establishment of an office in New York by the General Manager is to further this purpose. Business which would ordinarily exact attention and time from the exhibitor will be looked after from these headquarters without trouble or expense to him.

Should any exhibitor fail to receive the letter and application card, will be please send at once his name, name of theater and complete address.

Prompt response in the way of membership and dues is important. All communications should be addressed to the American Exhibitors Association,

1110 TIMES BUILDING
Forty-second Street and Broadway
NEW YORK

<table>
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<th>Read Next Week's Bulletin in all Trade Papers</th>
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Total States in which we have Bona Fide Members - - - - - 31

Total Membership will be Published as soon as same can be Accurately Compiled

STATE DIRECTORS who have not already responded will please get their membership lists into this office by Friday, August 10th, so that the totals may be verified and published in the next Bulletin.

JAKE WELLS, President

CHARLES C. PETTIJOHN
General Manager
OWL FEATURES, Inc.
MALLERS BLDG., CHICAGO
By Arrangement with
MR. ALFRED HAMBURGER
Request Your Presence at the Premier Showing of

“One Law for Both”
IVAN ABRAMSON’S DYNAMIC FILM EPIC OF
Russia and America

with an All Star Cast including
Rita Jolivet - Leah Baird - James Morrison - Paul Capellani
At the Ziegfeld Theatre, 624 South Michigan Avenue, Chicago
Admission during this engagement, 25c, 50c, $1.00.
Indefinite Run

Admission by This Announcement Aug. 4 to Aug. 12 and later by Special Invitation
Card to be had from Office.

Virginia Exhibitors Convention

NOTICE: Virginia Exhibitors and All Other Trade Interests — Business and Pleasure Combined.

CONVENTION AND GALA EVENT

3 Days—August 27, 28, 29

OCEAN VIEW, VA. VIRGINIA’S POPULAR SEASHORE SUMMER RESORT
Leading Exhibitor Commends Herald's Policy; Charges Ochs with “Methods of Pot-House Politician”

The Arcade Theatre
363 So. Dearborn St.,
Chicago, Illinois.

August 1, 1917.

Publisher Exhibitors Herald,
203 So. Dearborn St.,
Chicago, Illinois.

Dear Sir:

I have just received your issue of August 4, with your account of the convention proceedings in Chicago. I wish to say that I fully approve the fair and candid way in which you handled the situation and the circumstances leading up to the unfortunate split in the organization. I have also just read a report on the convention in the “so-called” Exhibitors Trade Review. If I had not attended the convention and had seen no other report than the one in the Ochs’ organ, I certainly would have been convinced that there was “something rotten in Denmark”. I, for one, certainly was not ashamed of the intelligence and the progressive spirit of the band of men and women who refused to wear the Ochs’ yoke. I think the result of the Chicago convention spells the end of the Exhibitors Trade Review. The fact that Ochs and his boomers could not see far enough beyond the end of their noses to realize that such a split-up as occurred in Chicago, would do them infinitely more harm than good proves conclusively that they surely were of too small caliber to represent the Motion Picture Exhibitors of this country.

I heard the following prophecy made on the floor of the convention a year ago, just after Ochs’ election: “The League certainly has a rocky road before it.” This surely has proven true in every sense of the term. If the Ochs’ gang has any idea it can accomplish anything for the organization, its members have several things coming. I believe they will find that the number of yellow back journals sent to Michigan Exhibitors will decrease noticeably from week to week. My subscription has not yet expired but I am notifying the publishers to day that the last issue containing the report of the convention, is decidedly more than I care to stand. I hope that your publication will continue on every possible occasion to expose the manipulations of the Ochs’ brand, which to me serves too much of the methods of pot-house politicians. I am

SM/RJ

Yours respectfully,

S. A. Moran
Prof.
Ochs, Film Magnate?

"A
don't forget, I predict this: Be-
fore the year is over I'm going to
pull something else for you, and believe
me, it is something good, and when I pull
it them babies that bolted will get theirs."

The above literary gem is culled from the
now famous speech of acceptance delivered by
the re-elected president of the exhibitors' league.

As indicated in the report of a speech made
last week in Chicago by Judge A. P. Tugwell
of California the "something" that the irre-
pressible Lee is "going to pull" is a flyer in
production and distribution activities.

This is not the first time that Ochs and his
associates planned becoming film magnates
and issuing pictures bearing the emblem of the
league. Nearly a year ago this same crowd
had an identical plan, but the deal fell through
because the Lacker did not produce the neces-
sary funds with which to proceed.

Legitimate trade paper publishers in the
East have for several months been menaced
with the competition of an irregular publica-
tion; it now appears that there is a plan afoot
to menace also legitimate producers and distri-
butors with a competition masquerading un-
der false colors.

The Music Tax

NOW come the music publishers—or, more
explicitly, an avaricious group of music
publishers—with a plan to collect in tribute
from the motion picture exhibitors of the United
States a sum that might very easily equal a
million dollars every twelve months.

This group of music publishers plan to col-
lect a tax of 10 cents per seat from every the-
ater operator in the United States once every
twelve months. The escape from payment of
this tax would be the refraining from playing
such musical compositions and songs as are
copyrighted by this aggregation of music pub-
lishers.

This controversy which has arisen between
the exhibitors of the country and the music pub-
lishers is of vital importance to every exhibitor,
because if the music publishers are successful
in their plan a theater with the meaner seating
capacity of 200 seats would be compelled to
pay a tax of $20 a year for the privilege of using
the songs and compositions of the music
publishers.

The plan of the music publishers undoubt-
dedly will meet with a great deal of opposi-
tion, because this is a very inopportune time to
attempt to impose an additional tax upon mo-
tion picture exhibitors. Also, because song pub-
lishers long have exerted every effort to have
exhibitors use their compositions for the adver-
sising benefits.

Again, the music publishers' plan is not
equitably devised, because it would attempt to
compel an exhibitor who played but one song
in an entire year to pay the entire amount of
the tax. In the case of the thousand seat house
Summary of Current Issue

News of the Week

Music Combine Seeks Million from Exhibitors

Bolt and Split of Ocht's League Under Discussion at N. A. M. P. I. Session

Theater Owners of Chicago A. E. A. Will Not Have to Pay Film Deposits

"Turn of the Cardboard" Is New Kerrigan Film for Paralta

Powell Leaves to Make Ten Reel Feature in Texas

Chester Morris Escapes vessel sunk by E. Boat

Tax Figures Shoe Convention Treachery

Interior Scenes Used Mainly for Brennon's "Fall of the Romanoffs," Which Nears Finish

Ice Will Build New Coast Studio to Produce for Paramount Program

Triangle Loses Suit for Hart with Artcraft

American to Deliver 6,000 Feet of Film Weekly to Four Foreign Countries

"Lust of Ages," with Lilian Walker, First Ogdyn Film Corporation Film, Is Completed

First Exhibitors Join A. E. A. Since Birth on July 15

Exhibitors Emphasize Over Goldwyn Films at Philadelphia and Boston

M Pastor Doll Comedies Prove Successful for Exhibitors; Declares H. C. Allen

Selig Stages Complete Circus for "The Barker" Film, with Lew Fields

Charles Frohman's Stage Stars Work on Fall Films for Mutual Program

"Polly of the Circus," with Mae Marsh, To Be Issued by Goldwyn September 17

Simpson Holmes To Appear with Miss Eva Tanney

World New Exchange bet. Record for Hot Weather Volume of Business

Exhibitors of United States Flock to A. E. A. State Branches; Organizer Soon to Arrive

The A. B. C. of the Mechanics of Picture Publicity Illustration

James Sheldon of Serial Fame Made President of Empire All-Star Corporation

Brennon's "Fall of the Romanoffs" Feature Not to Exceed Eight Reels, Is Promise

Shawrock Corporation of Texas to Make Western Series

"One Law for Both" Please Russians at Chicago Ziegfeld Theater Opening

Rothacker Studio and Field Staffs Are Busy with Variety of Features

Marie Evans Co-Stars with Lew Fields in New World Film, "Corner Grocer"

"A Stitcher's Heart" Is Success in Illinois and Indiana; Declares Distributors

Zambruno Gets Naturalist Film Series for Illinois, Indiana and South Wisconsin

Teitel, Chicago Film Renovator, Called in Draft

No Shuttle on Newest Projection Machine Soon to Be Placed on Market

Alfred Hammarkehr Signs All Paramount and Artcraft Films for Theater Chain

"The Mason's Art," Adapted from Came Book, Opens at Criterion Theater, New York, August 15

"Little Miss Muffet" Is Next Dramatic Feature Which Stars Vivian Martin

"The World for Sale" Is Blackton's First Production to Be Made for Paramount

Censored Film Can Be Recalled in Pennsylvania

Flissie Jones, Waukesha, Wisconsin, Exhibitor Wins Against Odds

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"Borrowed Plumes," Triangle D, Five Parts, with Bessie Barriscale

"Flash and Hearts," Greiser & Her C, Two Parts

"Solem Adrift," World D, Five Parts, with Ethel Clayton

"The Ugly Man," Bluebird D, Five Parts, with Franklyn Furness and Brownie Vernon

"Jack and the Beanstalk," Standard C, Ten Parts, with Francis Carpenter and Virginia Lee Corbin

"The Long Trail," Famous Paramount D, Five Parts, with Lou Tellegen and Mary Fuller

"Miss Robinson Crusoe," Metro C.D., with Emmy Wehren

"The Sleeker Heart," Emerald D, with Edward Arm-strong and Berthine Zuber

"The Little White Girl," Essanay C.D., with Mary McAlister

"Follow the Girl," Butterfly D, Five Parts, with Ruth Stonehouse

Departments

Recommendations to Insure Against Loss by Fire

The Film Stock Market

Official Cut Outs by Chicago Censors

This Week at Downtown Chicago Theaters

Sympathies of Current Releases

Calendar of Feature Releases

News of Exhibitors and Exchanges

The A. E. A.

BONA fide representation in thirty-one states of the Union is the achievement already won by the American Exhibitors Association.

The brief career of this organization has demonstrated beyond doubt that the exhibitors of the United States earnestly desire an organization built upon the basis of sound business principles.

There is positive indication that the American Exhibitors Association will encounter a development and prosperity never before attained by any exhibitors' organization.

The reasons for this are clear: The A. E. A. will give to exhibitors what they never have been able to obtain before—protection from outside interference and constructive aid in promoting the success of their theaters.

What the old league was chiefly concerned with—"inside politics"—will be barred completely from the new association. The old expositions, balls and other "means of collection" which consumed so much attention and energy of the old league officials that they had little time for anything else will be forgotten. The association will be financed like all other protective and co-operative organizations—dues and donations.

The new association will not undertake to absorb task of the old league in demanding concessions from producers and distributors on one hand, and on the other hand, begging support of their organization.

The A. E. A. brightens greatly the future of the intelligent motion picture exhibitor. Those who do not avail themselves of the advantages of this association will have only themselves to blame.

Martin J. Quigley
The American Society of Composers, Authors and Publishers has proposed a scheme to tax the playing of all copyrighted musical numbers owned and controlled by music publishers who are affiliated with the American Society of Composers, Authors and Publishers. The playing of these numbers will require payment of a copyright fee of 10 cents per seat, to be collected through the society's licensing agency, the American Society of Composers, Authors and Publishers.

This fee is intended to cover the cost of licensing the copyright holders and the administration of the licensing system. The society has estimated that this fee will generate approximately $1 million per year, which will be used to support its operations and provide services to its members.

The scheme has met with resistance from the Motion Picture Exhibitors' Association, which has threatened to file a lawsuit to challenge the constitutionality of the fee. The Motion Picture Exhibitors' Association represents thousands of movie theaters across the United States and opposes the scheme as an unfair burden on the industry.

The American Society of Composers, Authors and Publishers has stated that it will not rescind the fee without the consent of its members, who are represented by the Motion Picture Exhibitors' Association. The association has called for a compromise, and the two sides are reportedly discussing ways to reach a mutually acceptable resolution.

The fate of the scheme is uncertain, but it is likely to be a contentious issue for the movie industry and the music publishing community in the coming months.
BOLT AND SPLIT OF OCHS' LEAGUE UNDER DISCUSSION AT N. A. M. P. I. SESSION

Brady Calls Adjourned Session in New York; Change By-Laws Admitting Members of New A. E. A. and All Representative Theater Owners

An adjourned session of the National Association of the Motion Picture Industry was called by President William A. Brady on Monday, August 6. The most important subject that came up for consideration was the bolt and split of Ochs' league. The new American Exhibitors' Association under the by-laws of the N. A. M. P. I. cannot become part of the latter until its members first become members of Ochs' league.

In view of the fact that a new exhibitors' organization has come into being during the past year, the advisability of changing the by-laws of the N. A. M. P. I. to include all representative theater owners and exhibitors is apparent.

The matter of increasing the number of directors in the N. A. M. P. I. branches from five to seven came up for discussion and the exhibitors will be asked to name fourteen instead of ten as their representation.

As inasmuch as the national body has not been notified of the newly appointed directors in the Ochs league, the old directors were still eligible to sit at the meeting. Five of these belong to the newly formed A. E. A.

THEATER OWNERS OF CHICAGO A. E. A. WILL NOT HAVE TO PAY FILM DEPOSITS

System Will Be Wiped Out Within Next Two Weeks, Is Promise, Through Organization's Promise to Guarantee Payment for Service

The deposit system will be wiped out within the next three weeks in Chicago, is the promise of Henry Schoenstadt, president of the Chicago branch of the American Exhibitors' Association.

All members of the A. E. A. in Chicago, through an arrangement with the organization, will be able to trade with the exchanges on the old-established commercial lines used by all business concerns.

The A. E. A. branch already has outlined plans to be presented to a committee of exchanges from the F. I. L. M. Club, guaranteeing payment for the service of any member of the A. E. A. branch who refuses to pay for film service.

The exchanges have already intimated that such a plan would meet with their approval, and it is expected that arrangements will be completed within the next two weeks whereby A. E. A. members will not have to pay the deposit when securing films. The plan also demands that it, after booking a film, an exhibitor decides to cancel he must notify the exchange, seven days in advance.

The A. E. A. branch committee which will present the new plan to the exchanges is composed of the following members: Henry Schoenstadt, A. J. Kring, Max Jessen, Louis H. Frank, Miss Anna M. Kesner, G. P. Morris, Maurice Choy, J. Cooper, and E. Bratty.

"TURN OF A CARD" IS NEW KERRIGAN FILM FOR PARALTA

Play Concerns Adventure of College Youth and Romance in West

Work is progressing on J. W. Kerrigan's second picture under the Paralta Plays trademark. The subject is a comedy-drama of the West and East called "The Turn of a Card" and was written by Frederick Clair. Thomas J. Geraghty prepared the story for the screen.

The photoplay concerns the adventures of Jimmy Montgomery, a college youth, who goes West and becomes involved in a series of exciting experiences. He also has a romance with a pretty girl.

Louise Wilson appears opposite Mr. Kerrigan in the role of Cynthia Burdett.

POWELL LEAVES TO MAKE TEN-REEL FEATURE IN TEXAS

Frank Powell, the director, left for New York with a company of players August 3 for Texas. It is the intention of Mr. Powell to produce a ten-reel state rights feature on an elaborate scale. Private capital, it is said, is back of the venture, most of whom comes from the Lone Star state.

Among the cast of actors Mr. Powell has under his direction are George Becher, Ralph Dean and Benji Hendricks.
TAX FIGURES SHOW CONVENTION TREACHERY

Figures do not lie when they come from the City License Bureau, where every theater owner has to pay his annual amusement tax. The following statistics from in the City Hall show Ochs' treachery in the past convention.

In the city of Chicago there are 378 theater owners. From the beginning of 1917 up to July 1 exhibitors' organizations' rosters showed an inclusive membership of 122 men.

Of the 122 members listed, 45 per cent are theater managers—not owners—exchange attaches, and many men who formerly owned theaters and at present not actively engaged in any branch of the industry.

Only 80 of the 122 have paid dues.

In the Illinois State branch of the Ochs organization there are twelve members and only six of them have ever paid their dues.

Convention Scandal Post Mortem

On the floor of the past convention Illinois was represented by 20 delegates and 5 at-large—the latter representing the state organization composed of 12 members.

According to the above figures there must be 488 bona fide theater owners in Chicago, and all members of the Ochs branch.

The city of Chicago license report in 1916 showed that at that time there were 415 theaters in Chicago—and this included theaters offering stage attractions exclusively.

The license report for 1917 shows that exactly 80 of the motion picture theaters listed in the 1916 report have gone out of business.

Therefore, the 20 Chicago delegates allowed on the convention floor by Ochs represented 500 theaters. There is not this number of theaters in Chicago, the city license report shows, and the delegates were representing stage theaters and film theaters that have passed out of existence. This, notwithstanding the state organization has a membership of 12, and sent its five delegates.

Some Other Striking Facts

It took 28 votes against 21 for Ochs' Chicago branch to expel Maurice A. Choyinski and Louis H. Frank.

The glaring fact stands out that 14 of the 28 were non-theater owners. So, 14 out of an alleged 500 members expelled the former members.

Marking back to the convention fiasco, Boston sent 30 delegates when entitled to only 9, according to the license report of that city.

Judge A. P. Tugwell was the only member from California, which state was entitled to five other delegates. But Judge Tugwell was ruled completely out of the convention, and the California per capita tax of $37.50 was refunded.

Judge Tugwell also was ordered out of the convention, notwithstanding he then was vice-president of the Ochs organization.

HERE IS THE DEMAND OF THE MUSIC PUBLISHERS' COMBINE

The following letter suggesting that exhibitors call at the headquarters of the American Society of Composers, Authors and Publishers and secure licenses for the rendition of musical compositions by pianists in theaters has been received at the leading branches of the American Exhibitors Association:

Dear Sir: The public performance of copyrighted songs and other musical numbers in a restaurant, hotel cabaret, motion picture theater, dance hall, ballroom, etc., without permission of the copyright owner subjects the proprietor of such establishment to very serious penalties.

The Supreme Court of the United States on January 22, 1917, enforced a decision in the case of Victor Herbert et al. vs. The Shubert Company, holding that the unauthorized performance of a copyrighted musical composition in a restaurant, hotel, cabaret, motion picture theater, dance hall, ballroom, etc., infringes the exclusive right of the owner of the copyright to perform the work publicly.

This society was organized to protect composers, authors and publishers against such rendition of their compositions and for the purpose of licensing the public performance of the works of its members, who comprise most of the well known authors, composers and publishers of America and foreign counties.

We would suggest that you call at this office upon receipt of this letter, in order to obtain the facility of your business to you or a license to perform such musical compositions. If you are unable to call, all requests and our representative will call upon you. It is important that this matter receive your prompt attention.

If no license is secured, then you are hereby notified to desist from rendering or permitting the rendition upon your premises of any of the works of the members of this Society.

The society is under the Copyright Act for the public rendition of copyrighted musical works without the owner's consent are enjoined by the enclosed extract of the Copyright Law.

Yours very truly,

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

By F. S. HARTMAN.

The above letter, which is a duplicate of scores of others sent to the A. E. A. branches throughout the country, was received by Henry Schoenstadt, president of the Chicago local branch of the A. E. A. This branch has turned the matter over to its executive committee, which will take the matter up in detail with the national body.
INTERIOR SCENES USED MAINLY IN BRENON'S
"FALL OF ROMANOFFS," WHICH NNEARS FINISH

Workmen with Knowledge of Russian Customs and Architecture Employed to Construct Sets for Forthcoming Feature

In staging his new production, "The Fall of the Romanoffs," which is now nearing completion, Herbert Brenon has used mainly interior scenes. All of them have been erected in his studio, where workmen are employed daily preparing sets. Special workmen who are skilled in making sets for picture work and in the knowledge of things Russian are being used.

Eighty-three separate sets have been built, varying from replicas of rooms of state in the czar's palace to simple little peasants' huts. Of the former four cover the entire stage and are bigger in scope than any Mr. Brenon has had in his former productions.

Mr. Brenon has had two complete villages reproduced—one typical of many little Russian villages, the other typically Jewish. The little villages are complete in every detail.

In a week, or ten days at the most, all of the scenes for "The Fall of the Romanoffs" will have been taken. Already the task of assembling and erecting has been begun, and it will not be long before these dramatic events which have taken place in Russia will be re-enacted on the screen.

INCE WILL BUILD NEW COAST STUDIO TO PRODUCE FOR PARAMOUNT PROGRAM

Thomas H. Ince announced this week that he expects shortly to build a new studio from his own designs, in which will be produced the pictures under Mr. Ince's new affiliation with Paramount. The announcement came in the form of a statement from Ince through Jesse L. Lasky to the New York Paramount offices, and followed on the heels of the news that Charles Ray and Enid Bennett, two young photoplayers who have made their way to stardom under Ince, will henceforth appear in pictures to be released regularly through Paramount.

Mr. Ince now is occupying the former Biograph studio in Los Angeles.

NEWEST SCENES FROM "FALL OF THE ROMANOFFS"

Big Situations in Herbert Brenon's Forthcoming Production of the Ex-Czar's Reign of Terror. (Photo: Brenon Film Corp.)

COMBINE SEeks MILLION

(Continued from page 11) steadily have refused to become affiliated with this organization.

"I stand independent, and there are other music publishers who are with me. If the exhibitors positively refuse to use the musical compositions of the combine it will not be long before this organization will have to go out of existence. The whole thing looks to me like a proposition to give a few persons jobs at $10,000 a year."

E. S. Hartman of Chicago, who is general Western counsel for the American Society of Composers, Authors and Publishers, has been connected with Alfred Hamburger in his connection with the combine.

The officers of the music publishers' combine are: George Maxwell, president; Victor Herbert, vice president; Glen MacDonough, secretary, and Raymond Hubbard, treasurer. Nathan Burkan of New York is general counsel.

TRIANGLE Loses

SUIT FOR HART WITH ARTCRAFT

Counsel for Plaintiff to Take Appeal from Court's Decision

Judge Martin D. Manton of New York in the United States District Court on August 1 dismissed the Triangle Film Corporation's petition for an injunction to restrain the Artcraft Film Corporation from making or distributing any pictures in which William S. Hart, the noted delineator of western roles, appears.

The legal battle between the two film concerns began with Thomas H. Ince, the director, leaving the Triangle company and affiliating with the Arterraft Corporation.

Mr. Hart, who was under a two-year contract with the Triangle Corporation, thereupon announced that he would produce his own pictures under Mr. Ince's direction or supervision, and left the company. Triangle began action for breach of contract in California when Arterraft announced its intention of distributing Hart productions. The Triangle counsel intends to take an appeal from Judge Manton's decision.

ALBERT E. SMITH IS

PLACED IN CHARGE OF VITAGRAPH ACTIVITIES

A formal statement from the Vitagraph Company contains the information that Albert E. Smith, president of that concern, has been placed in absolute power of the corporation future activities and will hereafter designate the picture to be made, supervise production and have the final say on all studio financial matters.
AMERICAN TO DELIVER 60,000 FEET OF FILM WEEKLY TO FOUR FOREIGN COUNTRIES

Biggest Contract to Supply Serial and Feature Plays to Russia and Norse Lands Involves Exchange of $200,000 a Year; Nehls Closes Deal

What is said to be the biggest contract to supply serial and feature photoplays to Russia, Norway, Sweden and Denmark ever consummated was signed this week in New York by R. R. Nehls, manager of the American Film Company, Inc., of Chicago, and representatives of a large foreign distributing syndicate. The terms of the agreement call for an export of 50,000 feet of positive film per week.

3,000 EXHIBITORS JOIN A. E. A. SINCE BIRTH ON JULY 18

Pettijohn Announces Growth from New N. Y. Headquarters; Big Campaign On

Starting with 300 theater owners, the American Exhibitors' Association, which was formed in Chicago on July 18, now numbers 3,000 members.

The new association has established headquarters in the Times Building at Forty-second street and Broadway, New York City, and Charles C. Pettijohn, the general manager, is actively engaged in organizing every state in the union.

Mr. Pettijohn states he has personally held correspondence with more than 600 film men, who are working for the new organization and hundreds have applied for membership since the facts concerning the recent Chicago convention have become known.

Application will be made for admittance into the national association this week.

The following states are already in the A. E. A.: Alabama, Arkansas, California, Colorado, Connecticut, Delaware, District of Columbia, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, South Carolina, Texas, Tennessee, Virginia, West Virginia, Wisconsin and Washington. Chapters have been started also in Brooklyn, New York City, Boston, Buffalo, Detroit, Chicago, Los Angeles and San Francisco.

LUST OF THE AGES,” WITH LILLIAN WALKER,
FIRST OGDEN CORP. FILM, IS COMPLETED

Extensive Plans Being Made to Exploit Pictures Which Is Not Sex Triangle or European War Play; Offices Opened in New York

The Ogden Pictures Corporation, of Ogden, Utah, has completed its first picture after a period of seven months under the direction of Harry J. Revier. The film, entitled “Lust of the Ages,” features Lillian Walker.

It is said the role assigned to Miss Walker in her new play is radically different from any she has heretofore played, although no inkling of the character of the story has been given out except that it is not a sex play and does not deal with the present European war.

Offices of the Ogden company have been opened in room 1202 of the Goldrey building, New York City, and the matter of handling state rights is under the management of Jesse J. Goldberg. Extensive plans are being made for exploiting the feature although the channel of issuing the production has not been determined.

The new concern expects to make about six pictures featuring Lillian Walker per year for the next two years.

ALICE BRADY IN NEW FILM, “THE REFUGEE,” HAS A HARROWING VEHICLE

Star Does More Strenuous Acting in New Play Than in Any Recent Drama

Alice Brady’s forthcoming World picture, “The Refugee,” is nearly completed. The director is George Archainbaud. As the heroine of this photoplay Miss Brady has acting to do which is considerably more strenuous than anything in her recent repertoire. The story is exceedingly harrowing at times.

SCENES FROM FILM VERSIONS OF FROHMAN STAGE SUCCESSES
EXHIBITORS ENTHUSIASTIC OVER GOLDWYN FILMS AT PHILADELPHIA AND BOSTON

“Baby Mine,” with Madge Kennedy, and Maxine Elliott in “Fighting Odds” Received Well at Trade Showings

Simultaneous trade showings were held last week of Goldwyn Pictures in Philadelphia and Boston, and the same scenes of enthusiasm that marked the initial presentation in Chicago were repeated.

Samuel Goldfish, president of Goldwyn, and Alfred Weiss, vice president, were in charge of the Boston showing, which was held in the morning at the Fenway Theater, which had been obtained by Harry E. Campbell, manager of Goldwyn’s Boston offices. “Baby Mine,” Margaret Mayo’s farce comedy, was the first picture that won the applause of the Boston audience. In this production Madge Kennedy makes her debut on the screen. After a luncheon the hundreds of exhibitors present from all over New England saw Maxine Elliott in “Fighting Odds,” a powerful new play by Roi Cooper Megrely and Irvin S. Cobb.

The Philadelphia showing was held in the Palace Theater on Market street on what, at that time, was the hottest night of the year, the picture starting at 11:15 p.m. and holding the audience of exhibitors from the entire Philadelphia district until 1 a.m. The showing was under the auspices of Stanley V. Mastbaum, George T. Ames, manager of Goldwyn’s Philadelphia offices, and F. B. Warren, one of the Goldwyn vice presidents from New York.

“MO-TOY” DOLL COMEDIES PROVE SUCCESS FOR EXHIBITORS, DECLARES H. C. ALLEN

Films Are Wholesome and Have Widespread Appeal, He Says; Not Similar to Any Other Picture in Field

H. C. Allen, president of the Peter Pan Film Corporation of New York, in discussing short reel subjects this week pointed out the novelty of the “Mo-Toy” doll comedies which have been proving successful wherever shown by exhibitors.

“All that has been accomplished in the industry,” said Mr. Allen, “dwarfs before the tremendous future that lies before it. People do not want trashy subjects and Mo-Toy comedies are in harmony with the opinion inasmuch as they are perfectly wholesome and have a widespread appeal with all classes of people.”

The success of Mo-Toy comedies, Mr. Allen maintains, lies in the fact that they get away from similarity to anything else in the motion picture field. They are carefully produced, the dolls are well selected, the animation is natural and the pictures are not long enough to tire.

SELIG STAGES A COMPLETE CIRCUS FOR “THE BARKER” FILM WITH LEW FIELDS

Spectators Become “Audience” as Star and 16-year-old Leading Lady, Amy Dennis, Enact Roles; K-E-S-E to Issue Play August 13

The Selig Polyscope Company staged a complete circus on the studio lot at Chicago last week. The circus was essential for certain scenes in “The Barker,” a Selig Red Seal play, written by Charles K. Harris, and to be published August 13 through K-E-S-E.

Hundreds of spectators were present to see Amy Leal, Dennis, the 16-year-old leading lady for Lew Fields, do a trapeze “stunt.” Lew Fields, just to show that he had not forgotten how, turned a few cartwheels, which were the envy of the small boys assembled. Many of the spectators became the circus “audience,” Director J. A. Richmond pressing them into service.

The circus was transplanted complete to the Selig lot. There was the “big top,” the sawdust rings, the clowns and the red lemonade. At first it had been planned to join some traveling aggregation, but no tented attraction was near enough and time was short. Then it was that Director Richmond organized a circus of his own.

“The Barker” is classed by Lew Fields as his one best film effort. It is not a comedy, but a heart interest drama, giving Mr. Fields many opportunities for talent work.

PROGRESSIVE CO. SUES SENNITT AS A THEATER OWNER

Suit has been instituted by the Progressive Motion Picture Company of Los Angeles, Cal., against the Woodley Theater of Los Angeles, for the recovery of $5,800 alleged to be due them for services. The Woodley Theater, according to the complaint, would soon begin the film production of Mary Roberts Rinehart’s novel, “K,” for publication under a special arrangement with Universal.

Since starting work upon the book Lois Weber is undecided whether to market “K” as a special state right feature or as one of the Lois Weber Productions, as originally announced. Previous announcements regarding its distribution were given out somewhat prematurely, and will be subject to such change as Lois Weber may consider most desirable.

MARKET PLAN OF LOIS WEBER’S “K” IS NOT DECIDED

An announcement was recently made to the effect that Lois Webe was undecided whether to market “K” as a special state right feature or as one of the Lois Weber Productions, as originally announced. Previous announcements regarding its distribution were given out somewhat prematurely, and will be subject to such change as Lois Weber may consider most desirable.

W. R. ROTHACKER MADE A MEMBER OF BRADY’S BODY FOR AID OF U.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, has been appointed by William A. Brady, president of the National Association of M. P. L. as one of the members of the War Co-operation Committee, to officially confer and advise with Agricultural Department of the United States Government on motion picture made and used to encourage greater food production.
HARLEES FROHMAN'S STAGE STARS WORK ON FALL FILMS FOR MUTUAL PROGRAMS

Edna Goodrich, Ann Murdock, Julia Sanderson and Olive Tell Plays Well Under Way; Western Studios Are Active

Eastern studios at which Charles Frohman's stage stars are at work on the picturization of Frohman stage successes for publication through the usual Film Corporation are the scenes of great activity.

Productions starring Edna Goodrich, Ann Murdock, Julia Sanderson and Olive Tell are well under way or completed.

Reel for Fall Trade

It was stated at the time that arrangements were completed between John R. Freuler, president of the Mutual, and Alf Hayman, representing the Frohman interests, that the production of the Frohman stars would not be issued until at least three have been completed. That time is rapidly approaching, for two of the stars have virtually completed the third production and are ready to start on the fourth. There is every evidence that the productions will be issued to exhibitors for early fall presentation.

Ann Murdock has completed "Outcast," "The Impostor" and "The Beautiful Adventure."

She now is at work on "My Wife," under the direction of Dell Henderson, while her next production, "The Richest Girl," will be directed by Albert Capellani.

Edna Goodrich has completed "Reputation" and "Queen X" and will soon have finished the last scenes of "A Daughter of Maryland. "American Maid," selected for her fourth picture, will be directed by Albert Capellani.

Western Studios Active

Olive Tell's first picture will be "The Unforeseen." Julia Sanderson is at work under Dell Henderson's direction on "The Runaway."

These western studios which contribute to Mutual's release schedule are as active as the eastern studios with Mary Miles Minter, William Russell, Gail Kane, Juliette Day, Jackie Saunders and Margarita Fischer, all at work on five-reel features for fall.

POLLY OF THE CIRCUS," WITH MAE MARSH, TO BE ISSUED BY GOLDWYN SEPTEMBER 9

Concern Makes Formal Bow to Exhibitors with Margaret Mayo's Drama; Pathetic Story Will Be in Six or Eight Thousand Feet

Margaret Mayo's drama, "Polly of the Circus," starring Mae Marsh, has been completed at the Goldwyn studios at Fort Lee and now is being cut and assembled for publication to exhibitors September 9. With this picture Goldwyn makes its formal bow in the cinema world.

In the production are nine separate spectacle scenes of a circus. Of the 89,000 feet of film sent to the laboratories only six or eight thousand feet will be used to tell the pathetic story, which is said to have made a fortune for its producers on the stage.

Four small Jersey cities figure in the film, a big horse race with seven thoroughbreds, a real circus parade and pageant, scenes showing the early morning arrival of a big circus in a small town and its departure at night, and many other big features.

At times as many as 2,000 persons are in the scenes, and big audiences appear in the stands.

Vernon Steele, the English actor, interprets the role of John Douglas, the minister, while Wellington Playter portrays the character "Big Jim," the boss canvasman, which are two of the more important roles in support of Miss Marsh.

Among the other important players in the cast are Lucile Satterthwaite, Isabel Vernon, Viola Compton, Helen Salinger and Charles Elbridge. Mae Marsh is said to do her best work in the role of Polly.

STUART HOLMES TO APPEAR WITH MISS EVA TANGUAY "Wild Girl" Name of First Film Under Selznick Banner

As announced in last week's "Herald" Eva Tanguay has decided upon "The Wild Girl" as the title of her first picture under the Selznick banner.

Director Howard Estabrook has selected Stuart Holmes, late of the Fox Film Company, and Valerie Bergere, well-known vaudeville star, to appear in support of the eccentric dancer, as well as Tom Moore, who has been working with Constance Talmadge in another Selznick picture.

As yet no date for the publication of "The Wild Girl" has been set, but it is expected the work of cutting and assembling the film will start about August 15.

THREE SCENES FROM "SOULS ADrift," WITH ETHEL CLAYTON

This newest world film play, the popular star is said to do some of her best dramatic work. Milton Sills is seen in support of the star (World)
EXHIBITORS OF U. S. FLOCK TO A. E. A.
STATE BRANCHES; ORGANIZER SOON TO AID

Representative Theater Owners in All Sections of Country
Abandon Old Organization for New Business Association

The Motion Picture Theater Owners' Association of Chicago, the local branch of the A. E. A., which already has a membership of more than seventy bona fide theater owners, who represent $10,000,000 in theater interests, expects to have a membership exceeding 200 exhibitors before the end of October, declares President Henry Schoenstadt.

The national A. E. A. organizer, it is expected, working under General Manager Charles Pettijohn, will meet the exhibitors of Illinois within the next two months.

Other States to Get Aid
Virginia, North Carolina, South Carolina, Pennsylvania, New York state, Oklahoma, Indiana, California, Michigan, Massachusetts, Kentucky, Minnesota and many other states which already have branches with memberships of the most representative exhibitors in these states will receive the aid of the national organizer.

Fred J. Herrington declared this week that Chicago already has one of the most completely organized branches in the association.

H. H. Varner of Lexington, N. C., and Percy Wells of Wilmington are engaged in recruiting new exhibitors in this southern state. Both men report great success and declare that the old organization in both of the Carolinas has been completely taken into the A. E. A.

Kincaid Gets Exhibitors
Massachusetts, which was one of the first states to come into the A. E. A. with a big membership of bona fide exhibitors, already has swollen its membership under the guidance of President Kincaid.

TWO FILM THEATERS IN SALT LAKE CITY CENSOR THEIR PLAYS

An innovation in motion picture censorship in Salt Lake City, Utah, has been adopted by the management of the American and Strand Theaters, which has appointed M. M. Stewart as authority on the merits of all film attractions at the two theaters. In spite of the press and advance notices concerning pictures, Mr. Stewart will personally review each film before it is presented.

PREACHING OCHS AND HIS PAPER CAUSES A WALKOUT IN CHICAGO

Thirteen Members Leave Meeting
Because of Talk; Franke Wants Facts, but Is Foiled

At a meeting of Ochs' branch organization in Chicago Friday, August 3, out of the twenty-four members who assembled thirteen left the headquarters before the meeting progressed far because of speeches made concerning Ochs and his trade paper.

F. H. Franke, one of the remaining eleven members, asked Joseph Hopp, who is president:

"How many members have resigned from this branch?"

"Only one member has resigned," declared Hopp.

Franke was not satisfied and demanded a better report, and wanted also to know how many members had resigned for the purpose of joining the American Exhibitors' Association branch. Hopp, however, contended that none had resigned for this purpose.

Sam Gold then demanded of Hopp that he tell the eleven remaining members why advertising checked the telling of the truth in Ochs' trade paper.

Hopp refused to answer.

FIRST WORLD FILM OF NEW KITTY GORDON SERIES IS ENTITLED "HER HOUR"

The first of Kitty Gordon's series of photoplays under her renewed contract with World Film Corporation, entitled "Her Hour," and work already is well advanced upon the film at the Fort Lee studio. The direction is in the hands of George Cow...
TOTAL of probably more than $150,000 a year is spent by the more important picture releasing concerns in the United States each year for the making of cuts and matrices as publicity aids for exhibitors using their releases. It is entirely safe to say that more than half of this sum is wasted—for two reasons: first, because the exhibitor, lacking expert knowledge of the character of the cut service he needs, does not indicate exactly what he wants; second, because the exchange service department does not put the cuts to work after they are placed in stock.

Every motion picture publicity department is daily confronted by the most perplexing problem growing out of the frequent misunderstanding of what is typographically possible on the part of the theater man seeking cuts for release.

It is with the intent of making clear the mechanical character of the cut and the matrix, and thus enabling the exhibitor to more intelligently deal with these products that this article is presented.

Definition of "Cut"

A "cut" may be either a reproduction of a drawing done in solid lines or a reproduction of a photograph done in "halftone." The motion picture exhibitor but seldom deals with "fine cuts" and is much more interested in the halftone cuts by which he is enabled to print the pictures of motion picture stars, scenes from plays, etc., in his house organ or his newspaper publicity and advertisements.

For the sake of simplicity the process of making the halftone cut may be passed over, being largely a matter of photography, optics and chemistry. The exhibitor is concerned more especially with the character of the finished product.

A halftone cut is really just a piece of metal cut into dots. This is accomplished in the process mentioned above by the use of a screen. The screen is a sheet of glass ruled with fine lines, crosswise, which when held to the light looks very much like a fine wire screen. These lines are etched into the metal plate along with the picture by photographic and chemical processes and between the crosswise lines the dots stand out to receive the ink from the press and transfer it in these same dots to the paper. The dots of the half tone cut are big and thick, running close together in the dark parts of the cut; that is, the shadows of the face or figure, in the eyebrows, etc. The dots are very tiny indeed in the light parts of the figure on the cut, as for instance in the whites of the eyes, the cheek bones or the tip of the nose. There are just as many dots in one part of the cut as another, but the difference in the sizes of the dots makes the difference in the tones and makes the picture possible.

The fineness or coarseness of the screen used determines the coarseness or fineness of the cut. Coarse screen cuts are made to print on rough, cheap paper. Fine cuts are made for printing on well finished, expensive papers. Of course the finer the cut the more dots to the inch and therefore the more quality and tone value the cut can reproduce.

Your newspaper uses cuts made with a coarse screen having either 65 or 65 lines to the inch. The newspaper cut is, however, called a "55" or "65" screen cut. The cuts in the "Exhibitors Herald" and most other standard trade papers are much finer, running from 110 to 133 screen.

"Fine" Cuts for Good Paper

Now these fine cuts, while they give perfect quality on fine paper stock, cannot be used in newspapers or on cheap program stock for the reason that the tiny dots of a fine cut when printed on coarse paper tend to blur and run together where the roughness of the paper crowds up between the dots and smears the ink.

It is therefore useless to try to print a trade paper halftone in the newspaper. Hundreds of requests are received every week by the big picture concerns publicity departments from theater men who want to reproduce in newspaper advertising some of the handsome cuts of stars seen in the trade paper ads. The only way it can be done is to make a new cut from the original photograph, using a coarse screen. Of course it is possible for the exhibitor

THE A B C of the Mechanics of Picture Publicity Illustration

By TERRY RAMSAYE

THE accompanying article on photo-engraving and its particular application to the business of the motion pictures is especially recommended for consideration by exhibitors. Mr. Terry Ramsaye has incorporated into the article a wealth of practical information which forms an explanatory guide for exhibitors in preparing illustrations for their house organs, programs and newspaper advertising. The article in a clear, concise manner explains the possibilities of the processes of photo-engraving and also their limitations. Upon request any additional information desired about the mechanics of illustration will be forwarded to exhibitors.—The Editor.

*Director of Publicity, Mutual Film Corporation.
JAMES SHELDON, OF SERIAL FAME, MADE PRESIDENT OF EMPIRE ALL-STAR CORP.

Was Former Chief of Syndicate Film Corporation Which Brought Out “The Million Dollar Mystery” Film; Discusses Forthcoming Plays

James M. Sheldon was elected president of the Empire All-Star Corporation at a meeting of the Board of Directors of that company held on Friday, July 27.

Mr. Sheldon was formerly president of the Syndicate Film Corporation, which brought out “The Million Dollar Mystery,” the serial that established a record for continued photoplajv productions.

Recently Mr. Sheldon, as president of the Randolph Film Corporation, succeeded in securing Billie Burke for a serial made by George Kleine. Mr. Sheldon in the trade is frequently referred to as “the man who put the serial on the map,” owing to his unusual talent for exploiting the kind of entertainment that has grown to be so popular. At a time when serials were scoffed at Mr. Sheldon’s faith in their box office possibilities was so steadfast that he launched “The Million Dollar Mystery.”

For twelve years prior to entering the film industry Mr. Sheldon was engaged in the practice of law in Chicago.

In discussing the forthcoming activities of the Empire All-Star Corporation, Mr. Sheldon said: “As has been announced in the trade journals, the Empire All-Star Corporation was organized especially to produce the Charles Frohman successes in motion pictures. In undertaking the filming of these subjects we have some of the greatest stars in the world—such box office magnets as Julia Sanderson, Ann Murdock, Olive Tell and William Gillette. We have at our command all the unlimited resources of the Charles Frohman organization, including a wealth of scenery, costumes, properties and rights to the famous Charles Frohman successes.

SHAMROCK CORP. OF TEXAS TO MAKE WESTERN SERIES

Contracts with N. Y. Company to Deliver a Two-Reel Film Monthly

The Shamrock Photoplay Corporation, located at San Jose, Cal., has contracted with a New York film company to make one two-reel “western” a month for the next year.

The first picture, “Jim of the 3-C Rance,” was ready about September 5. Work on the film now is being pushed at the studio. The scenario was written by P. S. McCey, of San Antonio.

The concern is backed by San Antonians, and it is claimed that they have an ideal location for taking motion pictures of the Western variety.

ETHEL CLAYTON HAS NOVEL WORLD FILM IN “THE WOMAN BENEATH”

In Role of New York Society Bud She Weds Westerner for Money, but Frowes Her Worth

The next Ethel Clayton play for World-Pictures Brady-made is “The Woman Beneath,” in which a New York society girl marries a rich westerner for his money and does not think she cares for him until he apparently “goes broke.” Then she pitches in to help him, although he has been fooling all the time about that financial disaster, and shows him that under the society bud exterior she is pure gold.

BRENON’S “FALL OF THE ROMANOFFS” FEATURE NOT TO EXCEED EIGHT REELS, IS PROMISE

Herbert Brenon, who is just completing his production, “The Fall of the Romanoffs,” has announced that his new feature will not exceed eight reels. He has made all his pictures within the past year eight reels and now has decided that his future productions will never exceed that limit.

“Eight reels,” says Mr. Brenon, “is the ideal length for a feature picture for special productions. An eight-reel picture runs about two hours. The theater, which is a much older art than ours, discovered through years of experience exactly how much entertainment the public can stand and profiting by this knowledge have sifted their performances down to two hours and a half.

“Theatrical managers have learned by experience, too, that there is such a thing as over-dosing the public. In the theater the very longest of plays begins at 8:15 and continues till 11 o’clock. There are usually two intermissions of eight minutes each, and with fifteen minutes for an intermission and an overture, that leaves two and a quarter hours of actual theatrical entertainment. To keep an audience too long in their seats, they have learned, means that they begin to get restless, and no matter how good the play may be they begin to get bored.”

GUESS! WHAT?

It’s the Mysterious Lucky Card
"ONE LAW FOR BOTH" PLEASES RUSSIANS AT CHICAGO ZIEGFELD THEATER OPENING

Ivan Abramson Five-reel Dramatic Feature, Being Issued by Owl Features, Inc., Is Strong Drama Linking America and Newest Republic

Following long and successful runs in the biggest Eastern motion picture theaters, including a successful Broadway engagement, "One Law for Both," the Ivan Abramson five-reel dramatic feature, opened its Michigan avenue run in Chicago at the Ziegfeld Theater Saturday, August 4.

This production is being issued to the exhibitors of the central states by the Owl Features, Inc., of Chicago, with the main exchange in the Malters Building, Chicago.

The Russian commission composed of some of the most distinguished men of the new Russian republic, viewed the picture on the opening night as the guests of Alfred Ham-

ROTHACKER STUDIO AND FIELD STAFFS ARE BUSY WITH VARIETY OF FEATURES

Picture Series of Glacier Park, Mont., is Finished, While Crew Works on Animal Life Reels in Yellowstone; Five Reeler Under Way at Plant

The camera crew of the Rothacker Film Manufacturing Company, in charge of Harry Birch, has finished a series of pictures at Glacier Park, Mont., and is returning to Chicago preparatory to handling some scenic subjects in the west. Another crew under B. Grevelle left August 4 for Yellowstone Park to take a complete series of motion pictures of wild animal life in that territory.

To Film Military Camp

To secure pictures of the military concentration camp at Little Rock, Ark., a copy of which will be sent to the American soldiers in France by the United States government, another crew from the Rothacker studios left July 31, in charge of C. C. Fetter.

E. F. Mooney of the Rothacker Sales Department has returned from Buffalo, N. Y., where he delivered an illustrated talk on motion picture advertising before a big gathering of the National Founders Association. A multiple reel of pictures showing foundry work, which was made at the Rothacker studios, was shown.

Jack Byrne of the production department also gave a special exhibition of industrial films at the Strand Theater, Syracuse, N. Y., as well as a double reel illustrating the manufacture of rubber.

Taking a Five-Reeler

At the Diversey Parkway plant, Wesley Smith, chief cameraman, is engaged in photographing a five-reel feature, entitled "The Penny Philanthropist." Pictures were recently made at Fort Sheridan, Ill., and at the Great Lakes Naval Training Station at Lake Bluff by Cameraman Frank Kirchner.

ROTHACKER EMPLOYEES HAVE DAY OF OUTING

About 160 members of the Rothacker Pleasure Club, composed of employees of the Rothacker Film Manufacturing Company plant, Chicago, held an outing at Point Comfort, near Chicago, on Wednesday, August 8.
MADGE EVANS CO-STARTS WITHlew fields IN NEW WORLD FILM, "CORNER GROCERY"

Little Player Has Role Opposite Star of Orphan Girl Who Finds Way to Heart of Old Storekeeper; Play Has Comedy and Pathos

Little Madge Evans will be the co-star with Lew Fields in "The Corner Grocery," shortly to be published by World-Pictures Brady-made. Many of Mr. Fields' most effective scenes are with the little orphan girl who finds a way into the affections of the gentle-hearted old storekeeper of this comedy of the screen, with its remarkably skillful blending of broad humor and tender pathos.

Stage Play Qualities Preserved
It is said by those who have witnessed the early private showings of the picture that all the essential qualities of Adolph Phillip's speaking play have been preserved in the transition from stage to film.

The appearance of little Madge as co-star with Mr. Fields is a reminder that the diminutive screen actress is a very much occupied young lady. Her first starring vehicle, "The Little Duchess," is the current offering of World-Pictures, showing a child as the pivotal personage in a distinctly human drama peopled almost entirely by grown-ups.

The appearance with Mr. Fields will follow this publication after a brief interval, and not long afterward little Madge will play the entirely striking role of the child in "The Burglar.

Another Film Named
Then will come the photoplay upon which the tiny Miss Evans is working at present, the tentative title of which is "When Carol Took the Subway." This may be changed. The picture is being directed by Harley Knoles, whose filming of "The Little Duchess" was uncommonly effective.

The most significant feature of the raising of Madge Evans to planetary magnitude in the motion picture firmament is that there is nothing juvenile about any of the plays, excepting her own personality.

"A SLACKER'S HEART" IS SUCCESS IN ILLINOIS AND INDIANA, DECLARE DISTRIBUTORS

Seven-part Patriotic Drama with Strong Patriotic Appeal to America Being Shown Successfully by Exhibitors, Say Greiver & Herz

"A Slacker's Heart," said to be a strong appeal to patriotic America and which endeavors to show why America is at war with Germany, is being shown with unexpected success in Illinois and Indiana, Greiver & Herz, the distributors, announce at the Chicago office.

This seven-part drama made by the Emerald Motion Picture Corporation is being published to the trade by Greiver & Herz, who control the rights in the two states.

The drama is enacted by a capable cast which is headed by Edward Arnold and Byrdine Zuber, two well known film players. The film shows that America is not a nation of slackers; shows the propaganda to make this a nation of pacifists, and dispels any illusion as to the designs of Germany against this country, it is pointed out.

"Hash and Hearts," the first of the Midget Comedy brand, also is being handled by Greiver & Herz from the Chicago exchange in the Consumers Building. This comedy played a solid week, starting July 30, at the Star Theater in the Chicago "loop" district.

ZAMBRENO GETS NATURALIST FILM SERIES FOR ILLINOIS, INDIANA AND S. WISCONSIN

Salisbury-Rex Beach-Mary Roberts Rinehart Pictures o South and Central America to Be Issued by Unity Photoplays Company, Chicago

Frank Zambreno, president of the Unity Photoplays Company, announces that his company has secured the Illinois, Indiana and Southern Wisconsin rights to the Edward A. Salisbury-Rex Beach-Mary Roberts Rinehart naturalist series of films.

These pictures are in sixteen reels and when shown at the Rialto Theater, New York, created renewed interest in South America and Central America, where they were taken.

Mr. Salisbury spent more than a year on his cruise and covered 12,000 miles in his motor boat. He was accompanied by Rex Beach, author, hunter and adventurer; Prof. George Stone of the University of California, as well as Mary Roberts Rinehart and her husband.

Mr. Beach appears in many of the pictures, as does Mrs. Rinehart. Many scenes of interest around Cape Horn, Jacksonville, Swan Island, Colón, Nicaragua and other points are shown. In the San Blas Indian country, scattered over 365 islands, many interesting scenes were secured. There were the only continental Indian ever visited by Columbus, who discovered them on his third voyage. Of special interest are the tropic of many handicaps, including rains and cloudy weather, which is described "eternal" in this country.
TEITEL, CHICAGO
FILM RENOVATOR,
CALLED IN DRAFT

Liberty Army May Take Him from Big Film Cleaning Business

A. Teitel, the Chicago film renovator, with offices at 112 North La Salle street, who for the past two years has done the major portion of film cleaning for the trade in Minneapolis, Chicago, Milwaukee and St. Paul, is among the first men in the Chicago trade to be called to the colors of the new Liberty Army. Mr. Teitel's draft number is 3,701. Upon notification from the Chicago bureau he took his place in the ranks of the drafted men and marched in the parade through the "loop" district on Saturday, August 4.

A. TEITEL
Chicago Film Cleaner

Although unknown to the trade, about two years ago Mr. Teitel opened offices and announced that he had discovered a new chemical process for cleaning film. It took considerable length of time to get the attention of the dubious trade, but after doing work for three exchanges he established an enviable reputation which soon spread throughout the central states film centers. His business has grown steadily, until at the present time he has one of the largest film renovating establishments in the country.

Mr. Teitel's concern has cleaned and inspected prints of some of the most pretentious productions on the American market.

The latest big feature which passed through the Teitel cleaning plant was "Twenty Thousand Leagues Under the Sea." In appreciation of the work the following letter was received:

Mr. A. Teitel,
112 N. La Salle St.,
Chicago.

Dear Sir:
We want to congratulate you for your work on "Twenty Thousand Leagues Under the Sea," as the print which you cleaned for us gives us the same satisfaction as a brand new copy.

A. J. GOLDMAN,
"Twenty Thousand Leagues" Mgr.

Mr. Teitel declares that during the past two years he has received letters of commendation from some of the biggest exchanges in the central state.

NO SHUTTER ON NEWEST PROJECTION MACHINE SOON TO BE PLACED ON MARKET

C. E. Hollander of Newark, Ohio, Incorporates Kinardt Company to Handle Invention Which Does Away with Flicker in Slow-run Reels

Charles E. Hollander of Newark, Ohio, has taken out papers of incorporation for the Kinardt Company of Newark and will place on the market a new motion picture projection machine. The company is incorporated for $17,000.

Is Great Improvement

The new machine is said to be a great improvement over the present machines. The greatest departure is the elimination of the shutter, which does away with all flickering, especially when the film is being run slowly. This is done by prismatic reflection and permits the projection of films either fast or slow, with no effect on the picture as a whole, nor does the chance for ignition of the film become greater, or even as much, it is said, notwithstanding the light passes through the film in much the same way as it does in machines now in use.

Standard films can be used, but a special film is suggested which will net a saving of 50 per cent, it is claimed. The film runs through the machine steadily, instead of by jerks, as at present, due to the shutter projection.

Soon to Be Marketed

It is said the method of operation by reason of the new device makes motion pictures more restful to the eye than the old style method of blending one picture into another by means of the shutter.

A number of Newark, Ohio, business men are interested in the project. The machine has been perfected and as rapidly as possible will be built and placed on the market.

ALFRED HAMBURGER SIGNS ALL PARAMOUNT AND ARTCRAFT FILMS FOR THEATER CHAIN

Will Have First Run of Galaxy of Notable Stars in His Chicago Houses; Paid $10,000 Deposit, It Is Said

Messrs. Goldstine and Elliott of the Artcraft and Paramount corporations have just closed a deal with Alfred Hamburger of Chicago for the showing of all features of these two companies in the Hamburger chain of theaters.

Mr. Hamburger will have first run of such stars as Douglas Fairbanks, Mary Pickford, Marguerite Clark, Olga Petrova, Sessue Hayakawa, George M. Cohan, Elsie Ferguson, Geraldine Farrar, Julian Eltinge, Billie Burke, Pauline Frederick, Lina Cavalieri, Ann Pennington, Jack Pickford, William S. Hart, Charles Ray, George Beban, Wallace Reid and Enid Bennett, as well as the exclusive productions of D. W. Griffith and Cecil B. DeMille. Added to these will be the Mack Sennett comedies.

Mr. Hamburger is arranging to present the Artcraft-Paramount features in his chain of theaters with augmented orchestras and special music. The Ziegfeld Theater on Michigan avenue will be the first downtown Chicago theater to present this $200,000 program. On the South Side the Twentieth Century, Grand Oak and Willard will show them first and on the North Side of Chicago they will be presented at the Pine Grove and the Albany Park theaters. It is said a $10,000 deposit was required to secure the program.
“THE MANX-MAN,” ADAPTED FROM CAINE BOOK, OPENS AT CRITERION, IN NEW YORK, AUGUST 13

Scenes of Film Were Laid and Actually Photographed on the Isle of Man; Elizabeth Risdon, Fred Groves and Henry Ainley Featured

When “The Manx-Man,” in its film version of the greatest of Hall Caine’s narratives, is disclosed for the first time at the Criterion Theater in New York, Monday, August 13, one of the most ambitious attempts at photodramatics ever screened is promised.

The film story is based on what many consider Hall Caine’s best work. The scenario was written by Hall Caine and George Loane Tucker, the latter a well known director.

All the scenes were laid and taken on the Isle of Man, with thousands of the native islanders to help, thus giving the proper background and atmosphere. All the outdoor scenes are of the native fields and rock-ribbed shores of the isle. The homes, inns, court halls and other interiors are the same that Hall Caine described in his novel, and the same that George Loane Tucker found when he went among the Manx-Men. Many of the characters, notably the native peasanty and sardonic, are the actual inhabitants of the island who, through government co-operation, were permitted to make universal holiday when their services were needed by Mr. Tucker to immortalize their quaint little country on the screen.

The enterprise which has made “The Manx-Man” a screen version is distinctly American. Not only was the acting company, with perhaps two notable exceptions, an American company, but the picture is controlled and promoted through Henry J. Brook and his associates.

The names that first attract attention among the actors are those of Elizabeth Risdon, Fred Groves and Henry Ainley. Miss Risdon is more than well known on the New York stage,

“LITTLE MISS OPTIMIST” IS NEXT DRAMATIC FEATURE WHICH STARS VIVIAN MARTIN

Vivian Martin’s first star picture under the new Paramount plan is “Little Miss Optimist,” written especially for her by Gardner Hunting.

Miss Martin plays the part of a girl newsie, Maisie-Rosie. Early parts of the picture show the delivery of a big morning newspaper with the heroine struggling with real newsboys for her share of paper. As a newsie she meets Deal Hendrie, son of a wealthy family, but practically starving because of his decision to be a musician against his father’s wishes. Maisie brings the lad back to hope and a new life and he eventually gets a position as organist. A big romance is interwoven in this new film subject.

Tom Moore, brother of Owen Moore, a clever juvenile, is leading man for Miss Martin. He recently scored successes with Mae Murray in “The Primrose Ring” and with Suee Hayakawa in “The Jaguar’s Claws.”

“THE WORLD FOR SALE” IS BLACKTON’S FIRST PRODUCTION TO BE MADE FOR PARAMOUNT

J. Stuart Blackton, whose affiliation with Paramount was announced recently, has begun his first big spectacular feature for publication by this organization. In Mr. Blackton’s announcement of his new association he stated that he held the picture rights to almost all of Sir Gilbert Parker’s books. His first Paramount picture will be an adaptation of one of the most famous of the English-Canadian author’s novels, “The World for Sale.”

Mr. Blackton has adapted the story to film purposes, has supervised the writing of the scenario and is personally engaged in the direction and all the technical details of the massive production. Work was begun under his direction in New Jersey last week where some of the exteriors are being taken. The interior scenes will be filmed in Brooklyn where Mr. Blackton has his studios ready for any requirement of interior work.

The announcement of the members of the cast in “The World for Sale” is expected next week.

Montreal, Que.—Mr. Bouget, owner of the National Biograph, Notre Dame Street W., Montreal, has made extensive improvements in his theater. He is installing an organ and has placed an order with Perkins Electric Company for two simplex machines and a double 50 Hertner transverter.

CENSORED FILMS CAN BE RECALLED IN PENNSYLVANIA

Harrisburg, Pa.—According to a decision of Deputy Attorney General Joseph L. Kun, the State Board of Censors has authority to recall an approval of a film unless rights have been acquired or have intervened, which a recall would disturb.

This opinion was given Frank P. Shattuck, the newly appointed chairman of the motion picture censor board. The opinion says that while the act does not expressly authorize a recall “the intent is clear to constitute the board a bulwark of the people against sacrilegious, indecent and immoral motion pictures,” and says that if the power is given to recall a disapproval there is certainly power to recall an approval.

ERNEST SHIPMAN QUILTS WILLIAMSON BROS.; TO PRODUCE FIVE-REELER

Ernest Shipman, general manager of the Williamson Bros., with offices in the Longacre building, New York city, has resigned and will embark in the producing business early in the fall.

Mr. Shipman intends to produce a five-reeler feature in which Neil Shipman will be the featured star. The title of the film has not as yet been announced.

Mr. Shipman severed his connection with Williamson Bros. on August 4.
**REVIEWS**

**Bessie Barriscale in**

**“BORROWED PLUMAGE”**

Triangle drama; five parts; published July 29

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<th>As a whole</th>
<th>Clean-cut feature</th>
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<td>Story</td>
<td>Costume play</td>
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<tr>
<td>Support</td>
<td>Exceptional</td>
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<tr>
<td>Photography</td>
<td>Very good</td>
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Bessie Barriscale had the Covent Garden Theater, Chicago, ringing with laughter with her antics in “ Borrowed Plumage,” a story of Ireland back in the days of John Paul Jones.

It is a costume play, well produced, and though slight in texture, holds the interest by reason of being well acted and well staged. Many elaborate sets have been used and the atmosphere of the Emerald Isle in the days of wigs and snuff boxes is faithful in every detail.

**Ethel Clayton in**

**“SOULS ADRIFT”**

World drama; five parts; published August 13

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<td>Story</td>
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<td>Star</td>
<td>Well cast</td>
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<td>Support</td>
<td>Excellent</td>
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<td>Settings</td>
<td>Faithful</td>
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<tr>
<td>Photography</td>
<td>Very good</td>
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“Souls Adrift” is an entertaining piece of screen fiction. It contains excellent photography, plenty of suspense and is carefully acted throughout.

The story affords a good role for Ethel Clayton, who is cast as the pampered daughter of a wealthy shipbuilder. Milton Sills gives her fine support as Micah Steele.

Most of the action takes place on an isolated island in the Pacific ocean, where the shipwrecked couple are cast by the waves after the yacht on which they are traveling is blown up. The picture proved a good drawing card at the Covent Garden, Chicago, where it was shown last week.

The story: Micah Steele, an inventor, is cheated of both the profits on his patent and the hand of Elma Raybourne by Elma’s father. Micah secures employment as second engineer on Raybourne’s yacht on a cruise around the world. The yacht blows up in the Pacific ocean, and Micah and Elma are cast up on an island. During the days that follow Micah protects her and showers every attention upon the headsstrong girl. He saves her from an attack by pearl smugglers, one of whom later burns the hut where she sleeps. The light attracts a passing vessel and the following morning, realizing her love for Micah, she begs him to accompany her back to civilization.

**Franklyn Farnum and Brownie Vernon in**

**“THE CLEAN-UP”**

Bluebird drama; five parts; published August 6

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<th>Excellent</th>
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<td>Story</td>
<td>Entertaining</td>
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<tr>
<td>Stars</td>
<td>Well cast</td>
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<tr>
<td>Support</td>
<td>Very good</td>
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<td>Settings</td>
<td>Adequate</td>
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<td>Photography</td>
<td>Clear</td>
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Franklyn Farnum is excellent in “The Clean-Up.” Given a few more stories such as this, with the winsome Brownie Vernon as his leading lady, and exhibitors who book Bluebirds will have no trouble packing their houses.

The story is one of small town folks with a penchant for reforms, who become so imbued with the idea that they fight among themselves in their efforts to undo one another.

The play moves along swiftly and is bound to hold interest throughout. It is a clean-cut, fresh-screen play, well directed and carefully handled by a cast which includes Franklyn Farnum, Brownie Vernon, Mary Talbot, Marc Fonton, Martha Mattox, Claire McDowell, Albert McQuarrie and William Human, all excellent in their parts.

The story: Stuart Adams, an advance agent for “The Girl and the Garter” road show, leaves New York to book the play in a theater in the town of Weston, which is his home town. En route Adams meets a charming young lady who is on her way to Weston. Upon arrival. Adams’ sweetheart is waiting for him at the station, but she runs away when she sees him with the other girl.

However, Stuart faces a difficult situation when his father learns that he is advance agent for the show he forbids Adams to see Hazel. An interview with Hazel’s father gets into the papers, and Adams is challenged to an open debate before the Reform League and the Per-
sonal Liberty League. Adams gets a telegram from the manager of the show stating that it has closed and to cancel the engagement at Weston. He goes to the meeting and pleads with the townspeople to get together, and states he will make an appearance, if they will, by not permitting "The Girl and the Garter" to be shown. They agree to this, and Adams is taken home to Hazeld as his reward.

Francis Carpenter, Virginia Lee Corbin in
"JACK AND THE BEANSTALK"
Standard Pictures-Fox Film Co.; ten parts; published July 30

As a whole Unusual
Story Fairy tale
Support Remarkable
Sets Adequate
Photography Exquisite

William Fox's initial child picture, entitled "Jack and the Beanstalk," is founded on the old fairy tale which doubtless all children have heard of. An epilogue set in the modern day has been used to introduce the fairy story, which is told in the form of a dream. The main objections to the picture are: First, its length; the dramatic action is delayed by the insertion of too many scenes just to get scenic effects. This feature shows a miniature village, perfect in its completeness, picturesque and amusing with its tiny inhabitants dressed as full grown men and women. Second, the verbal story read to little ones is enough to give them horrors, but the pictured version abounds with scenes of brutality which are not the things for children to see. And speaking of child labor! All the participants in the picture with the exceptions of the giant and giantness and the characters in the very short epilogue and prologue are child actors and it is not a pretty sight to see a huge man pick children up and hurl them to the floor where they lie bruised and bleeding.

The little lad who plays the title role, Francis Carpenter, is a wonderful little actor. Little Virginia Lee Corbin, the heroine and princess, is adorable and brings roars of laughter with her childish dignity and dainty ways. Violet Radcliffe, who plays the count, affords many amusing moments in her role of a villain. Others in the cast are Carmen Fay De Rue, J. G. Tarver, Vera Lewis, Ralph Lewis, Eleanor Washington and Lenee Glennon.

The whole production will doubtless have a large following because of its traditional story.

The story: While Jack's mother and Virginia's mother go to an afternoon tea the nurse reads the story of Jack and the Beanstalk. The children are thrilled and decide to go in search of the giant castle. Jack brings his motor car (toy) and meets Virginia with her bag at the cross roads. They get to a forest which they believe to be the enchanted woods but find no castle. Night comes and the children fall asleep and dream: Jack sells his mother's cow for a handful of beans. The mother is heart broken for they are without food. She throws the beans out of the window. During the night they take root, grow and in the morning they have reached and disappeared into the sky, twining and intertwining so as to form one single stalk. Jack and his dog climb the stalk and at the top discover a beautiful village, but the inhabitants are in deadly fear of a canibalistic giant. Jack tells the king he will rid them of the giant who had killed his father and robbed Jack's poor mother of her rightful wealth. Of course the little princess falls in love with Jack and then there is the jealous count who plots against Jack and his happiness. Many adventures ensue in futile attempts to kill the giant. The climax is reached after the king dies. Jack is seen scrambling down the beanstalk with the princess in his arms, the giant after him. He reaches the ground, chops down the stalk and the giant comes down with it, breaking both legs. Jack pounces upon him and stabs him to death. Then he takes the princess in his arms and, kissing her, promises to never leave her again. Here the children are awakened by their parents and the film ends.

Lou-Tellegen and Mary Fuller in
"THE LONG TRAIL"
Famous Players-Paramount drama; five parts; published July 23

As a whole Distinctive drama
Story Stirring
Stars Very good
Support Adequate
Settings In keeping
Photography Clear

Stories of the timber country have a certain appeal with all audiences and this is the ease with "The Long Trail," a drama of the Canadian Northwest. There is excellent material in this Famous Players production and the author has made his plot clean-cut and forceful, with an added climax near the end that serves to hold an audience until the last foot.

Lou-Tellegen has the principal role, that of Andre Dubois, a trapper, and opposite is Mary Fuller, as Louise Graham. Film patrons will welcome back their old favorite. Pictorially "The Long Trail" is a feast and the production, aside from some of the love scenes, which have been overdone, is up to the Paramount standard.

The story: Andre, a trapper, meets Louise Graham, the poor niece of wealthy furriers, who have invaded the northern country on pleasure and business. Andre and Louise are caught in a blinding snow storm and are forced to stay in Andre's cabin over night. Her wealthiness enhances the following morning scorches her and she her relatives leave her. Andre offers to wed her and she accepts.

Meanwhile the never-do-well brother of Louise has enticed Michette, Andre's little sister, from a convent in Montreal. He deserts her and Andre after her death swears vengeance. Louise's brother stumbles into camp, is recognized by Andre and only her appeals save him. Andre helps him across the long trail. He is pursued by mounted police for another offense, is shot and Andre accused of aiding him in his escape. Louise proves her love by saying she had given the aid and her husband had followed on discovering her act.

Emmy Wehlen in
"MISS ROBINSON CRUSE" 
Rolfe-Metro comedy-drama; five parts; published July 30

As a whole Fair
Story Frivolous
Star Poor
Support Fair
Settings In harmony
Photography Clear

The average audience will conclude that this is a picture made expressly to exploit Emmy Wehlen's curls and pouting lips, and not because there was a story to tell. And the average audience will have sized the situation up right.

There is some beautiful St. Lawrence river scenery, where the picture was made, but little else. There are close-ups of Emmy Wehlen's feet, close-ups of her hair, close-ups of a pair of trousers she dons for no apparent reason at all except to look cute, and close-ups of her pout.

The supporting cast includes Walter Miller, who plays the suave role of "Birdie" Featherstone; Harold Entwhistle, as a wealthy banker and diplomat; Margaret Seddon, Sue Balfour and Augustus Phillips. William Christy Carrigan directed the picture and wrote the story. Photography is good; direction, poor.

The story: Panthea Strong's aunt wishes to marry
wealthy banker; hence Bertram Caesar Featherstone, who is courting Panthea, carrying her dog and golf sticks, as a hard row to hoe. Bertram, after Panthea's engagement is announced, becomes a woman hater and goes o the Thousand Islands. Panthea also sojourns there with her fiancée and meets Bertram at a masquerade party. Bertram kidnaps Panthea and takes her to an island. When her folks go in search of her they find that agents of the German government have taken her way in a motorboat. A chase follows and Bertram rescues her.

Edward Arnold, Byrdine Zuber in

"THE SLACKER'S HEART"

Emerald M. P. Co. drama; seven parts; published state rights

Timely indeed is "A Slacker's Heart," written by Frederick J. Ireland and produced by the Emerald Motion Picture Company of Chicago. The picture has a certain appeal inasmuch as it presents the question "to enlist or not to enlist?" that confronts every young man in this country today, and is a strong argument for armament.

Throughout the story the interest is well sustained, and the climax is handled in a manner that should bring spectators to their feet. The declaration of war by Germany, the President's message, the exposure of dealing between German spies and Villa and his followers, are all interwoven with a love story that makes excellent screen entertainment, devoid of objectionable features.

The cast, which includes Edward Arnold, Byrdine Zuber and Rhea Laughlin, is an excellent one and the theatre shows painstaking care in its production.

The story: Phyllis is in love with Frank and when he is declared with Germany she urges him to join the army. Frank is influenced by a chum named Von Litz, in behalf of a secret agent of the German government, and his parents are free to answer the call to the colors. He turns a deaf ear to his mother's pleadings and looks with scorn upon his younger brother's scout uniform. Phyllis is heartbroken over his apparent unpatriotic stand and breaks her engagement. While she organizes a Red Cross unit and goes to war, in a furor over the war preparations, Frank's father and sister sail for New York. Word comes of the blowing up of the ship and the loss of all aboard. Frank then has his eyes opened to the treachery of Uncle Sam's enemy and declares himself opposed to Germans and their methods. He exposes Von Litz, bides the Secret Service men capture an emissary of Villa, and the picture ends with Phyllis and Frank in another's arms.

There are many extracts from the President's message, verbal allegorical pictures and references to the past history of the United States which have been well handled. The picture is being handled by Greiver & Herz of Chicago in Illinois and Indiana.

ING BEE STUDIO AT BAYONNE, N. J., WORKS AT FULL CAPACITY ON NEW COMEDIES FEATURING BILLY WEST

Probably no company engaged in the production of motion pictures has been more active during this summer than the King Bee Film Corporation, whose studios at Bayonne, N. J. have seldom been idle. During the summer the direction of Louis Burstein, resident and general manager of the company, work has been on both day and night, and as the demand for the comedies featuring Billy West as the star has exceeded expectations he has been kept busy. The two reel King Bee comedies are now in production.

Mary McAlister in

"THE LITTLE WHITE GIRL"

Essanay comedy-drama; S. T. 25 mins.; published August 8

As a whole Good feature
Story Interesting
Star Excellent
Support Good
Settings Fine
Photography Very good

Little Mary McAlister does her usual good work in this installment of the "Do Children Cook?" series. "The Little White Girl," while not highly original, is interesting because of the little star's excellent work.

A DRAMATIC SITUATION FROM "THE LITTLE WHITE GIRL" WITH MARY McALISTER (Essanay)

Mary plays the role of Gyp, an orphaned child, who is befriended by Captain Shay (John Cossart). The little girl reminds him of his daughter Anna, whom he turned out years before for marrying a worthless youth. He has regretted his deed ever since and spends his money liberally to make the little girl happy. Through a trick of fate, Gyp's dress-maker proves to be her mother and a reconciliation between father and daughter follows.

Ruth Stonehouse in

"FOLLOW THE GIRL"

Butterfly drama; five parts; published August 6

As a whole Amusing
Story Detective
Star Likeable
Support Good
Settings in keeping
Photography Excellent

A pleasing story of the cattle country, with Ruth Stonehouse in the leading role, playing the part of a little Swedish girl, is "Follow the Girl." Although the material is not new, the plot is unfolded with enough action and suspense to keep the average spectator wondering as to the outcome until the end.

As the title implies, there is a detective element in the tale, with plotters who smuggle papers into the United States by sewing them in the hem of an immigrant girl's dress.

Excellent photography abounds, especially of the great Western ranch country. The picture has been nicely tinted, which adds to its charm. Besides Miss Stonehouse, Jack Dill, Roy Stewart, Claire Duprey, Harry Dunkinson and Alfred Allen appear in the cast.

The story: Little Hilda Swanson, learning of the possibilities of America, leaves her native land and sails to Olai, a childhood friend. An adventure in the employ of foreign crooks is an element in producing valuable papers.
into the United States and sails on the same boat. While Hilda is asleep the papers are concealed in her dress by the adventure's, who fears detection upon her landing. Hilda and O'Keefe later go west to secure work. They finally locate upon a cattle ranch. While lengthening her dress she discovers the papers and gives them to Larry O'Keefe, owner of the ranch. In the meantime the adventurer and her partner are searching for Hilda, and in turn are being watched by United States detectives. During an attempt to steal O'Keefe's cattle Hilda is kidnaped from the ranch. O'Keefe follows the crooks, rescues Hilda and turns the papers over to government officials, who arrest the crooks. Hilda and Larry marry.

MISS SAUNDERS IN "BAB THE FIXER" LEADS MUTUAL PROGRAM AUGUST 13: MANY OTHER SUBJECTS SCHEDULED

Jackie Saunders in "Bab the Fixer," sixth of her series of star productions for Mutual, leads the Mutual schedule for the week of August 13.

"Bab the Fixer" was produced by Horkheimer, under the direction of Sherwood McDonald, from the story by Lee Arthur, in which Miss Saunders herself collaborated.

MISS JACKIE SAUNDERS AS A BRIDE, AND SUPPORT, IN A SCENE FROM "BAB THE FIXER," A FORTHCOMING FEATURE (Horkheimer Mutual)

The production is a five-reel comedy-drama, laid principally on a western ranch, but the first of the first act is laid on Wall street and there are a few scenes in a Fifth avenue finishing school.

Star an Ad Asset

"Bab the Fixer" is the sixth of her series of star productions for Mutual, Jackie Saunders herself is an advertising asset for the exhibitor. The fact that she plays a tomboy role is another point to use in advertising. Exhibitors can get effective advertising by dressing their ticket sellers in typical western garb.

The Mutual schedule for the week of August 13 includes two comedies, "The Widow's Might," a one-reel La Salle, and "Beech Nuts," a one-reel Cub starring George Overy. "The Widow's Might" is based on a conspiracy to acquire the fortune of a stony old woman by fair means or foul, marriage being selected as the most effective. George Overy meets a bevy of beautiful girls at the seashore in "Beech Nuts," gets into their dressing room, where he gets into many complications, and he ends up by smashing his flivver into a gasoline filling station.

Y. M. C. A. in Reel Life

Reel Life No. 69, the weekly screen magazine, which is issued August 16, shows the work of the Y. M. C. A. in various sections of the world, pictures the various phases of military training through which army recruits are placed and contains as the animated drawing from Life "The Absent-Minded Dentist."

Mutual Tours Around the World, No. 41, issued August 14, takes the audience through Southern Corsica, down the Hoayoux, a river in Belgium, and thence to pictures near Trieste.

Mutual Weekly, the one reel of current events to be issued August 15, carries the latest news of importance up to within a few hours of its publication. The Weekly is made up of pictures which in many instances beat the newspaper illustrations of big events.

MAKING SOLDIERS FOR NEW ARMY PICTURED IN GAUMONT, AUGUST 16

The whole country has been following with great interest the work of the men at the various training camps for officers. Recognizing that the new camps for the soldiers of the national army will offer the same training the Gaumont Company has taken pictures of the work of the men training to be soldiers. These will be issued through Mutual in Reel Life No. 68 on August 16. New work as getting ready for a bayonet charge, going through a barb-wire barricade, and charging with the bayonet at some of the preparations shown as the army is being shaped into shape for the "big push" next year. Hurdle jumping is a necessary course for soldiers. Being good ball players, our enzy soldiers take readily to bomb throwing, and just how they do it is shown in these pictures.

The Young Men's Christian Association has more that 800,000 members in North America. Just what goes on within the walls of some of the larger institutions of great cities is pictured in this issue of Reel Life. For the pictures the Gaumont Company chose the large Y. M. C. A. building in the world, that at 55 Hans Place, New York, with a membership of more than 7,000. The mental, moral, physical and spiritual needs of men and boys are systematically taken care of in a manner which lend themselves to pictures in an entertaining way. Perhaps the greatest interest centers about athletic activities and the places of social relaxation.

There also is an animated drawing of a humorous nature called "The Absent-Minded Dentist," taken from Life.

CANADIAN RIGHTS TO "THE BARRIER" ARE SOLD BY LEWIS J. SELZNICK

The Barrier (Canada) Syndicate, of which H. Wright of Calgary, a well-known film and theater man of Western Canada, is president and general manager, purchased the Canadian rights for the Rex Beach film "The Barrier," from Lewis J. Selznick, who controls world rights.

"The Barrier" will be issued to Canadian exhibitors early in September. Mr. Wright was in New York last week conferring with the publicity department of Selznick Enterprises regarding the immense public campaign that will be launched in Canada. He predicts that "The Barrier" will be the season's biggest success in Canada.

Baltimore, Md.—Notwithstanding the fact that temperature at 11:45 a.m. on Monday, June 26, was degrees hot, 3,400 persons crowded the Garden Theatre and a long line stretched away from the box office side. It was the initial presentation of the Exhibitors Film Exchange of Washington, D. C., of the Selig drapery, "Beware of Strangers," which drew the crowds.
Miss Jones, Waukesha, Wis., Exhibitor, Wins Against Odds

After hard struggle, she establishes amusement company controlling chain of theaters, despite advice it couldn't be done.

By MISS FLOSSIE A JONES
Waukesha, Wl.

I have been in business three and one-half years, have started showing pictures in an old wooden building exclusively for summer shows. Despite the fact I put in eight oil stoves during the first winter, the big was very cold and the snow which sifted through cracks made conditions even worse. Every day I decided to close for good, but I got some business and kept it. These early experiences as an exhibitor taught me to expect emergencies as nothing else could.

Took Over Park Theater
This first theater was called the Silurian Casino, and fourteen years was one of the biggest money-making houses in Wisconsin. I have since renamed it the Colonial. After a year's experience I took over a little house called the Park Theater, cleaned, painted and remodeled it and did a good business. When my lease ran out I sold the fixtures at a profit of $500. The owner signed me a new lease, tried to operate it himself, but it was a failure and had to go.

Then got outside capital in the Colonial Theater, and by borrowing money myself I managed to get $13,000, with which I remodeled the Colonial, making it one of the prettiest and coziest little theaters in Wisconsin. I got every man on the job myself, paid them by the hour and bought all the material and saved $500 on the lowest bid, a profit of $7,900, which paid for the entire contract. I designed the house myself. The walls of the theater are done in old rose material, the white enamel beamed ceiling with a cream background and a hand-painted arch of roses. White enamel sashes add a touch of beauty. The drapes are dark colored, the velvet trimmed with gold. The theater seats 1,000 persons.

Does All Press and Ad Work
Five months after the Colonial opened it was destroyed by fire, but I borrowed more money and rebuilt it and have been doing a nice business ever since. Outside of the regular program feature pictures I have played grand opera, $2 road shows, vaudeville, lectures and "The Birth of a Nation" four times at 50 cents to $1.20, doing all my own booking, advertising and press work. I tacked up a thousand cards advertising "The Birth of a Nation" and hung paper from a 3-sheet to a 24-sheet stand myself when I could not get help. I also did most of my own lithographing.

I next took over a theater named The Unique, and with the aid of some big real estate firms, which acted as trustees, I formed the Waukesha Amusement Company and purchased three theaters at a cost of $74,000. My partner and I put in the Colonial as stock. I also acquired the Auditorium Theater, which was built at a cost of $45,000.

Is Proud of Accomplishment
I am general manager and vice president of the amusement concern. I am happy and proud of what I have accomplished, because big picture men had said that it could not be done, and that I was wasting my time trying to swing a deal to form such a company with Liberty Bonds being sold and all the war talk.

New York—Herbert Brenon's screen sensation "The Lone Wolf" continues to defy the heat. At the Broadway Theater it is still drawing large audiences, with no end to the successful run in sight. In spite of the heat wave of the past week, which prostrated hundreds, the attendance at this production held up steadily, and as the theater is a cool one, those who sit through the showing of the picture are exceedingly comfortable. The Herbert Brenon office announce that they intend to keep the picture at the theater indefinitely. In the meantime the advance bookings from all parts of the country are being received by the Selznick offices. The distributors of this feature, and every indication points to a record-breaking business for "The Lone Wolf."
to take the page from the trade paper and have an engraver in his own town make a coarse half tone from it, but this costs more money than most exhibitors care to spend on cuts, also the quality of the resulting cut is often very poor.

The cut which the motion picture exhibitor gets at the film exchange is a "copy" of the original or "pattern cut." This copy is naturally made by a much cheaper process than the original and hence is ordinarily sold at a price of about one-tenth the cost of the pattern plate. The copy is originally made by a known process, hence the copied cut is called in the trade an electrolyte. This term is derived from the method by which it is made. An impression of the pattern cut is made in wax. The surface of the wax is coated with a substance which conducts electricity. The wax is then placed in a copper electroplating bath and the mould is literally plated with copper. This plating process of course deposits a thin shell of the copper. The back of this shell is filled with metal, usually lead or lead alloyed with a similar metal. The copper shell filled with lead is then trimmed up, the rough edges squared and the electrolyte thus produced is tacked on a block of wood. This is for the purpose of making the electro "type high," which means that when it is placed in a form with type its face will stand at the same height as the surrounding type matter which is to be printed at the same time.

The Duplicating Process

Another process of coping or duplicating cuts from a pattern or original plate is now coming into favor. It is patented under the name of "aluminotype." This may be briefly described as the process of making a mould of the original cut in plaster of paris and in this mould making a casting of the cut with an alloy of aluminum. Some picture companies use the aluminotype instead of the electrolyte because of its greater durability and its lightness in weight. An aluminotype being a casting is most successful on cuts of coarse screen, while an electrolyte carefully made will reproduce a cut regardless of the fineness of the screen. This is because the electrolyte is made by the electroplating process and the electricity carries the copper into the most minute details of the mould, while the aluminum casting cannot get the same microscopic accuracy because the flowing metal does not fill every tiny bit of space in the mould.

The matrix, commonly called a "mat," is a cheap and useful form of cut distribution. The mat is in effect a mould of a pattern cut made in paper or pasteboard. From this mould castings are made with melted type metal. The result is a duplicate of the original cut. Since this method of making a cut is called stereotyping the resulting metal cut is called a "stereo." A well made mat yields a very satisfactory stereo cut and well equipped newspaper plants, even in smaller towns, can make stereo cuts—though they ordinarily call it "casting a mat." As the nature of the process indicates, the mat can only be made successfully from coarse newspaper cuts.

But since some publications and some printing houses are not equipped to make stereotypes from mats, and since any printing house can use an electrolyte, the electro cut is the most generally practical and is in almost universal use. The cost of mats is considerably lower than the cost of electrots, but its range of usefulness is narrower and it is not so perfect a copy of the pattern cut.

Advice on Illustrations

The advantage of using illustrations with press notices in the newspapers, in house programs, throw-aways and similar forms of advertisement hardly should need emphasis. The exhibitor's merchandise is pictorial. Every patron who thinks of the show thinks of it in terms of pictures. Pictures, therefore, should form a dominant part of the advertising of the show. The great reason for the success of the motion picture as a form of entertainment as a medium of telling a story, is that it supplies imagination ready made and that it does not require the "reader" of the screen story to use his own powers of visualization. The motion picture story does its own describing, and it gives a picture of the villain throwing the heroine over the precipice instead of merely relating the same words. Words have meaning only as they are associated with visual ideas. The motion picture supplies all this ready made. Let the theater advertising capitalize this same pictorial value. Use cuts and plenty of them.

The publicity departments of the big film corporations spend thousands of dollars a month making cuts which branch managers often seem to think were intended for door weights. If the exhibitor will insist on getting cuts he can get them.

"THE MIDNIGHT MAN," A BUTTERFLY FEATURE STARRING JACK MULHALL, HAS A NOVEL TURN IN ITS PLOT

Jack Mulhall is the star of "The Midnight Man," the Butterfly Picture scheduled for publication August 13. This feature deals with the adventures that befall the inventive son of a safe manufacturer. Jack Mulhall takes the part of Bob Moore, whose father is desirous of forming a business consolidation with John Hardin, a rival manufacturer of safes, much against the wishes of Bob. The reasons for Bob's objection resides in the fact that he had worked day and night to construct a safe that cannot be opened. Although the young man has the utmost contempt for the existing qualities of the Hardi-treasure-chests, he is nevertheless strong for the daughte of the household. Irene Hardin reciprocates Bob's interest, much to her father's chagrin. A three-cornered battle of wits ensues, unusual complications arising when Bob befriends a safe cracker, hoping to learn some professional secrets with which to contound his fiancee's of du rate father. The unexpected occurs, however, when the lure of Irene's necklace proves too much for Bob's protection. The novel manner in which things are final straightened out provides the chief interest in a plot with several novel turns. Jack Mulhall is supported by Al Kroman, Hal Wilson, Wilbur Highy, A1 McQuarrie at Uard Lamont.

NIGEL BARRIE, NEW YORK DANCER, IN NEW MARGUERITE CLARK FILL

Nigel Barrie, who won fame in New York as a dance with Joan Sawyer, has been engaged by Famous Players for the part of Carter Brooks in "The Celebrity," a "Sub-Deb" story by Mary Roberts Rinehart, now being filmed, with Marguerite Clark in the role of Bab. A Barrie will play the part of Carter Brooks in all 58 stories.

Nigel Barrie came to America from England 15 years ago on the suggestion of his aunt, Jeannette Gild famous editor and critic. He immediately secured a role in one of Charles Frohman's companies and a few years later played the lover in Sir James Barrie's "Half Hour" with Grace George. From engagements in musical comedy he turned to dancing and formed a partnership with Joan Sawyer, appearing at the Palace for six weeks and later in Miss Sawyer's restaurant, the Pershing Garden.
Recommendations to Insure Against Loss by Fire

Initial article of series sets forth building plans aimed to eliminate fire waste—Many precautions urged.

Herewith is an article setting forth the recommendations of the National Fire Protection Association for the prevention of fires in theaters, studios, exchanges and storage vaults. The recommendations are of vital importance to the entire trade in curbing and eliminating damage and loss by fire. Many costly fires in theaters and exchanges are directly traceable to carelessness and ignorance of proper fire prevention precautions. This article will be followed by others, all aimed to disseminate fire prevention information and to encourage the taking of proper precautions.—EDITOR.

The advance publication of the report of the committee on explosives and combustibles, sent out by the National Fire Protection Association, contains much valuable information relative to the regulations governing the prevention, storage and handling of motion picture film.

The report, which was prepared by a committee under the chairmanship of C. Hutson of New York City, covers every phase of the handling and storage of films, which will be of especial interest to exhibitors. It applies to all forms of motion picture film, except the approved slow-burning and, whether in the form of negative, raw stock, finished product or discarded scrap film.

The exceptions noted are occupancies other than studios, in which less than five standard reels of film are kept, motion picture theaters and establishments manufacturing raw film stock.

Under the head of building and construction, the report provides that every building in which film is handled must be of fire-resisting construction, except one-story buildings used for studios only. These may be constructed with unprotected metal members, but must, of course, be entirely non-combustible. Such buildings must also be equipped with automatic sprinkler systems.

To Limit Footage

Every laboratory, exchange or other establishment where more than five reels of film are stored should have one or more fire vaults or cabinets used exclusively for storing film.

All laboratories, according to the report, should be separated from all other parts of the building, both vertically and horizontally, by partitions.

The regulations cover the construction of carpenter tops, costume and dressing rooms, which are to be separated from the studio floor or stage.

Under the head of exchanges the committee recommends independent rooms, used exclusively for receiving and delivering films. The inspection room, where repairs, e., c., are made, also must be a separate room, as well as one for the storage of posters and other combustible material. All studios, laboratories and exchanges should be provided with adequate aisle space, and at least two exits, remote from each other. Metal furniture, shelving and fixtures must also be supplied as far as possible.

Partitions of concrete or metal lath and cement plaster three inches thick, or of brick or hollow blocks four inches thick, are required and must extend from floor to ceiling. All openings are to be protected with wired glass or bars of an approved type, conforming to the regulations of the National Board of Fire Underwriters for the protection of openings in walls and partitions against fire.

Data on Storage

Under the section relating to storage of films the committee has gone into every detail of the handling of same and the report covers fully every angle of this important feature. It provides that 200 reels or 1,000 pounds of film may be placed in one cabinet, but the storage of any amount in excess of 200 reels must be in a film vault, the interior of which shall not exceed 700 cubic feet.

Film vault floors must be cement or other fireproof material, the walls of which shall be of brick at least eight inches thick, or hollow tile at least twelve inches thick or of reinforced concrete, six inches thick. The walls must be without cracks or holes that will permit the escape of gases.

All vaults must be provided with an independent reinforced concrete roof at least six inches thick, except in fire-resisting buildings where the floor above is equivalent to a concrete roof.

Film vaults must be provided with skylights or glass windows, but must not be located near boilers, stacks or other sources of heat, and no heating coils or heating appliances is permitted in a film vault.

In the matter of providing an opening to vaults, there must be two fire doors, one on the interior face of the wall, which must be an automatic sliding fire door. The other can be a normally-closed swing fire door. Only one door opening to a vault is permitted. The doors mentioned must conform to the regulations of the National Board of Fire Underwriters as to construction and installation.

Position of Containers

The racks in film vaults are another important feature of the vaults. These must be built of metal or other non-combustible material and so arranged as to prevent film containers being placed only upon one another, in a vertical position. Vertical incombustible partitions, equivalent in heat insulation and durability to three-eighths of an inch hard asbestos and extending from floor to ceiling, must be placed between every twenty containers (in a horizontal direction). All partitions must be substantial and have the exposed edges protected. The containers on each side the partitions must be kept an inch away from the partition, and the racks must not obstruct any vent openings.

Another stipulation is that racks must be so arranged that film cannot be placed under or between containers in a vertical position.

In case where an excessive floor load would result from having the film vault filled with water, vaults must be provided with one or more scuppers, with an inlet area equal to three square inches for each sprinkler head installed in the vault. A depth of ten feet of water, it is said, will result in a floor load of 626 pounds per square foot. (To be continued)

Dallas, Texas.—E. H. Hulsey, president and general manager of the Texas Amusement Company, operating the Old Mill and Queen theaters, has signed a contract for the exclusive first-run of all Artcraft-Paramount pictures.

Anaconda, Mont.—Improvements that will cost $100,000 are being made to the Broadway Theater, and when completed the house will show World-Pictures Brady-made for three days each week. The balance of the time Pantages’ vaudeville will occupy the theater.
**EXHIBITORS HERALD**

**“A WIFE’S SUSPICIONS,” FEATURING VAL PAUL AND MISS BETTY SCHADE, LEADS UNIVERSAL PROGRAM AUG. 14**

Willard Mack is the author of “A Wife’s Suspicions,” the Gold Seal drama which heads Universal’s regular schedule of films beginning August 14. This follows Jack Mulhall in “The Midnight Man,” a butterfly picture, Monday, August 13, under separate booking arrangements. Val Paul and Betty Schade are featured in the leading roles of “A Wife’s Suspicions.”

The story has to do with the complications that arise when Mary Bradford surprises her husband in conversation with some ill-conditioned strangers who appear to be on familiar terms with him. Jack Bradford evades his wife’s questions concerning his acquaintances, and this leads to a series of exciting events in which Mary, with many sad misgivings, tries to shield her husband from what she imagines are the consequences of his own mistakes. But in the end it turns out that she herself has made the most complete mistake of anyone concerned in the story. “The Rushin’ Dancers,” a Nestroy comedy, featuring Eddie Lyons, Lee Moran and Edith Roberts, will be issued the same day.

**L-Ko Comedy for August 15**

“Rough Stuff,” a two-reel L-Ko comedy, featuring Dan Russell and Ghyllys Varden, will head the films for Wednesday, August 15. The eighty-fifth issue of the Universal Animated Weekly will also be published the same day.

Harry Carey will be the star of the dramatic feature issued the following day, Thursday, August 16. The title of Carey’s vehicle is “Cheyenne’s Pal.” It is a swiftly moving little drama of the cattle country. Gertrude Astor and Jim Corey have leading parts, and Cactus Pete, Carey’s sturdy cow-pony, plays a very effective part in the working out of the story. Jim Corey is serving as a buyer of horses for the British army. He purchases some horses from Cheyenne Harry, but casts a covetous eye upon Cactus Pete, Harry’s faithful horse. The cowboy rises ever so often for the horse, but Corey holds his time, determined to have the animal. This finally occurs, after Harry has spent all of his money on a dance hall beauty. Next morning he awakens, lonely and conscience-stricken. He is lost without Pete. Under cover of darkness Pete and Harry take a desperate chance—and are successful.

“Out Again, In Again;” a Joker comedy, featuring William Francy, will appear the same day. This is a film on prison life, which tells of the misadventures that befall prisoner No. 13, who is elected to be guest of honor at his own execution. Harry Mann, Eileen Roberts and Millburn Moranti fill the other roles in support of Francy.

**Diversity of Subjects Scheduled**

“The Brass Girl,” a two-reel Victor comedy, featuring Matt Moore and Jane Gail, is the offering for Friday, July 17. The thirty-second number of the Universal Screen Magazine will be issued August 17.

Universal Current Events, which has shown a remarkable increase in popularity, will appear in its fourteenth issue Saturday, August 18, together with a Joker comedy, featuring Gale Henry, entitled “Rock to the Kitchen.” “Power’s” educational devoted to “Algeria, Old and New,” and a Powers’ comic cartoon, “Doing His Bit.”

During the week episode 8 of “The Gray Ghost,” Universal’s mystery serial adapted from Arthur Somers Roche’s novel, will be issued outside Greater New York. This will be entitled “The Danger Hour,” and features Emory Johnson, Priscilla Dean, Harry Carter and Eddie Polo.

**SELG’S FILMS ON GENERAL FOR AUGUST 13 WEEK OFFER THRILLS**

For the week beginning Monday, August 13, the Selig Company announces some interesting films. For Monday, August 13, “The Sole Survivor,” a two-reel drama of Central American jungles, is scheduled. This film, written by James Oliver Curwood, features Bessie Eytton, supported by an all star cast.

“Her Heart’s Desire” is the title of the one-reel drama to be published by Selig in General Film service Saturday, August 18. Bessie Eytton is again featured in this production, which is one of the few one-reel film dramas directed by Colin Campbell.

“Between Man and Beast” is the title of the Selig two-reel jungle drama to be issued by Selig in General Film Service Monday, August 20. Again Bessie Eytton is starred. One big scene in this play is where a big ape captures and cares for a little child.

“Her Salvation” is the title of the Selig one-reel film for Saturday, August 25, in which Bessie Eytton is again starred in a drama having to do with the “submerged tern.”

William N. Selig calls especial attention to the fact that his very best stars, very best writers and very best directors are now contributing to General Film plays. Colin Campbell, responsible for the direction of such great film dramas as “The Garden of Allah” and “The Crisis,” directs one or more of the above described film productions. Bessie Eytton of “The Crisis” fame, Eugene Messerer, Wheeler Oakman, Charles Gray, Thomas Santschi, Kathlyn Williams and other well known stars appear in General Film Service through the medium of Selig pictures.


Hoffman-Foursquare pictures distributed through the New York Foursquare Exchange are finding a ready market, despite the fact that warm weather still continues. One of the many contracts closed during the past week was with Locy’s Circuit of Theaters, in New York which purchased “Her Fighting Chance” for sixty-five days. This contract is sufficient evidence of the worth of the picture, in which Jane Grey is the star, and other important negotiations are pending for bookings in large units.

Among other bookings of the various Foursquare pictures recently made by Manager Hy. Gansborg and his selling staff are:

- On “The Bar Sinister”—Pontiac, Saranac Lake: Fox Bay Ridge, Brooklyn; Grand Theater, Malone; Happy Hour, Lake Placid; Fox’s Crotona Theater, Bronx; Strat Theater, Ithaca: Mozart, Elmira; Avon, Utica, Unique Wharton, L. I.; Lyceum, College Point; Carillon, Ticeralda, N. Y.
- On “The Sin Woman”—Mozart, Elmira, N. Y.; Ba Ridge (Fox’s), Brooklyn; Unique, Whitestone, L. I.; Pontiac, Saranac Lake; Fox’s, Audubon, N. Y.; Lyceum, College Point; Grand, Malone; Happy Hour, Lake Placid; Fox’s, Folly, Brooklyn; Colonial, Plattsburg.
- On “Madame Sherry”—Majestic Theater, Elmira, Avon Theater, Utica.
This department will furnish on request, such statistics as are available concerning the above or other motion picture stocks, provided such request does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

J. B. SARDY & CO.
Film Stocks Bonds Investments
131 South La Salle Street
Telephone Majestic 7640 Chicago, Illinois

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

Cub, "Jerry at the Waldorf"—Stealing money from bar

Signal, "The Railroad Raiders," No. 12—All scenes and subtitles indicating that "lightningbugs" has been looted by the police to the W.

Butterfly, "The Reed Case"—Close-up of burglar forcing door and scenes working at sale; three-third dance scenes, light in room to eliminate slugging of Reeder; all light scenes to fill light through.

Rex, "Three Women of France"—Subtitles: "And when I stop my though, Thursday, you'll go to Paris with me!" "I am nice, why not take me to Paris?"

Victor, "The Paparhner's Revenge"—All scenes of man in B. D.'s except where girl binds him in close and where she shows her.

Seitz, "The Lone Wolf"—Three scenes of couple breaking jewel; two scenes of attack on old man; slugging man and choking one.

Norway, "A Trip to Norway"—All scenes showing nude bathers.

Rex, "The Girl in the Limousine"—Hold-up of detective by girl.

Paramount, "The Long Trail"—Adult only permit. Two gambling scenes; shooting.

Joker, "The Subrette"—Girl in bob coat; dancing and exposers under wardrobe, girl being hit with bottle in back.

American, "Melissa of the Hills"—Man falling dead in cabin; man falling dead from cliff; falling at trap door.

World, "Souls Adrift"—Shooting man; first scenes of girl running beach before bath.

Metro, "Rose of the Alley"—Reel 1, shooting by Leigh. Reel 2, man in car asking for help. Shooting from roof, gun fight in saloon. Reel 3, fifteen gun fight scenes and 60, two struggle scenes between man and girl.

Triumph, "Madau Do Poo"—Paying money for stolen sheep.

Triumph, "His Wife's Might"—Flash three scenes of girls in one-piece bathing suits; theft of jewels.

Vitaphone, "Richard the Bruised"—Working at safe and stealing jewels.

Essanay, "Pete's Pants"—Scene of man's trousers falling down.

Bluen, "The Soul Healer"—Short cut, eloping man mugging girl in bedroom; killing man outside; look at view of dead man on ground.

Favorite, "The Vengeance of Dantana"—Shooting and vision of crime in duel scenes; shot of dead body scene.

Fox, "The Wrath of Love"—Two hold-up scenes in cabin.

Fox, "The Innocent Sinner"—Adult only permit. Reel 1, boy throwing knife; Reel 2, close-up of money on floor; subtitle, "Madame Doreno in the city of promise nursery." Reel 3, subtitles: "The Wessel known as a restless little chicken chaser." "The only door open for her," shooting scene. Reel 4, subtitle, "You're a bad egg," etc. Reel 5, shooting saloon; slugging man in close; policeman shooting the Wessel and scene of the latter on water after shooting. Additional in reel 2,segments between colored maid and woman following subtitle, "This shall be my wedding dress.

World, "The Iron Ring"—Reel 4, letter from George to Brown. subtitles: "You sent me my husband I have elapsed." "If you stop them in time, tell them that for the sake of the children I will forgive everything," letter from Dr. Hogue to his wife; entire incident of couple at railway station. Reel 5, subtitles: "To lie for a woman according to the ethics of a libertine." "No little sister has been betrayed." entire incident of woman discovering her husband a suicide.

Gold Seal, "Right of Way Cases"—Subtitles: "Cook which rhymes with crook." "A wronged wife will call them theirs: mending window, entering thieves and passing across boy;" "a man;" "two scenes of slugging officer; putting policeman into car, attack on policeman in auto." Reel 2, two scenes of attack on sheriff. Reel 3, subtitles: "Under gentle promise," "Concealed it was Sergeant Cook." "The wife had phoned her to come on when Sergeant Cook had tipped off his tough friends.

Vitaphone, "The Coming Out of Maggie"—All shooting scenes except where, "Heinrich's Hotel"; subtitles: "Being one of Heinrich's mistresses," etc.

American, "Prove and the Man"—Twenty prize fight scenes.

American, "The Great Stanley Secret"—Knifing scene.

Emerald, "A Stealer's Heart"—Having down American flag and stamping on it; tree tapping; shooting by sp.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BANDBOX—"The Outlaw's Vengeance," with W. S. Hart.

RIJO'S DREAM—"Mutt and Jeff," with Bill Kane.


CASTLE—"The Lame American," with Mary Pickford.


ROSE—"Arctatia, The Little American," with Mary Pickford.


ZIEGFIELD—"Ivan, One Law for Both," with Rita Jolivet.
REVISED LIST OF FILM SUB-BODIES TO AID U. S. DURING PERIOD OF WAR ARE NAMED

The revised list of sub-committees of the War Co-operation Committee of the National Association of Motion Picture Producers includes the various parts of the government under William A. Brady has been issued. The screen will be used to aid the Red Cross and the Council of National Defense to spread broadcast throughout the nation information regarding the plans and purposes of the various departments of the government during the war.

The sub-committees are as follows:

**WAR DEPARTMENT:** P. A. Powers, Universal Film Manufacturing Corporation, New York City; Eugene M. Clark, Jefferson Theater, Natchez, Miss.; W. A. Johnston, M. P. News, New York City; Cecil B. De Mille, Lasky Studios, Los Angeles.

**NAVY DEPARTMENT:** John R. Freuler, Mutual Film Corporation, Chicago; Joseph F. Coufal, Novelty Slide Company, New York City; Stanley Mastbaum, Stanley Company, Philadelphia; Arthur James, A. M. P. Advertisers, New York City.


**TREASURY DEPARTMENT:** Adolph Zukor, Famous Players-Lasky Corporation, New York City; Marcus Loew, Loew's Enterprises, New York City; J. E. Brulatour, Eastman Films, New York City; Walter W. Irving, Vitagraph, V. L. E. S., New York City; George K. Spoor, Essanay Film Manufacturing Company, Chicago.

**DEPARTMENT OF AGRICULTURE:** Stephen A. Lynch, Triangle Distributing Corporation, New York City; Lewis L. Levine, Regent Theater, Brooklyn, N. Y.; W. R. Rothacker, Rothacker Film Manufacturing Company, Chicago.

**DEPARTMENT OF INTERIOR:** Richard A. Rowland, Metro Pictures Corporation, New York City; Samuel L. Rothapfel, Rialto Theater, New York City; Walter J. Moore, H. C. Miner Litho Company, New York City.


**COMMITTEE ON CAMP TRAINING ACTIVITIES:** Samuel Goldfish, Goldwyn Pictures, New York; Louis L. Linder, League of Public Information, New York; William Cranston Brenton, N. B. of Review, New York; Mrs. J. Stuart Blackton, Vitagraph Company, Brooklyn, N. Y.; William Farnum, actor, Fox Film Corporation, New York City.

**TO THE COMMERCIAL ECONOMY BOARD:** Louis J. Selznick, New York; Thomas Eager, exhibitor, Lincoln, Neb.; William H. Donaldson, Billboard Publishing Company, Cincinnati, O.


**TO THE AMERICAN RED CROSS FOR FORTHCOMING FEATURES:** William Fox, Fox Film Corporation, New York; Mitchell H. Mark, Strand Theater, New York; E. S. Porter, Precision Machine Company, New York.

**FOR THE WEST:** Jesse L. Lasky, Lasky Studios, Los Angeles, Cal.; Patrick Schafer, Jones, Linneck & Schafer, Chicago; Douglas Fairbanks, Lasky Studios, Los Angeles, Calif.

**TO THE WOMEN'S COMMITTEE:** Mary Pickford, Lasky Studios, Los Angeles, Cal.; Anita Stewart, Vitagraph Company, Brooklyn, N. Y.; Ethel Barrymore, Metro Pictures Corporation, New York; Margaret Mayo, Goldwyn Company, New York; June Elsive, Peerless Producing Company, West Fort Lee, N. J.

**TO BE EX-OFFICIO MEMBER OF ALL THE ABOVE COMMITTEES:** David Wark Griffith, chairman, of the War Co-operation Committee, Times Building, New York.

**TO THE COUNCIL OF NATIONAL DEFENSE:** William A. Brady, World Film Corporation, New York City.

The following committee of women will act in conjunction with the Food Commission: Ouida Bergere, American Play Company, New York; Gail Kane, Mutual Film Corporation, Santa Barbara, Cal.; Marguerite Clark, Famous Players Studios, New York; Kitty Gordon, Peerless Producing Company, W. Fort Lee, N. J.; Norma Talmadge, Selznick Pictures, New York.

The organization of this service in the film industry to aid the government during the war is the result of the work of the past few months by Mr. Brady.

EBONY TO ISSUE NEW SERIES OF COMEDY FEATURES

Bert Murphy to Excel in Forthcoming Films, Say Officials

The Ebony Film Company, after several months of preparation, announce that it is ready to publish a new series of comedies. The film will be issued one a week.

The company will release production at the Winnebago Lake, Wildwood, about August 15. The concern's officials say in his newest comedy Bert Murphy will surpass anything so far produced in comedy and put him in a class with the foremost screen comedians.

Ralph G. Phillips will continue to direct for the Ebony Film Company.

The following single reel subjects are ready: "Pat Black Hand Waite Man," "Shine Johnson's Waterloo Min-4t Army," and "The Porter," while "The Hippocrates" and "The De-Thief" are two reels both of which are going unusually big, the Ebony Company announces.

HUTCHINSON LEAVES CHICAGO FOR COAS

Samuel S. Hutchinson, president American Film Company, Inc., and Signal Film Corporation, has left for Santa Barbara to inspect his extensive film interests.

While on the coast Mr. Hutchinson will supervise and get under way several elaborate productions starring Mary Miles Minter and his newly acquired Broadway favorite, Julie Day, whose screen debut is set for next month.
**SYNOPSIS OF CURRENT RELEASES**

**MUTUAL**

**Jerry on the Railroad**—August 9 (two-reel Horsley comedy presented by George Ovey).—Jerry goes to get his railroad ticket. He jumps safely just as a train passes. Stealing a hand car he escapes down the track. Stopping at a high bridge he is ensnared by the railroad detective. A half-wit poisoning an apple inveigles the track foreman's daughter into the trap. Jerry breaks out of jail and in a daring act saves the girl. Just in time Jerry wakes up.

**Jerry on the Farm**—August 23 (two-reel Horsley comedy presented by George Ovey).—Jerry is the son of an old farmer's daughter. He is in love with the farm girl. Jerry devises a plan to win her. He makes a bet with the farm detective. Jerry and the detective are to be a house-ship in the city. Jerry calls during the man's absence and has him taken inside the city. Hank wants to take the girl. Jerry agrees and Hank does take a room in a tenement house. Jerry keeps an eye on Jerry, when he sees him. The police are called in and the girl is rushed off to jail. The picture ends with the director congratulating the cast on their good work.

**UNIVERSAL**

**The Double Floor**—August 13 (episode 8 of "The Gray Ghost," two-reel with Harry Carter, Emory John, Martin Rinia).—Marco, Delphy's secretary, is taking away a machine by the crooks. He hears a conversation in which they think that the Gray Ghost will visit Delphy, the jewel. He manages to escape and starts out to advise Jerry on the Gray Ghost's visit. The girl arrives. Arabin's house and the pearl necklace. Arabin puts out a gun and fires point blank the Ghost. Morn Light and Hilda, the maid, are arrested for murder. Jerry sends for the detective and the correspondence goes on until Jerry finds hope. Jerry and Hilda try to catch the crooks. They are nearly caught but Jerry escapes. Jerry meets his fate. Jerry is in the hospital. Jerry's friend, the detective, returns to the hospital. They are caught by a crook and Jerry takes his place. Jerry is caught by the crooks and sent to jail. Jerry escapes and returns to the hospital. Jerry manages to make his way to the hospital. Jerry is a freed man and a hero.

**Rough Stuff**—August 15 (two-reel L-Ko comedy with Dan Russell).—Mr. and Mrs. Doehound are the proprietors of a hotel. Mr. Doehound is jealous of his wife and when Jerry finds Jerry, who is a crook, flirts with the young lady out of her hotel. Mr. and Mrs. Doehound are caught. Jerry is a freed man and a hero. Jerry is in the hospital. Jerry manages to make his way to the hospital. Jerry escapes and returns to the hospital. Jerry is a freed man and a hero.

**Out Again, In Again**—August 16 (one-reel Joke comedy with William Frayne).—Prisoner No. 13 is to be executed on Friday the thirteenth. Being supersitious, he plans to escape. He gets to the house of Prof. Quince, who is a strong man. Prof. Quince gives him a strong enough current of electricity he can restore life to the dead. The warden of the prison visits the professor and his wife. The professor sees how Bob manages to succeed and he conceals himself in a mummy belonging to the professor. It is the mystery the professor is planning to experiment on. The crook is hung and taken away. The crook is taken away in a cell from which he just escaped. He again endeavors to escape. It is the event to make a getaway and is handed his papers. But he steals the purse of Camille De Avener and immediately gets back to prison again.

**Cheyenne's Pal**—August 16 (two-reel studio featurette with Harry Carey).—Jim Corey, British officer, is anxious to purchase Cactus Pete, the horse belonging to Cheyenne Harry. But Harry refuses to sell it. Harry meets Flora Belle one night at a dance hall. It being pay day Harry spends all his money and when Flora finds that his resources are getting low she looks around for some one with more money. Angry, Harry goes out, sells Pete and comes back with more money. But when he awakens from his drunken stupor and realizes what he has done, he sets forth to again obtain his horse. He steals the horse and is ordered shot for his act. But as the fatal time draws near the British officer allows him to go free.

**The Brass Girl**—August 17 (two-reel Victor comedy with Jane Gail).—James Brown, sculptress and Nellie Stone, musician, cannot agree. They occupy apartments in the same building and after a bitter quarrel each decides to move. The night before burglars break into Jane's apartment and when Stone sees her scream he goes to her rescue. After the burglars have been properly taken care of Jane and Stone decide to marry instead of move away from each other.

**Back to the Kitchen**—August 18 (one-reel Joke comedy with Gail Henry).—Mrs. Halley finds in Husky Henry her ideal of a man and when her husband pleads with her not to leave him she throws him into the lake. Husky crawls out, meets an old friend, and goes on a hunting expedition. Mrs. Halley, believing him dead, collects his insurance money and makes preparations for her marriage to Hector. Halley returns on the eve of the wedding and stealing into the house he cuts the face of his portrait and slips his head in its place. As the wedding party lines up in front of the portrait and Mrs. Halley sees the resolute look of the face she takes the picture and the wedding breaks up. And Mr. Halley is no longer a henpecked husband.

**K-E-S-E**

**The Hallibuck**—(Three-reel Edison-Comedy series with Yale Boss).—

**The Boy Who Cried Wolf**—(Two-reel Edison-Comedy series with Albert Hacket).
“In Love’s Laboratory”—One reel comedy-drama with William Wadsorth and Jessie Stevens.

“Tam Linn”—Selwyn.—(Pioneer—Judith Mary.”

“The Little Chevalier”—(Edison—Conquest drama program No. 5 with Shirley Mason and Ray McKee.)—

There is animosity between the houses of Valdeterre and Roche and when the son, Henri, grows to manhood he arranges a duel with Chevalier La Roche. Although not nearly his size, the chevalier proves too much for him. Later he marries Diane Roche and they are mutually attracted. Subsequent meetings tell Henri that he is falling in love with Diane. In going through his father’s papers he finds a contract of marriage between himself and Diane. The marriage is to take place whether there be a difference between the families or not. Joyously Henri brings the contract to Diane who is at first reluctant. She reveals to him that she is the chevalier as well as Diane and they are happily united.

“The Customary Two Weeks”—(Edison—Conquest program No. 6 with Craig Ward.)—Wibbert is in charge of the Eclipse Tool Company, and delights in discharging the employees. When Extell, advertising manager, comes down late one morning, Wibbert discharges him. Extell starts West and lands the position of advertising manager with a competitive company. He makes good and the owner of the Eclipse Tool Company asks him to come back as general manager. This makes him Wibbert’s superior. In order to be revenged he gives Wibbert his customary two weeks’ notice and then rehires him. Under the new conditions the men work by the hand and do big things. Extell also wins the girl of his heart.

“The Magic of Spring”—(Edison—Conquest program No. 6.)—The story tells of a young man wandering through the park wishing he might meet his mate. He falls asleep and in his dreams sees himself wandering over the green sands of Greece with a beautiful maiden. He awakens to find the girl of his dreams sitting at his side.

“Wrath of Love”—August 4 (five reel drama, with Virginia Pearson).—

Roma Winet, author of a novel, “Jealousy,” suffers from the same passion, while living with Robert Law- son, whom she has just married. A friend, Ethel Clarke, is left in Bob’s care by Dave Blake, his chum, when he is called to war. Dave returns on a furlough and goes to Bob’s mother’s, where Ethel is staying, but is warned by Bob that spies are following him. Roma enters and finds Bob and Ethel alone. It drives her frantic with anger. She sees Bob go on a mysterious errand to the rear of the estate where Dave is hiding, and later sees Ethel go also. Roma again follows Bob when he receives a note to meet Dave at the boathouse. Ethel accompanies him. Dave denies the note and says it is the work of spies. A battle with his pursuers ends in Dave’s flight and the misunderstandings between Roma and Bob are cleared up.

“A Soft Tenderfoot”—August 4 (one reel comedy, with Tom Mix) —

Tom Mix is graduated from college and his uncle finds work for him. He is informed that if he will manage his uncle’s ranch for a stated time the uncle will make him a present of it. He goes west with a valet. meantime the superintendent of the ranch is attempting to gain possession of the property and the owner’s ward. Tom decides the ranch is too good to lose, and comes to the conclusion that he can put the ranch back in his uncle’s hands through a series of wild experiences and he does. His uncle, disgusted, drives him from home, but the pretty ward pleads for him. They return to the ranch, the train is held up and Tom whips the attacking band and redeems himself.

“FOX”

“The Varmint”—August 5 (five-reel, drama, with Jack Pickford and Louise Huff.)—John Humperdink Glamour’s activities at the Lawrenceville school earns him this uncompromising name of the Varmint. He has been dismissed from other school and arrives at Lawrenceville with the idea of putting a little ginger in the dump. He is liked by his schoolmates, who palm off worthless relics upon him. He falls into the clutch of the Roman’s, the head of the Law department. Also he falls in love with the “Roman’s” daughter Laura, who is the source of combined terror, anguish and unlimited delight to this sensitive varmint before he ends school days.

“TAM LEE”

“TAM LEE”—August 7—(five-reel drama with Madge Evans and Charles Carmichael. The granddaughter of an English earl, is placed in an orphan asylum, upon the death of her mother, her father having being turned out of his home because of his marriage to a woman beneath him. Unhappy under the severe discipline of the institution, she runs away and enters the circus. While suffering from hunger, she is offered work by the cruel showman. She is found by emissaries of the Earl, and the Earl forces her to dress in boy’s clothes as she will allow woman in his home. Jerry is a happy in the boy’s costume, although she has a time with the servants. Finally he is again permitted to dress in girl’s clothes, when L. Carmichael realized his hatred and distrust of his brother had been all for naught.

“CHARLES SIMONE PICTURES’ NEWEST COMPANY TO BE LOCATED AT BAYONNE, N. J., CENTE

Work on New Plant Will Commence in September, at First Film Will Be Marketed March 1, 1918; Chief Is an Industry Pioneer

Another film company is about to be started in Bayonne, N. J., to be known for commercial reasons as the “Charles Simone Pictures.”

The new concern is being formed by the well-known picture expert Charles Simone, who will write, direct, manufacture and distribute his own productions.

The work on the new plant will be commenced in September, it is said, and this will be the third Bayonne film enterprise built through Mr. Simone’s efforts.

Mr. Simone, while general manager of the Nestor Company, started producing Nestor pictures, which are one of the hands of the Universal Manufacturing Company. He was also one of the original organizers of the Horsey Laboratories and aided materially in the reorganization of the Central Film Company, of which he was a retiring the general manager for years.

Mr. Simone expects to have a full operation ready for the run March 1, 1918.
WALLACE REID, LASKY
STAR, IN U. S. DRAFT; OTHERS ARE CALLED

The draft got several members of the Lasky organization. All the young men without dependents had previously enlisted, so it only hit those who had others besides themselves to support. The first man drafted was Wallace Reid, the Lasky star, he being selected early in the drafting day. Wallace has several dependents and it is not known whether he will claim exemption or not.

The draft also hit Roy Marshall, assistant director for Marshall Neilan; Wellington Wales, auditor; two brothers, Claude and Edmund Mitchel, Claude being chief assistant director and Edmund being assistant auditor.

MUTUAL ISSUES NEW
"AD HINTS" SHEET FOR "BAB THE FIXER" FILM

"Ad Hints" is the subject of the Mutual Film Corporation's press sheet being sent out this week. It contains sample advertising items for one and two column music cues, the cast and catchy reading notices on "Bab the Fixer," the latest Jackie Saunders picture. A variety of cuts, hobby photos and other advertising accessories available for the wide-screen exhibitor are listed in the press sheet.

EDWARD ALEXANDER PLAYS
JUVENILE LEAD IN NEW MARY MACLAREN FILM

Edward Alexander is playing the juvenile lead opposite Mary MacLaren in "Forbidden," her second live-reel production under the David Horsby banner.

Windsor, Ont. — The Favorite Theater under the management of Clyde Curry, Windsor, is undergoing some extensive repairs and when completed will be one of the most up-to-date theaters in western Ontario. Mr. Curry is an enterprising young exhibitor and is giving his patrons their money’s worth in splendid high class bills.

Toronto, Ont. — In spite of the hot weather the week of July 23, the Regent Theater here, played to exceedingly good business. The theater showed the Universal Animated Weekly in which appeared the parade of the Forty-eighth Highlanders in New York on their recent recruiting exhibition and this timely film again made a decided hit at this Toronto house.

Toronto, Ont. — A private screening of a number of Atlas comedies by the Atlas Film Company of Canada Ltd., took place on Thursday night, July 26, at the Strand Theater.

Montreal, Que. — Jack Hooley, manager of the Sheridin Square Theater, Pittsburgh, was a recent visitor in Montreal. Mr. Hooley was recently manager of the Francis Theater, Montreal.

Toronto, Ont. — "The Barrier" Canadian syndicate, of which H. W. Wright, well known film man of Western Canada, is president and general manager, has concluded negotiations with Lewis A.brick for the entire Canadian rights for the Rex Booth production, The Barrier. This production will be ready early in September by Superfeatures in Eastern Canada and by the National Film Ltd., Western Canada.

This play is strictly Canadian and deals with the early days in the great Northwest. The mining was practically all done in Canada.

Montreal, Que. — H. W. Conover, representing the Montreal Operating Company, which concern operates the Imperial Theater, has signed a film contract in which the concern takes in the entire program of the Paramount and Artcraft companies for the coming twelve months.

Toronto, Ont. — "The Birth of a Nation" was run at the Roxy in Trenton August 2, 3 and 4 by William Cranston of Toronto. This is the first time that this film has been shown under these conditions in Canada.

Toronto, Ont. — A private screening of "The Barrier" was held July 31 by Superfeatures, Ltd., at the Regent Theater.

Toronto, Ont. — Due to the death of Bob Newman, the Operators' Union of Ontario declare their intention to use every effort possible to obtain the position for Mr. Elliott. The Operator's Unions believe that even a higher state of efficiency will be maintained in the office, because Mr. Elliott is a practical operator and electrician. The different branch locals of No. 173 have declared their support in this endeavor.

Toronto, Ont. — The Operator's Union, Local 173, of Toronto recently held a meeting to elect new officers and the following was the result: Mr. Denebeek, president; Mr. Cowie, business agent and organizer; while Mr. Duncan of the Strand Theater was made vice president. C. A. McMahon has released his business agency, but remains the film news source. Epp.
E. W. HAMBURG MOVES
CHICAGO LOOP OFFICE
TO THE MAIN PLANT

The Eugene W. Hamburg Company, the big picture frame and accessory concern, has moved the Chicago downtown office from the Malters Building to the main plant at 201-27 Federal street. The change was made August 6.

Mr. Hamburg, however, announces to the trade that he will retain offices for business in the "loop" district.

NEW CORPORATIONS

Wilmington, Del.—The Big Five Film Sales Company, with a capital of $1,000,000, has taken out a charter. William F. O'Keefe, George B. Steigler and E. F. Wright are directors. They will produce and distribute motion pictures.

New York—C. K. Y. Film Corporation will make motion pictures, having secured a charter through Allen E. Moore, George F. Jeffries and Alfred E. McCabe. The company is capitalized at $5,000.

Columbus, Ohio.—The Chester-ninth Amusement Company has secured a charter to make motion pictures. It is capitalized at $1,000. J. B. Dener, H. H. Lustig, George A. Grieble are the incorporators.

Terre Haute, Ind.—O'Lonna Photoplay Company, with a capital of $10,000, has been formed to make motion pictures. The officers are: Al Weston, W. Larkin McCurry, John Vondre, Clarence Bullis and Walker J. Clayton.

Dallas, Tex.—Standard Film Service, Inc., has been incorporated here with a capital of $20,000. N. F. Wertheimer, J. H. Heater, Ray Nesbitt are directors.

New York—Society Film Corporation has been formed to make motion pictures. L. George, J. C. Steinmetz and H. C. McEneny are the incorporators. The capital stock is $10,000.

Wilmington, Del.—United Cinema Theater Company, Inc., has received a charter. It is incorporated at $1,000,000. M. L. Campbell, L. A. Irwin and Harry Davis are directors.

START A BLUEBIRD DAY

EXHIBITORS HERALD

CHICAGO TRADE EVENTS

By "MAC"

"Duttie," the live president of the Exhibitors Supply Company, returned to the main office August 3 after visiting the Indianapolis branch. After giving the nearby trade a flying visit, in company with R. E. "Bob" Gunman, manager, H. A. R. Dutton states his company purchased the entire supply stock of the Central Film Company of Indianapolis.

F. M. Brockell, manager of the Goldwyn offices, is fast lining up the boys for the sales squad, having recently added the following well known film men: Paul Bush, former manager of the Beach Theater; Nat Wolf, the "expo auctioneer," and S. H. Lighter, formerly affiliated with Paramount exchange.

The athletic Fox manager, Jack O'Toole, has changed his quarters to a smaller portion of the Fox site. With business now piling up, you can't blame a chap who seeks the shade.

Dr. J. W. Pence, owner of the Lyric and Star Theaters, Columbus Junction, Iowa, who was a recent visitor to the city, says he soon will remodel the Lyric, making it one of the most attractive film houses in Iowa.

The trade last week got an eye full of little Hughie Mack, who was in town long enough to state that he has joined the L-Ko Companies. Of course the Universal will become much heavier on the comedy publications in the near future.

Anybody who thinks it is a cinch to become one of Uncle Sam's flyers, just get Harry Ascher on the wire. Harry is all right, but his line on aviation is a marvel.

Some members of the trade saw a handsome young man waltzing about in front of Cohan's Grand Opera House that sultry evening of July 27. It was Maury Rubens from Joffet. Maury holds the record for attendance to the "Turn to the Red" lacking once of having attended an even dozen times.

Another member has been added to the Chicago film speedsters' squad. Frederick Russel Clark, president of the Titan Pictures Corporation, now is guiding one of those Dodge "flyers." Liable to see him any of these days now in the "Loop," just as soon as he gets the speeds properly memorized. Watch your step, Fred.

That young buck regaled in the Rajah Silk sartorial creations strutting about the fifteenth floor of the Consumers building is no other than I. Van Ronkel. That Bluebird crew joined him recently, upon his return to the office. The crew assembled around the festive board awaiting their honored guest. 'Tis rumored the feast commemorates Ike's "fourth" annual celebration of his "fortieth" birthday.

Harry D. Charness has become special representative for the Owl Features, Inc. to handle the new feature "One Law for Both," recently purchased from Ivan Abramson for this territory.

Manager Charles Z. Schaefer of the Casino used a nice stunt in exploiting his attraction "A Smacker's Heart" the week of July 29. Miss have cost a tidy sum to resurrect dear old Abe Lincoln and bring the busy Woodrow Wilson from Washington.

"THE SEVEN PEARLS," NEW
PATHE SERIAL, TO BE
PUBLISHED ON SEPT. 2

The Pathé Company will publish on September 2 a new serial entitled "The Seven Pearls," featuring Millic King, Creighton Hale and Leon Bary. The story was written by Charles Goddard, who also prepared the scenario, and who wrote "The Exploits of Elaine" and "The Perils of Pauline" serials.
<table>
<thead>
<tr>
<th>Date</th>
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<td>Aug. 29</td>
<td>Lai</td>
<td><em>The Streets of Hluson</em></td>
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### EXHIBITORS PICTURE CORPORATION

| Apr. 9 | Lasky | *The Cost of Hatred* |
| Apr. 16 | Famous Players | *Sleeping Fires* |
| Apr. 19 | Pallas | *The Lonesome Chap* |
| Apr. 23 | Famous Players | *The Valentine Girl* |
| Apr. 26 | Lasky | *The Girl at Home* |
| Apr. 30 | Famous Players | *Pirates Desire* |
| May 3 | Lasky | *Sacrifice* |
| May 10 | Famous Players | *The Silent Partner* |
| May 14 | Morosco | *The Marcellini Miracles* |
| May 17 | Morosco | *The Highway of Hope* |
| June 11 | Lasky | *The Jaguar’s Claw* |
| June 15 | Pallas | *A Roadside Impression* |
| June 21 | Pallas | *Heir of the Ages* |
| June 25 | Lasky | *Her Strange Wedding* |
| July 2 | Famous Players | *The Little Boy Scout* |
| July 5 | Morosco | *Big Timber* |
| July 9 | Famous Players | *The Love That Lives* |
| July 12 | Lasky | *Forbidden Paths* |
| July 16 | Lasky | *Kaye Money Can’t Buy* |
| July 29 | Morosco | *Cook of Canyon Camp* |
| July 23 | Famous Players | *The Long Trail* |
| July 26 | Lasky | *The Squaw Man’s Son* |
| July 30 | Lasky | *The Crystal Gazer* |
| Aug. 2 | Pallas | *A Kiss for Susie* |
| Aug. 5 | Lasky | *The Enchanted Mansion* |
| Aug. 8 | Morosco | *The Varmint* |
| Aug. 12 | Lasky | *The Law of the Land* |
| Aug. 15 | Famous Players | *The Squaw Man* |
| Aug. 18 | Black Diamond | *Rumble* |
| Aug. 22 | Lasky | *The Window Dresser’s Dream* |
| Aug. 25 | Right Diamond | *Rumble* |
| Aug. 29 | Pallas | *Her Fractured Voice* |
| Aug. 26 | Lasky | *Commuting* |
| Aug. 30 | Black Diamond | *Auto Intoxication* |

### PARAMOUNT COMEDIES

| Mar. 5 | Black Diamond | *S Speed* |
| Mar. 12 | Klever | *Flverine* |
| Mar. 16 | Famous Players | *The Magic Vest* |
| Mar. 26 | Klever | *Rough and Ready Repep* |
| Apr. 2 | Black Diamond | *Getting the Evidence* |
| Apr. 9 | Klever | *His New Partner* |
| Apr. 16 | Black Diamond | *The Wishbone* |
| Apr. 23 | Black Diamonds | *Balloons and Bunna* |
| Apr. 30 | Black Diamond | *Her Iron Will* |
| May 7 | Black Diamond | *Gub* |
| May 14 | Black Diamond | *The Window Dresser’s Dream* |
| May 21 | Klever | *Moving* |
| June 4 | Black Diamond | *Rumble* |
| June 11 | Black Diamond | *Her Fractured Voice* |
| June 18 | Black Diamond | *Commuting* |
| June 25 | Black Diamond | *Auto Intoxication* |

### PARAMOUNT TRAVELOG

| Apr. 9 | *East of Suez* |
| Apr. 16 | *In Old India* |
| Apr. 23 | *Among the Holy Hindus* |
| Apr. 30 | *Curious Colombo* |
| May 7 | *To the Mountains of the Moon* |
| May 14 | *With the Kandy Elephants* |
| May 21 | *Batyvian the Japanese Capital* |
| May 28 | *A Journey Through Java* |
| June 4 | *Surabaya—The Busy Burg of Java* |
| June 11 | *Bread Rums in Orient and Occident* |
| June 18 | *Spiritual Florida* |
| June 27 | *Thailand and Miami* |
| July 2 | *How California Harvests Wheat* |
| July 9 | *In the High Sierras* |
| July 16 | *An Egyptian Niagara* |
| July 23 | *Catching and Canning Oregon Salmon* |
| July 30 | *The Summertime* |
| Aug. 6 | *Geyser of the Yellowstone* |
| Aug. 13 | *Summer Music—Snow-tone* |
| Aug. 20 | *Sorrow* |
| Aug. 27 | *Madrid to Madeira* |

### THE EXCHANGE, INC.

| Apr. 15 | Thanhouser | *Love Was Blind* |
| Apr. 22 | Thanhouser | *Love on the Run* |
| Apr. 29 | Balboa | *The Last of the Cabarnys* |
| May 6 | Thanhouser | *Huron’s Double* |
| May 13 | Astra | *The Recall* |
| May 20 | Thanhouser | *Five for Youth* |
| May 27 | Astra | *The Iron Heart* |
| June 3 | Thanhouser | *An Amateur Orphan* |
| June 10 | Astra | *Blind Man’s Luck* |
| July 17 | Thanhouser | *Five for Youth* |
| July 22 | Astra | *The Last of the Cabarnys* |
| July 29 | Astra | *The On-the-Square Girl* |
| Aug. 5 | Lai | *The Streets of Hluson* |

### RED FEATHER

| Apr. 16 | *The Flower of Doin* |
| Apr. 23 | *The Hero of the Hour* |

### SELZNICK PICTURES

| Apr. 15 | *Paddy O’Hara* |
| Apr. 23 | *The Desert Morn* |
| Apr. 29 | *The Pinch Flipper* |
| May 6 | *The Snarl* |
| May 13 | *Happiness* |
| May 20 | *Wild Winship’s Widow* |
| May 27 | *The Millionaire Vagrant* |
| May 27 | *Wolf Lowry* |
| June 3 | *Rave of the Blue Ridge* |
| June 10 | *The Girl Glory* |
| June 16 | *Love or Justice?* |
| June 17 | *Her Exigency, the Governor* |

### TRIANGLE FILM CORPORATION

| Apr. 1 | *The Dark Road* |
| Apr. 8 | *Sweetheart of the Doomed* |
| Apr. 15 | *Paddy O’Hara* |
| Apr. 23 | *The Desert Morn* |
| Apr. 29 | *The Pinch Flipper* |
| May 6 | *The Snarl* |
| May 13 | *Happiness* |
| May 20 | *Winship’s Widow* |
| May 27 | *The Millionaire Vagrant* |
| May 27 | *Wolf Lowry* |
| June 3 | *Rave of the Blue Ridge* |
| June 10 | *The Girl Glory* |
| June 16 | *Love or Justice?* |
| June 17 | *Her Exigency, the Governor* |
| June 24 | *Maddox Madam* |
| June 24 | *The Clownstopper* |
| July 1 | *The sulfaw Sullarg* |
| July 8 | *Time Clock and Diamonds* |
| July 15 | *A Successful Failure* |
| July 22 | *Sudden Jim* |
| July 22 | *In Summerland* |
| July 29 | *The Food Gamblers* |
| July 29 | *The Sawdust Ring* |

### FINE ARTS-GRIFFITH

| Apr. 8 | *Her Official Pathers* |
| Apr. 15 | *An Old-Fashioned Young Man* |
| Apr. 22 | *Cheerful Givers* |
| Apr. 29 | *Hands Up* |
| May 6 | *The Migrant* |
| May 13 | *The Man Who Made Good* |
| May 20 | *Souls Triumphant* |
| May 27 | *Madam Bo Peep* |
| June 4 | *American—That’s Me!* |

### TRIANGLE KOMEDIES

| May 6 | *A Dishonest Burglar* |
| May 13 | *His Criminal Career* |
| May 20 | *A Laundry Court* |
| May 27 | *His One-Night Stand* |
| May 24 | *The Camera Gun* |
| May 31 | *Twin Troubles* |
| May 27 | *His Social Rise* |
| May 27 | *Love and Fish* |
| June 3 | *The Girl and the Ring* |
| June 10 | *Perils of the House* |
| June 16 | *Wheels and Woe* |
EXHIBITORS HERALD

ARGORY FILMS, INC.

MISCELLANEOUS

KESTONE COMEDIES

JULY 25 — "A Self-made Widow," five reels, with Alice Brady.
JULY 29 — "The Iron Ring," five reels, with Arthur Ashley, Gerda
Hollins, and Edward Langridge.
Aug. 4 — "Youth," five reels, with Carlyle Blackwell and June Elvidge
Aug. 9 — "Sailor's Song," five reels, with Ethel Claysen.
Aug. 19 — "The Gambolan," five reels, with June Elvidge, Mildred
Love and Arthur Ashley.

SERIALS


BIG V COMEDIES


GREATER VITAGRAPH-V.L.S.E

ar. 19 — "Aladdin from Broadway," five reels, with Edith Storey and Antonio Moreno.
ar. 26 — "The More Excellent Way," five reels, with Anita Stewart.
pr. 2 — "Bubette," five reels, with Peggy Hyland and Marc
Dermott.
ar. 9 — "Apartment 20," five reels, with Earl Williams.
ar. 9 — "Captain Alvarez," five reels, with Edith Storey.
ar. 9 — "The Secret," five reels, with Alice Joyce.
ar. 23 — "Sally in a Hurry," five reels, with Lillian Walker.
ar. 17 — "The Torpedoes," five reels, with Earl Williams.
ar. 7 — "The Capt. of the Grey Horse Troop," five reels, with An-
tonio Moreno and Edith Storey.
ar. 14 — "The Sixteenth Wife," five reels, with Peggy Hyland and
Marc Dermott.
ar. 21 — "The Stranger's Rebellion," five reels, with Anita Stewart.
ar. 26 — "The Lord's Prayer," five reels, with Earl Williams.
ar. 4 — "The Magnificent Meddler," five reels, with Antonio Moreno.
ar. 11 — "The Question," five reels, with Alice Joyce and Harry
Moore.
ar. 18 — "The Maelstrom," five reels, with Earl Williams and Dor-
othy Kelly.
ar. 24 — "A Son of the Hills," five reels, with Belle Bruce and
Antonio Moreno.
ar. 2 — "Cats," five reels, with Peggy Hyland.
ar. 9 — "The Message of the Mouse," five reels, with Anita Stewart.
ar. 10 — "The Sinister Treaty," five reels, with Earl Williams and
Carrie Moore.
ar. 21 — "Richard the Brazen," five reels, with Alice Joyce and Harry
Moore.
ar. 39 — "By Right of Possession," five reels, with Antonio Moreno
and Mary Anderson.
ar. 8 — "The Second Mrs. Tansoury," five reels, with Sir George
Alexander and Hilda Moore.
ar. 13 — "The End of a Fair," five reels, with Marc Dermott and
Mildred Manning.
ar. 29 — "The Assassination," five reels, with Earl Williams.
ar. 5 — "The Divorcee," five reels, with Mary Anderson.

WORLD FILM CORPORATION PROGRAM

ar. 9 — "The Web of Desire," five reels, with Ethel Clayton.
ar. 12 — "Fascinating Olga," five reels, with Alice Brady.
ar. 24 — "A Family Honor," five reels, with Robert Warwic
and June Elvidge.
ar. 2 — "Man's Woman," five reels, with Ethel Clayton and Rock
cliffe Fellows.
ar. 9 — "The Whistling Doctor," five reels, with Robert Warwic
ar. 16 — "Forget-Me-Not," five reels, with Kitty Gordon.
ar. 21 — "The Page Mystery," five reels, with Carlyle Blackwell and
Earl Williams.
ar. 7 — "Millionaire of France," five reels, with Sarah Bernhardt.
ar. 14 — "Moral Courage," five reels, with Muriel Ostriche and
Mary Anderson.
ar. 21 — "Yankee Fling," five reels, with Ethel Clayton and Mon-
roes.
ar. 24 — "Marriage," five reels, with Alice Brady.
ar. 4 — "The Crimson Dove," five reels, with Carlyle Blackwell and
June Elvidge.
ar. 11 — "The False Friend," five reels, with Gail Kane and Robert
Warwick.
ar. 18 — "The Stolen Paradise," five reels, with Ethel Clayton.
ar. 20 — "The Red Rose Garden," five reels, with Carrie Blackwell.
ar. 2 — "The Price of Pride," five reels, with Carlyle Blackwell and
June Elvidge.
ar. 9 — "The Brand of Satan," five reels, with Montagu Love, Gerda
Holmes and Evelyn Gresley.
ar. 16 — "The Beloved Adventuress," five reels, with Kitty Gordon.

EXHIBITORS HERALD 41

BEBE DEHN


ARDEN FILM CORPORATION

"Court of the Condemnation," five reels.

TEXAS FILM CORPORATION

"My Friend, the Saint," five reels.

BOWERY FILM CORPORATION

"In the Name of the Law," five reels.

REX BEACH PICTURES CORPORATION

"The Barker," ten reels.

BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Shaw.

PHOTOGENIC COMPANY

"Her Condoned Sin," six reels.

MESSERSCOTT COMPANY

"Bluebird.

EAGLE'S WINGS," five reels, with Lois Weber.

CARDINAL FILM CORPORATION

"The Four Women," eleven reels, with Geraldine Farrar.

CINES CORPORATION OF AMERICA

"The Fated Hour," six reels.

CHRISTIE FILM COMPANY

May 21 — "His Last Will," one reel, with Lois Weber.
June 4 — "Those Wedding Bells," one reel.
June 11 — "A Lucky Slip," one reel.
June 15 — "A Bold, Bad Knight," one reel.
June 23 — "Almost a Scandal," one reel.

CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.

CLUE PRODUCTIONS


CREATIVE FILM CORPORATION

"The Girl Who Didn't Think," five reels.

REST PICTURE COMPANY

"The Chosen Prince," eight reels.

DIXIE FILM COMPANY

"Tempest and Sunshine," five reels.

"Just a Song at Twilight," five reels.

EBONY FILM CORPORATION PRODUCES

"Darwin Blackband Wears White," five reels.

E. L. S. MOTION PICTURE CORPORATION

"Trophies," five reels, with George Swell and June Elvidge.

E. R. JUNGLE FILMS CORPORATION

"Discovered," one reel.
"Napoleon's Night Out," one reel.
"When Juanita Went Wrong," one reel.
"Circus Brides," one reel.
"Fowl Play," one reel.
"Jungle Rats," one reel.
"When the Clock Went Corkless," one reel.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enliven Thy Daughter," seven reels.

ESKAY-HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

EXCLUSIVE FEATURE FILM CORPORATION

"Fighting for Verdun," five reels.

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM

"The Awakening of Best Norma," five reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"On Trial," nine reels, with Sidney Adams.

"Youth," five reels, with Carlyle Blackwell and June Elvidge.
"The Lighthouse," five reels, with Madge Evans.
"The Vanguard," five reels, with June Elvidge, Mildred
Love and Arthur Ashley.

"His Whose Motive?"
"The Man Who Followed His Drug."
FLORA FINCH FILM CORPORATION
"War Brides," C, two reels, with Flora Finch.

FRIEDEM FILM CORPORATION
"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.
"A Mormon Maid," six reels, with Mae Murray.

FROMAN AMUSEMENT CORPORATION

GOLD MEDAL PHOTOPLAYS
"The Web of Life," five reels, with James Cruze.

GRAND FEATURE FILM COMPANY
"Rex Beach on the Spanish Main," five reels.
"Rex Beach in Pirate Haunis," five reels.
"Rex Beach in Four Steps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY
"The Woman and the Beast," five reels.
D. W. GRIFFITH
"The Birth of a Nation," nine reels, with H. B. Wallthal.

HANOVER FILM COMPANY
"Madicine," six reels.

HARPER FILM CORPORATION
"Civilization," ten reels.

HAWK FILM CORPORATION
"Monster of Fate," five reels.

EDUCATIONAL FILM CORPORATION
"The Valley of the Hoh," one reel.
"The Sheep of Chehal," one reel.
"High, Low and the Game," one reel.
"The Mysteries of Crystallization," one reel.
"The Living Book of Nature," one reel.
"Kleen of Index," one reel.
"The Orange Outing," one reel.

EFFANCE FILM COMPANY
"The Marriage Band," five reels, with Nat Goodwin.

FRANK HALL PRODUCTIONS
"The Bar Sinister," nine reels.
"Her Fighting Chance," five parts, with Jane Grey.

HILLER AND WILK
"The Battle of Gettysburg."
"Whath of the Gods."

HOWL COMEDIES
"Ballroomats."
"Automatica."
"Neptune's Naughty Daughter."

IVAN FILM PRODUCTIONS
"Two Men and a Woman," with James Morrison, five reels.
"One Law for Both," twelve reels, with Leon Baird.

JUVENILE FILM COMPANY
"The World War in Kidland," one reel.
"A Chip Off the Old Block," one reel.
"Chip's Elopement," one reel.
"Chip's Backyard Barnstormer," two reels.
"Chip's Rival," one reel.
"For Sale—A Daddy," one reel.
"Chip's Carman," two reels.
"Chip's Movie Company," one reel.

KEEN CARTOON CORPORATION
"Mose is Curled," half reel.
"The Old Forty-Niner," half reel.
"Jeb Jenkins, the Village Genius," half reel.
"Jerry McDub Loses His Job," half reel.
"Zoo-Bibliographical Studies," half reel.

"A Dangerous Girl," half reel.
"Dr. Zippy Opens a Sanatorium," half reel.

KLOTZ AND STREIMER, INC.
"Whither Thou Goest?" five reels, with Orrin Johnson and Rose Mitchell.

KULLE FEATURES
"Germany on the Firing Line," five reels.
"France on the Firing Line," six reels.
"The Unborn," five reels.

LEABEL COMPANY
"Modern Mother Goose," five reels.
"Snow White," four reels.
"Jimmie Gets the Pennant," Mo-Toy comedy.
"Out in the Rain," Mo-Tow comedy.

LINCOLN CYCLE PICTURES
"My Mother," two parts.
"My Father," two parts.
"Myself," two parts.
"The Call to Arms," two parts.
"Old Abe," two parts.
"At the Slave Auction," five parts.

C. POST MASON ENTERPRISES
"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.
"Who's Your Neighbor?" seven reels, with Christine Mayo.

MILO COMEDIES
"Great Danbury Fair," one reel.
"Never Again," one reel.
"The Devil in Again," one reel.

MONITOR FILM COMPANY COMEDIES
"Those False Teeth," one reel.
"Robinson Crusoe," one reel.
"How Levi Fooled the Folks," one reel.
"Dear Old Dad," one reel.
"The Ghost of Mooresdown Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA
"It May Be Your Daughter," five reels.

PARAGON FILM COMPANY

PATRIOT FILM CORPORATION
"How Britain Prepared," eight reels.

PIioneer FEATURE FILM CORPORATION
"The Soul of a Child," five reels.

PRIVATE FEATURE FILMS
"Ignorance," six reels.

HARRY RAFF

RAY COMEDIES
"Casey's Servants," two reels.
"Casey the White Wing," two reels.

SHERIOTT PICTURES CORPORATION
"The Black Stork," five reels.

SHERMAN ELLIOTT, INC.
"The Crisis," seven reels.

SHERMAN PICTURES CORPORATION
"I Believe," seven reels.

SIGNET FILM CORPORATION
"The Masque of Life," seven reels.

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

SUNBEAM MOTION PICTURE CORPORATION
"Somewhere in Georgia with Ty Cobb," six reels.

SUNSHINE FILM PRODUCING COMPANY
"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION

SUPERIOR FILM COMPANY
"The Fauces," five reels.
"The Compendium," six reels.

TODAY FEATURE FILM CORPORATION
"Today," with Florence Reed.

TRIUMPH FILM COMPANY
"The Libertine," six reels.

ULTRA PICTURES CORPORATION

UNIVERSAL
"Idle Wives," five reels.
"Where Are My Children?" five reels.
"Twenty Thousand Leagues Under the Sea," ten reels.
"People vs. John Doe," five reels.
"Robinson Crusoe," four reels.
"Hell Morgan's Girl," five reels.

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

WARNER BROTHERS
"Are Passions Inhibited?" five reels.

EDWARD WARREN PRODUCTIONS

WHARTON BROTHERS, INC.

ELLA WHEELER WILCOX FILMS
"Mrg's Curse," two reels.
"Lais Who Young," two reels.
"A Married Coquette," two reels.
"An Angel or Demon," two reels.
"Lord Speak Again," two reels.
"Hymned," two reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.
"The Bird's Christmas Carol," five reels.

WILLIAMSON BROTHERS
"The Submarine Eye"
Mrs. L. H. Webb, owner of the Goodwin Theater, Newark, N. J., has signed contracts for the entire first year’s output of Goldwyn Pictures for her little Newark theater. Beginning with “Polly of the Circus,” starring Mae Marsh, during the week of September 9, Mrs. Webb will exhibit twenty-six Goldwyn productions, the maximum that Goldwyn has planned for its first year of operation.

While woman exhibitors are very much the exception in showmanship-rule, there are few better known exhibitors in America than Mrs. Webb. Four years ago she built a motion picture theater on Broad street, Newark, and named it after Rev. Hannibal Goodwin of Newark, who is given credit for the invention of the film that is used in modern-day motion picture taking. Rev. Goodwin was at present rector of the House of Prayer in Newark.

Mrs. Webb began her motion picture exhibitions with the desire to feature the educational side of film progress, supplemented by pictures of the cleaner and more inspiring type. She was the first exhibitor in Newark to stress the musical program as a means of conveying the mood of the pictures shown in her house. Her son, William Webb, operator, has gained more than a local reputation by his interpretative scores.

Ellwood City, Pa.—Work is being rushed on the new theater being erected here by E. D. Barnes, and it is expected the house will be finished by September 1. The new playhouse will seat 800. The main floor will have 550 seats and the balcony 250.

Stillwater, Minn.—W. H. Cox has sold the Alamo Theater to J. E. Taylor of Oklahoma City.

Ionia, Mich.—Earl Wright, formerly of Ionia, has formed a partnership with Frank Joslin of Smyrna and purchased the Empress Theater at Belding. The former owners were Reed & Warner.

Chariton, Iowa.—The Brown block has been remodeled and D. Earl Combs is conducting a motion picture theater there. Robert Pereinfield is manager.

Indianapolis, Ind.—A deadlock exists in the city council over the passage of the ordinance providing for regulations on the handling and storing of motion picture films. Commissioner of Buildings Jacob H. Hilkene, who prepared the ordinance with the help of E. M. Sellers, manager of the Indiana inspection bureau, and H. H. Reidley, state fire marshal, will take a trip at the expense of the motion picture interests to ascertain what is being done in other cities. Cincinnati and Chicago will be visited.

A striking example of what can be accomplished by a wide-awake exhibitor who follows a well-defined policy along lines of business efficiency has come to notice in the case of J. P. Kaufman and his “Palace of Pictures” at New Braunfels, Texas.

This prosperous little theater was built entirely out of the profits that have come to Mr. Kaufman through the use of Universal service. In 1909, while still hardly more than a lad, young Kaufman opened a crude air-dome in his home town, with the sky for a roof and canvas walls to keep the more economical fans from watch-
“ROPING HER ROMEO” IS INITIAL SENNETT COMEDY SCHEDULED FOR PARAMOUNT

Many of Players Who Appeared Under Keystone Banner Will Appear in New Productions; First Film Appears September 15

Mack Sennett announces from Edendale, Cal., this week the titles and casts of his first three pictures to be published by Paramount Pictures Corporation, in accordance with the new Paramount-Sennett affiliation. All Mr. Sennett’s most noted film comedians and pretty girls have been retained by him and will appear in the Paramount-Sennett comedies, the first to be issued September 15 and every two weeks thereafter.

“Roping Her Romeo” is the first Paramount-Sennett. It features Polly Moran, Sennett comedienne, and Ben Turpin and Slim Summerville. Slim is over six feet something and correspondingly attenuated.

“A Bad Room Blunder” is the second Paramount-Sennett, featuring Chorles Murray, Mary Thurman and Wayland Trask. Murray ranks among the best barker-squeers of the stage and screen. His particular bits were made with Ziegfeld’s “Follies” in the old days.

“The Pullman Bride,” featuring Gloria Swanson, is the third Paramount-Sennett comedy. The men featured are Chester Conklin and Mack Swain.

MISS YOUNG TO HAVE NEW FILM READY SEPT. 1

Clara Kimball Young has returned to New York from her camp in Maine, and is actively engaged in filming “The Marionettes” at the Thanhauser Studio in New Rochelle. Miss Young is working on the first picture of her new venture, which will be ready for publication September 1.

FIRE THREATENS PATHE FILMS IN CHICAGO

A fire which for a time threatened to consume hundreds of reels of film belonging to the Chicago Pathe Film Company occurred early on the morning of August 2 at 108 West Washington street. The fire started in the basement of a saloon and spread to a restaurant, on the second floor of which building were stored the films. Firemen flooded the place with tons of water and extinguished the blaze before it reached the Pathe rooms.

BUILDING WESTERN TOWN FOR NEWEST WM. HART PHOToplay AT COAST

A complete Western town is now being erected at the Lasky ranch for the use of William S. Hart, the noted interpreter of Western characters, who has been extended the courtesies of the Lasky studio to do a picture for the Artcraft program while his own studio is being erected. The story was written by the star and the production is being supervised by Thomas H. Ince under whose auspices the Hart pictures are to be presented.

BABY MARIE OSBORN WORKS BEFORE CAMERA ON “CHILD OF M’SIEU”

Baby Marie Osborn will be before the camera again this week in the making of “The Child of M’Sieu,” a five-reel feature to be produced by Lasky for the Pathés program. Director Harriest Ingraham has taken a number of the preliminary scenes, while Baby enjoyed a vacation.

NEW THEATERS

Elwood City, Pa.—A new theater is being erected here by M. Barnes. It will have a seating capacity of 800.

Cleveland, Ohio.—C. A. Breder plans to erect a one-story building for a store and motion picture theater at 8004 Buckeye Road. S. E. It will cost $10,000.

Des Moines, Iowa.—C. C. Taft, Abe Fleck and H. R. Thomas have leased a site at Locust street and will erect a motion picture theater with a seating capacity of 1,500 persons. Work will start October 1.

Detroit, Mich.—Julius Berman is to erect a one-story motion picture theater at Hamlin and C. Howard Crane is the architect.

Storm Lake, Iowa.—J. M. Russell will enlarge the Empire Theater into a modern four-story house.

Port Wentworth, Ga.—Port Wentworth Terminal Corporation, Savannah, Ga., has let the contract for the erection of a motion picture theater here.

New Orleans, La.—Holinger Amusement Company, Inc., at 514 Audubon boulevard, has let the contract for the new Liberty Theater to Newman & Berman.

Beloit, Mich.—Julius Stern and Maurice Fleckley of New York and Louis Jacobs of Hollywood, Calif., have secured an option on a site here and contemplate the erection of a theater to seat 1,000 persons.

Philadelphia.—H. J. Knapp, architect at 114 East Nineteenth street, New York, is preparing plans for a new theater to be erected at Broad and Locust streets.

Columbus, Ga.—James E. Doxton will erect a motion picture theater on Broad and Washington streets.

Warren, Pa.—The Columbia Amusement Company will erect a theater and office building to cost $10,000.
Concerns Little Girl Outcast of Village Surrounded by Bigoted Hypocrites; Minister Is Author of the Script

The next Erbograph-Art Drama, which is to be issued directly following "Think It Over," is entitled "The Little Samaritan," and is from the pen of Rev. Clarence J. Harris, a man who combines scenario writing with acting in a successful manner. As pastor of Unity Church in Yonkers holds a prominent position in the community, while as a writer of unique and original scripts he is known over the country.

"The Little Samaritan," in which Marion Swainy, is starred, the Mr. Harris has constructed a play with a clerical atmosphere, and details of it are extremely realistic.

The setting is a small town, with narrow-mindedness and rural exploitation—which characterizes almost every miniature social group. Under guise of Christians the characters practice hypocrisy, avarice, selfishness and injustice, using their religion as an after-dinner joke. Harris puts it, "as a duck to hide their sins, instead of armor."

Miss Swainy as Lindy

Owing among these pharisaical citizens and forming a vivid contrast to them is little Lindy, played by Miss Swainy. She is a girl of simple impulses, charitable disposition and friendly nature, who lives with her grandmother. Lindy is spurned by the children of the town because she is a "nobody"—she has no parentage, and gossip has been busy since first came to the place.

Then a new minister comes, Lindy is a fancy as to him, as he is young and friendly and supplies her desire for a sympathetic companion. Lindy strikes up a warm friendship, the he grants her the dream of her life—to be a part of the choir. But the others take singing if she is admitted. No Noah, an old negro, is about to be put to the poorhouse. Lindy pleads with the minister to give him a chance as bell-ringer. This is done. But, when Lindy realizes her grand- mother's poverty, she seeks work as a domestic servant. The minister, greatly amused, sees her sincerity and gives her the position.

Some Dramatic Points

The scene of the church, a hard-pressed minister, owns the cottage in which Lindy and her grandmother lives. He comes for the rent, but the old woman cannot make up the total. The minister threatens, and Lindy appears with the extra money, refusing to tell where she got it.

A great sensation occurs the following morning. The minister reports that his cabinet has been unlocked and the collection money is gone. As only Lindy and old Noah hold the key suspicion falls on them. They are accused. Lindy denies the theft, then, rather than have her suspected, confesses that she stole it. He is put in prison. This nearly breaks Lindy's heart, for she is fond of the old negro. At last she saves herself up to the鮨, sacrifice. She goes to the minister and tells him she took it.

Carle Gerard Is Minister

The minister is for jailing her at once, but the minister stops him. He then tells them that he has discovered the theft, and that both Lindy and Noah are innocent. Her act of self-sacrifice has not gone unnoticed, however, and the next Sunday he procures a sermon, in which he pours out a stirring invective against the congregation, and holds up Lindy as an example of a true Christian. His talk is so moving that Lindy is made a popular member of the community and given her place in the choir. Then the minister confesses that he loves her and asks her to wait a few years for him. She agrees.

The role of the minister is played by Carle Gerard and Lucile Dorington and other Erbograph favorites have supporting roles. Joseph Levering directed the play.

FIRST OF NEW GEORGE ADE FABLES TO BE PUBLISHED BY ESSANAY SEPTEMBER 1

"The Twelve-Cylinder Speed of the Leisure Class," with George Bean and Frankie Raymond, to Be First of Series

Essanay announces that, commencing September 1, a new series of George Ade Fables in Slang will be issued on the General Film program. This is another step toward the recently published policy of this company to confine a greater part of its output to subjects of a comedy nature.

To Be in Two Reels

The first series, issued about two years ago, were only one reel in length, but proved so popular that this famous author has been induced to write another series. Owing to the wealth of humorous material in the present stories, it has been decided to make them up in two-reel lengths. The reception which these pictures, dealing with the peculiarities of our traits and characteristics, have met assures this new series of a welcome in every theater. Special attention has been given to the subtitles, and as this was one of the strongest features of the former productions, there is no doubt that they will appeal even more forcibly since the public has grown to appreciate the value of cleverly phrased interpolations.

First Subject Named

The first subject is entitled "The Fable of the Twelve-Cylinder Speed of the Leisure Class." George Bean and Frankie Raymond play the leading parts. The story, as the title implies, deals with the troubles which are brought on by those who attempt to live the easy life. A number of attractive beach scenes will be shown, also the author's idea of night life in a metropolis, with its dancing cabarets and other forms of strenuous amusement. It will be issued September 1.
WALLACE REID SUPPORTS GERALDINE FARRAR IN NEW PRODUCTION, "THE WOMAN GOD FORGOT"

Drama of Aztec Life Necessitates Large Amount of Historical Research Work by Experts Under De Mille; Seen as Star's Best Play

The fact that "The Woman God Forgot," first of the productions which Geraldine Farrar will make for Arcturus, is a drama of Aztec life, has necessitated an unusually large amount of historical research. The research department of the Famous Players-Lasky Corporation, headed by Director General Cecil B. De Mille, has made many amusing as well as interesting discoveries concerning the manners and customs of the mysterious people who inhabited this country hundreds of years before the white man came.

Among their revelations is one relating to barbers. The impression has been that this occupation was introduced into America first by the Spanish, later by the French and English settlers, but the experts working under Mr. De Mille discovered that barbers and barber shops existed in America before Columbus ever discovered that the earth is round. In fact, it has been established that the Aztecs had complete paraphernalia, except perhaps the striped pole and the hootblack, hundreds of years before the arrival of Cortez.

Work is proceeding rapidly, under the direction of Mr. De Mille, on the production of "The Woman God Forgot," in which Miss Farrar is reported to have a role of such dramatic power that it is comparable only to that of "Joan" among the parts she has played on the screen. Wallace Reid is her leading man.

"THE FRINGE OF SOCIETY," WITH RUTH ROLAND AND MILTON SILLS, READY FOR HOFFMAN

First George Baeker Film for Issuance to Exhibitors Through Foursquare Exchanges in October Seen as Money Maker

"The Fringe of Society," the seven-part superfeature which marks the first George Baeker-Foursquare product, has just been finished. Robert Ellis directed the picture.

Ruth Roland and Milton Sills are co-starring in the feature, supported by Leah Baird, Ollie Kirkby, George Larkin and Jules Cowles, who played Buck Moe in "The Bar Sinister."

M. H. Hoffman, vice-president and general manager of M. H. Hoffman, Inc., which is to distribute this feature in October, regards the picture as one of the best that has yet come under the Foursquare banner.

"It should make a record," said Mr. Hoffman, "because it is clean, because it has a smashing story with plenty of suspense and action and for other reasons which I can best term by saying Foursquare."

ESSANAY TO ISSUE SERIES OF SCENIC AND SCIENCE PICTURES, AT RATE OF ONE A WEEK

An innovation in Essanay's portion of the K-E-S-E program in the future will be a series of one-reel educational subjects to be entitled "The Wonders of Nature and Science."

Essanay officials have been conducting an exhaustive investigation into the present-day demands of exhibitors for program material. The inquiry has covered the entire country, including the small exhibitor as well as the large. And the general public attitude has been sounded out, as well, to determine the opinion of the people on how much of a show should be given for the admission price. In almost every instance there was a demand for one-reel sceneries to fill out the program.

The forthcoming Essanay series is the result of this investigation. The units will be issued one each week and can be used with any program.

There will be ten pictures in the series, and these will be divided between the two subjects, the wonders of nature and the wonders of science. The first half will present some of the scenic beauties of Canada which never before have been seen on the screen. Views of the Canadian Rockies and their majestic splendor will comprise one unit; the four others will include scenes in old Quebec, showing the quaint old French dwellings, narrow streets and the peculiar characteristics of its people; Xu Scptia, made famous by the Longfellow, in his "Evangeline"; British Columbia and its wilderness, mountain-clad firs and ever-shining snows; and views of the Upper Wapite River, which is one of the most picturesque streams in the world. The latter half of the series will reveal the wonders of science. Each of the five units is devoted to the intricacies of one of the nation's big industries from beginning to end.

E. B. LEWIS WILL WRITE PLAYS FOR PARALTA STAR

Eugene B. Lewis, a well-known writer and editor, has been engaged to devote his time to the screen staff maintained jointly by the Essanay and the W. W. Hamill Feature Corporations.

Like many others of his profession, Lewis is a product of newspaperdom. Having acquired an education in the public schools of Lake City, he was born, in the University of Utah, he barked upon a journalistic career for eleven years he served as a copy editor on various papers all over the country, storing up the knowledge of human nature which enabled him to enter the scenario-writing field.

While on the staff of the New York American, Lewis submitted four stories to the old Brix Company. They were accepted, short time later he was engaged by the present firm as an addition to the regular staff. A year ago he was chosen to charge the scenario bureau in Universal City.
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And then, with the names of the pictures in your memory, and the qualities that made them great before you, come and see this Master production which takes its place among these classics of the film.

Made by a great Director, by a splendid cast, with a charming and world-famed star of the first magnitude, from a story by a master dramatist—the picture is the work of a newcomer to the field. Ogden Pictures means, probably, nothing to you although for a year the City of Ogden has been spending itself on this film and although close to a million dollars were spent in making it what it is.

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By Aaron Hoffman

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But the fact remains that, for those who have their ear to the ground, the industry is already talking of its latest wonder-child—THE LUST OF THE AGES.

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The cast is good with Rita Jolivet as the heroine. . . . Leah Baird, always a gracious, dignified presence on the screen, did her best. . . .
Louella O. Parsons, in the Chicago Herald
. . . it is as one surveys it a notable cast. Leah Baird shows a new restraint that is most becoming . . .
Mabel M'Elliott, in the Chicago Tribune

HARRY HANSEN, in the Daily News
"One Law for Both" has high Moral aim.

"One Law for Both" is good photodrama—revolutionary Russia vividly shown. Rita Jolivet never did better work before the camera—deals effectively with the double standard. . . .
Rob Reel, in the Chicago American

It has an excellent plot dealing with both "the double standard" and the Russian situation. Skillful artists have been chosen—Rita Jolivet does remarkable work—the whole cast is made up of persons of reputation. . . .
Oma Moody Lawrence, in the Chicago Evening Post

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Special Showing at the Strand Theatre through the courtesy of Mr. Harold Edel, Managing Director
Judicial Logic

A NEW YORK JURIST has ruled that motion pictures of current events cannot be regarded as newspapers, entitling them to the Constitutional liberty guaranteed the press.

The ruling was occasioned by a suit for an injunction to restrain the Universal Film Manufacturing Company from exhibiting a news film showing pictures of a woman lawyer who is credited with solving a recent sensational murder mystery in New York City.

In considering the ruling of the New York judge we cannot escape the impression that the eminent jurist is not overfamiliar with the subject of motion pictures; otherwise the ordinary logic which he must call into play daily in his professional work would have saved him from this decision, which is absolutely destined to be reversed.

According to the jurist’s decision, newspapers but not motion pictures are entitled to be privileged under the Constitutional guarantee of free speech. We do not recall that the Constitution specified anything in particular about newspapers. Our understanding of the matter is that the Constitution of the United States guarantees to citizens FREE SPEECH, with certain necessary restrictions, of course.

There can be no question that a motion picture is a form of expression just as a newspaper is a form of expression. A sermon from a pulpit and an address from a political forum are also forms of expression. And each of these various forms of expression is entitled, in an identical manner, to the Constitutional guarantee of free speech.

A newspaper with white paper and printer’s ink sets forth a likeness of an individual in its columns. A motion picture producer takes the identical likeness, but instead of printer’s ink and white paper he uses processes of photography and prints the likeness upon a strip of celluloid which is eventually projected upon a motion picture screen.

The likeness in question is published both by the newspaper and by the motion picture producer. Every Constitutional privilege the newspaper is entitled to should also be accorded the motion picture producer, because as a publisher of news pictures, in particular, his field is identical with that of the newspaper or magazine.

It is not unlikely that the motion picture is regarded by the New York jurist as some-
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thing very new, and on that ground alone not entitled to the same privileges as the older form of publication, newspapers.

But the motion picture essentially is a form of speech, and every liberty of speech guaranteed any other form of expression should also be given the motion picture.

The "All-Star" Film

PROPAGANDA WORK cannot be carried on, campaigns cannot be instituted against deterring influences from without the trade and constructive legislation cannot be fostered and promoted—without money.

This is very plain but it seems not to be appreciated fully by the trade with reference to the National Association of the Motion Picture Industry.

These rest within this organization possibilities for great constructive work, beneficial to the entire trade. But to succeed in this work the N. A. M. P. I. must have a treasury commensurate with the fiscal requirements of the work.

The "all-star" film to be issued for the purpose of supplying the N. A. M. P. I. with the necessary funds should easily and completely accomplish its purpose. This film will have a two-fold attractiveness for every exhibitor in the United States. It will supply him with a profitable attraction, and by playing the attraction he will be aiding an organization which one day may prove of great benefit to him.

Real Progress

The EXTRAORDINARY interest which the American Exhibitors Association has attracted throughout the motion picture trade in the short period of its existence can only be accounted for in one way: the business-like basis upon which the organization is founded satisfies a long-felt need and requirement.

The American Exhibitors Association has attracted a great deal more attention than would naturally be accorded just another exhibitors' organization. The situation makes it plain that the personnel and plan of operation of the A. E. A. has been received by the trade at large as a bright indication of real progress in the matter of exhibitor organization.

Martin J. Quigley
PARAMOUNT ABSORBS SELZNICK IN EXPANSION

Fifty-One Per Cent of Capital Stock Secured by Big Distributing Concern; Will Publish Mayfair Films; C. K. Y. Corporation Is Independent

The Paramount Pictures Corporation has purchased fifty-one per cent of the capital stock of the Selznick Enterprises and the Selznick productions will be published by Paramount under the name, "Select Films."

The new arrangement is scheduled to go into effect September 3.

These are the facts of the story which has given rise to considerable rumor and speculation about the readjustment of the controversy between Clara Imball Young and Lewis J. Selznick and the rumor that Lewis J. Selznick and Miss Young had allied forces with the Adolph Zukor interests.

As far as can be learned at this time the forthcoming productions of the K. Y. Film Corporation will be published independently, although there is a likelihood that these productions also will pass through the Paramount exchanges.

Widens Zukor’s Interests

A fact of great significance in this situation is that the new arrangement is additional testimony of the real widening scope of the Zukor interests in the motion picture trade, with the adding of the stellar celebrities who have been allied with Zukor to the Arclight-Paramount organization, this company will have practically a majority of the biggest names in motion picture work.

It is understood that the combination between Zukor and Selznick was hastened during the recent exhibitors' convention in Chicago, and that final details of the purchase of fifty-one per cent of the Selznick company by the Zukor interests were worked out after the return to New York of the interested officials of the respective companies.

Gets Mayfair Pictures

Also, the Mayfair Pictures, which have been widely advertised lately, will be published through Paramount. It is pointed out that with the absorption of Selznick and the contracting or handling of the Majestic products, that Paramount plans to go even further in taking over other concerns’ products.

It is known that there is to be a reorganization of the sales force of Paramount. Arthur S. Kane, who was general sales manager for Artcraft at the Pacific Coast, and later assistant sales manager to Al Lichtman, of the Artcraft home office in New York City, will have charge of the sales department for Select. Norman Rose, now who is handling publicity for Artcraft, will be publicity director.

Augmented by many new subsidiary concerns, Paramount now towers in the film industry as one of the most powerful distributing concerns. Led by Thomas H. Ince, the noted director, who formerly contributed exclusively to the Triangle program, many of the screen’s most talented players have come under the banner of Paramount. Among the more notable stars which followed Ince when he severed his connection with Triangle are William S. Hart, the delineator of western characters, Charles Ray, Enid Bennett and Dorothy Dalton.

Roster of Noted Stars

Applying with the Ince players under the Paramount banner are Marguerite Clark, Pauline Frederick, William Burke, Lima Cavaliere, Julian Eltinge, Jack Pickford, Vivian Martin, Wallace Reid and Sessue Hayakawa, the Jap.

Douglas Fairbanks, Mary Pickford and Geraldine Farrar are three other stars who stand alone in their respective arts as big attractions for any exhibitor.

George M. Cohan, the inimitable American comedian, is another film luminary connected with Paramount through the arrangement with Artcraft. Cohan is an attraction with the Fairbanks-Mary Pickford-Farrar trio.

The Paramount roster of players and noted directors, of whom Thomas H. Ince and Cecil B. de Mille stand foremost, not to mention David Wark Griffith, who has been in Europe for several months, shows that many of the most noted artists of the screen have been “cornered.”

One of Biggest Combines

But this is not the end of engaging stars, directors and contracting for the distribution of other concerns’ films on the Paramount program, it was pointed out this week. As the concern now stands with its wealth of noted players, directors and films is one of the biggest combines so far formed in the annals of the motion picture industry.

Just what the combine will mean to exhibitors who have heretofore been booking features with the big stars now appearing on Paramount program is hard to tell at this juncture, is the opinion of several leading exhibitors.

A. E. A. RECRUITS BIGGEST EXHIBITORS IN U. S. TO NEW BUSINESS ORGANIZATION

Theater Owners Throughout America, Seeking Trade Progress and Protection, Throng to State and City Locals Now Being Formed, Says Pettijohn

Despite the fact that the American Exhibitors Association is still in its infancy as a business organization composed of theater owners and for the furtherance of their interests, General Manager Charles C. Pettijohn announced this week from the New York headquarters that the representative theater owners in all sections of the country are being recruited to the scores of state branches now being formed.

The initial drive to weld together the exhibitors of the South is proceeding nicely under Jake Wells of Richmond, Va., who is president of the A. E. A. North Carolina exhibitors, led by Percy Wells, president of the state organization, and H. B. Varner, the man who saved the exhibitors from a heavy tax burden, will attend the convention held under the auspices of the Virginia branch, at Ocean View, August 30, 31 and September 1.

Also, South Carolina, Maryland, District of Columbia, and other states will have large representations.

It is pointed out that "the South is in the saddle." Percy Wells of Wilmington, N. C., who operates a large chain of theaters, and one of the foremost men in southern exhibitors’ affairs, promises the state solid to the A. E. A. Virginia has capitulated in a solid body to the A. E. A., as has Indiana, led by President Rembusch.

Michigan Is Solid

Michigan is solid for the new organization, with a local in Detroit and a state branch already formed composed of the most powerful array of business men conducting film theaters in the state.

Fred J. Herrington, who is one of the best known theater operators in the country, declares that Pennsylvania exhibitors are coming over to the new organization, as is West Vir-
The Ochs organization, writhing in the throes of its impending death, made another losing stand against the American Exhibitors Association, composed of 3,000 bona fide exhibitors, late last week in New York, when Ochs endeavored to check the acceptance of the A. E. A. application for membership in the N. A. M. P. I.

The application of the American Exhibitors Association to the N. A. M. P. I. was presented in the form of an amendment to the by-laws of the organization of which William A. Brady is president. While Ochs stood in the way of action on the application, Mr. Brady pointed out to those at the session that the by-laws of the N. A. M. P. I. could be amended by virtue of article 18 of the by-laws of the A. E. A. organization. Ochs’ organization received a final blow in the fight to exclude the A. E. A. from membership when Brady adjourned the meeting until August 27, when the by-laws will be amended to admit the A. E. A. to membership in the National organization.

At this meeting the directorate of the N. A. M. P. I. was increased from thirty to forty-two, and the following directors were added: Producers of the first class, Samuel Goldfish and William Fox. Second class, composed of exhibitors, O’Donnell, Chamberlain, Robert Levy and Pasamagouos. Distributors of third class, John R. Freuler and S. A. Lunch. To supply dealers of fourth class, Ketterbish and Confal. To the general division of fifth class, Fred J. Becroft and George Irving.

The demand for the Williamson Brothers’ “submarine eye” film attraction seems to be universal, it is announced.

Williamson Brothers announce that they have received offers from practically every territory in Europe and South America.

The most recent sales include South Africa, France, Switzerland, Italy, the Balkan States and Dominion of Canada.

A. E. Beck Made General Manager for Art Dramas

Arthur E. Beck has been appointed general manager of Art Dramas, Inc. He will have entire charge of exchanges and their problems, as well as of all matters coming under the head of executive business. He is a well-known exchange man, having held responsible positions during the last ten years with Mutual, Universal and other large organizations.

Harry Ennis and his corps of assistants, headed by Patrick Kearney, will from now on confine their activities to advertising and publicity.

The personnel of Art Dramas office remains the same as heretofore: Harry Raver, president; George Wiley, vice president; Herbert Blache, treasurer, and H. M. Goetz, secretary.

Charles C. Pettijohn, general manager of the A. E. A., has received a telegram from King Perry, secretary of the Detroit local branch of the association, naming the following officers elected: F. F. Schneider, president; William Schittenhelm, vice-president; John Brennon, treasurer; King Perry, secretary.

A meeting was held on August 9 at which many plans were formulated for the betterment of the organization. The state members are working with the Detroit men to make the A. E. A. the power of Michigan.
BONDING AND INSURANCE CO. IN A. E. A. SEEN AS NEW MOVE BY L. H. O’DONNELL

Prominent Exhibitor of Washington, Ind., Who Worked Out Plan in Hoosier State, Predicts Death of Deposit System Nationally for Organization’s Members

L. H. O'Donnell of the O'Donnell-Eskridge Amusement company, owner of the Grand Opera House and Theatro motion picture theaters in Washington, Ind., announces that with the rapid expansion of the American Exhibitors’ Association, of which he is a member, he expects to see a nation-wide Exhibitors’ Mutual Insurance Company and a bonding company formed by the association to bring about the abolition of deposits for A. E. A. members.

For the exhibitors of Indiana Mr. O'Donnell worked out a bonding plan whereby the association guarantees exchanges payment for film service rendered to members of the organization in that state.

Gives Exhibitor Protection

The Indiana Exhibitors’ Mutual Insurance Company gives the exhibitor insurance protection on his theater, home and household furniture.

"While we have an ideal association in Indiana," says Mr. O’Donnell, "we must give exhibitors throughout the entire country the benefits which we exhibitors in only a few states now enjoy.

"The strictly business policy of the A. E. A., with its strictly bona fide theater owner membership, will prove vastly different and superior in improving conditions which prevailed heretofore. There will be no need of reforms; we will just go ahead and do for exhibitors what never before has been accomplished.

A. E. A. to Aid Business

"The 'Watch Us Grow' motto is an important message in three words to exhibitors, and exhibitors who help the A. E. A. grow, I feel positive, will find they have made a big step in the interests of their business.

"With the Chicago branch already set up in a system insuring the exchanges against loss, providing any of its members do not pay for service, there is little doubt that that branch of the A. E. A. will be augmented by August 150 new members by October.

JAKE WELLS HEADS BIG EXHIBITORS’ MEET IN SOUTH

A monster meeting of the allied motion picture exhibitors of Virginia, Maryland, North Carolina and the District of Columbia will be held on August 30, 31 and September 1, at Ocean View, near Norfolk, Va. Jake Wells, president of the American Exhibitors’ Association, is in charge of the affair.

The big manufacturing interests will have representatives there and a few stars have signified their intention of being present. A ball and banquet will be given on the closing night and plans are being made to present every feature of past exhibitions for the edification of exhibitors.

PARALTA TO START 3 NEW COMPANIES UNDER ANDERSON

Activity at the Paralta offices is attracting much attention in the inside circles of motion picture production, and rumors have it that three new Paralta producing companies are being organized by Carl Anderson and his associates, which will give his company the control of a large number of star productions a year.

When the Paralta company took over the China studios in Hollywood, instead of providing J. Warren Kerrigan and Bessie Barriscale with separate establishments as was at first planned, it was done because the establishment is sufficiently large to house at least five companies and give each practically separate accommodations.

THREE STRIKING POSES OF EDNA GOODRICH, THE LATEST MUTUAL STAR

MISS GOODRICH, WHO RECENTLY SIGNED A CONTRACT WITH MUTUAL FILM CORPORATION, WILL APPEAR IN FORTHCOMING DRAMAS ADAPTED FROM STORIES BY NOTED AUTHORS (Mutual)
WM. S. HART WORKS ON "THE NARROW TRAIL,"
HIS FIRST FILM FOR ARTCRAFT PROGRAM

Story Deals with Reform of Bandit Through Love for a Girl;
Sylvia Bremer Is Star's Leading Lady; Now
Staging Scenes in Mountains

Following close upon the recent court decision in New York upholding Artcraft's right to present William S. Hart in pictures supervised by Thomas H. Ince comes news from California of the first Hart production which will be offered by Artcraft. It bears the name "The Narrow Trail."

Hart at Work in Hills
Lambert Hillyer, well known as an author and for some time attached in this capacity to the Ince forces, has been made a director for the Hart productions, and is now with Hart and a large company in the California mountain regions. The interiors of the play are being made at the Biograph studios in Los Angeles, which Thomas H. Ince has taken over.

Sylvia Bremer will be Hart's leading woman in "The Narrow Trail." Miss Bremer recently supported Hart in "The Cold Deck," and also attracted much attention by her work as leading woman for Charles Ray in "The Finch Hitter," "The Millionaire Vagrant" and "Sudden Jim."

Deals with Bandit's Reform
The plot of "The Narrow Trail" deals with the reform of the bandit, impersonated by Hart, through his love for the girl, with whom he becomes acquainted when she figures as one of the victims of a holdup in which he is the man behind the mask. When the robber falls in love he falls hard, and there follows a series of adventures that culminates in the reform of the highwayman and the capitulation of the girl.

All the Artcraft productions starring Hart will be made by the company recently organized by the actor himself for the filming of pictures in which he will appear, and will have the personal supervision of Thomas H. Ince, under whose guidance Hart has scored his success as a screen star.

OGDEN PICTURES CORP. DISCUSSES BEST WAY TO LAUNCH "LUST OF AGES" FILM

At a conference in the Ogden Pictures Corporation offices, the other day, the question before the Board was, "How can we best present the story of 'The Lust of the Ages,' so that the field will visualize it in its biggest aspects?"

Some of the remarks made were:

"No still picture or group of still pictures can do justice to a film."

"No amount of black ink and exaggeration will sell a picture that is not up to the mark."

"A trade paper advertisement, artistically speaking, may be the messenger for a great picture."

"A wonderfully created trade paper advertisement does not mean necessarily a wonderfully great motion picture."

"The best thing that an announcement to exhibitors and state rights buyers can do, is to state a story sincerely and directly to the point, without attempting to make much of any point."

"The Lust of the Ages' meant nothing when it was dis- cussed all over America today, throughout the field, because the trade papers have carried the messenger of its alleged virtues. Tomorrow, the very editorial columns of the trade paper may completely negate the enthusiastic point of the advertising man, or it may color the advertising man's text with critical compliments which make doubly sound the price paid for advertising appeal."

"A picture with a great artist like Lilian Walker, should play up the star both pictorially and textually."

"An advertising campaign for a picture of the type of 'The Lust of the Ages' is never completed until the picture is shelved, because the producer ought to per- petually keep himself wide awake toward offering new and valuable suggestions to his state rights purchasers and to his exhibitors for their use."

A. E. A. GAINS RECRUITS
(Continued from page 11)

Virginia. Ohio also has started a branch which is being supported by some of the biggest and best theater men in that state.

The Chicago local, of which Henry Schoenstadt is president, now has a paid up membership of sixty members, representing approximately $10,000,000 in theater interests, it is estimated by the president. This branch is expanding rapidly and has recruited many of its members from the Ochs branch.

Dissension at Ochs Branches
At the last meeting of the Ochs branch dissension reigned and about three-quarters of the members left the headquarters because Ochs and his trade paper were made the subject of the meeting.

The Manhattan local of New York paralleled the meeting of the Chicago branch last week when Trigger, who deserted the Ochs organization for the benefits of the A. E. A., was verbally set upon by seven members who composed the members in attendance. Trigger spurred the Ochs local and has refused to comment on his reasons for becoming a leader in the A. E. A. affairs of New York local branch of the new association.

Both Massachusetts and New York, and New York state have turned to the A. E. A., and a fight to the finish now is being waged between the A. E. A. and the Ochs organization, which is being aided by his trade paper.

Northwest Gains Power
In the Northwest W. A. Steffes is forming one of the most powerful A. E. A. branches in the United States. David W. Rodgers and James Golo- sky, president of Ochs' northwest unit at Minneapolis, are opposing the work of Steffes, who reports that scores of exhibitors have seen the advantages of belonging to the new organization.

Judge A. P. Tugwell is organizing California from Los Angeles, and the A. E. A. branches are under way in Oregon, Washington, Oklahoma, under L. W. Brophy, as well as in Mont- tana, Idaho, Colorado, the Dakotas and other states.

Toronto, Ont.—Some important changes have been made in General Film Company. J. F. Clancy, who for the past three months has been manager of the Toronto branch, has been made business manager of the company, with headquarters in Montreal. E. H. Wells, who has been general sales manager, becomes manager of distribution. Leslie W. Math- er salesman, has been appointed as manager of the Toronto office. Starting in about three weeks' time, this company will be publishing through its various Canadian branches twenty-five reels a week.
HOPP DENIES STATEMENT TO "HERALD" THAT HE WISHED OCHS WOULD RESIGN POST

Pettijohn Secures Vice President's Letter to Trade Review Asking Cash to Pay for A. E. A. Notes Secured from Stenographer

"Dark Horse" Joe Hopp, the president of the Chicago local of Ochs' organization, who figured so prominently in the recent convention in an effort to aid Ochs, secured a copy of the minutes of the meeting of the A. E. A., held at the Waldorf Astoria, Chicago, and sent it to the Ochs headquarters—the editorial rooms of the Trade Review—with an urgent request that $54 be sent on at once to pay for the carbon copy of the typewritten report.

Below is a copy of Hopp's letter which accompanied the A. E. A. minutes; also an open letter from Charles C. Pettijohn, general manager of the A. E. A., in which letter Mr. Pettijohn advises the members of Ochs' league to refrain from buying any more copies of A. E. A. minutes from stenographers, as they can read them over at the A. E. A. headquarters in New York, if they so desire, without charge.

Mr. Hopp misquotes the "Herald" when he states that it printed a statement that Ochs would not keep the presidency more than two months. The article on page 19 of August 4 issue reads: "I wish, for the sake of peace and harmony, that Lee Ochs would resign inside of two months." Hopp, however, refuses to acknowledge making such a statement.

New York City, Aug. 6, 1917.

To the Motion Picture Industry of the United States.

The following letter came to my hands Monday morning, August 6:

I feel that its contents will prove interesting to every man and woman connected in any way with the motion picture industry. The American Exhibitors' Association has not been injured in any way as a result of the continuation of the methods employed at the Chicago convention in buying a copy of our minutes from the young man who recorded them.

The minutes of all the meetings of the American Exhibitors' Association, held in Chicago, are on file at our office, 1110 Times building, New York City. They constitute an "open book," and anybody who is interested in the welfare of motion picture exhibitors is welcome at any time to read them from cover to cover. These gentlemen might have saved $54 by coming to this office instead of tempting a young man who might have needed a little summer vacation during the hot spell just passed.

Respectfully,

CHARLES C. PETTIJOHN,
General Manager American Exhibitors' Association.

Here Is Hopp's Letter


Mr. Louis A. Ochs, 1387 Broadway, New York City.

Dear Lee: A few days ago Mr. Kent Lockwood, who was the official stenographer at the convention, gave me for delivery to you the stenographic report in typewritten form of the proceedings of the Hotel Morrison convention of the discontented. I am sending you this report under separate cover, by registered mail, in care of the Trade Review, and "personal." At the time he gave me this report for delivery Mr. Lockwood also handed me a bill for $54 for same. I was in hopes that I could influence Mr. Schindler to pay this sum and take it out of the national league and of the net profits of the exposition, but thus far he has not honored the request.

I suggest that immediately upon receipt of this letter you wire Mr. Schindler to pay the $54, or else you send me a check for that amount in favor of Kent Lockwood. I will give same to him and take his receipt, which I will then forward by mail to you. Keep in mind that conditions may arise requiring the services of Mr. Lockwood, and the national body should keep in his good graces by not making this man wait for his money, and especially after considering the real service he has rendered in making possible the securing of this report.

I have read the entire report. A perusal of same will throw the calculus on certain people along unexpected lines. After hearing the expression of loyalty at the time of the election of officers at our convention, on the part of Mr. Goldberg of Maryland, it is amusing to also read in the report his expression of loyalty to the Hotel Morrison meeting the following day.

I suggest quick and effective action to meet the garnishment proceedings against Mr. Schindler and thus bring about the release of the moneys to the national and Chicago bodies. Recently, in writing Mr. Brandt, I suggested the advisability of having one of you fellows here in an authoritative capacity regarding this matter. It is very important.

Yesterday my attention was called to an item in "Exhibitors' Herald" quoting me as having said that you would not keep the presidency more than two months. I hope you will permit it to suffice for me to say that I never gave utterance to such an expression. It is absurd.

On the request of Mr. Brandt I mailed him last Friday a complete copy of the Constitution and By-Laws as adopted at the convention. With kindest personal regards I remain, Very truly yours.

JOSEPH HOPP,
National Vice President.

It was announced by the newly elected A. E. A. officers shortly after the inception of the organization in Chicago that the books and correspondence would always be open to the trade, both at the national headquarters and at the various locals and state branches.

FISHER GIVES VIEWS ON CARTOON FILM PRODUCING

"Thinking up ideas for humorous cartoons is a very serious business," says Bud Fisher. "In fact, it's the most difficult job I have. I simply try to keep myself posted on the principal topics of the day and treat them in a universal way, keeping in mind that the laugh must always be most prominent and at the same time free from malice and unpleasantness.

"I believe people want good, wholesome humor, to remove the bad taste so often left in their mouths by suggestive pictures, put on for moral education. And it is the short, light comedy which does the business. The day for the sex picture is gone. The whole game is getting cleaner and going after finer, and less morbid entertainment.

"There is a lot in choosing the right material for either newspaper of animated cartoons. The field for selection is narrow and the subjects must be general. Religion, politics, races of people, and various types of readers and audiences must be taken into consideration and treated according to their standards. For instance, a cartoon which is extremely popular in a democratic community will be nothing but well received in a republican district. The shading or light handling of any particular race must be eliminated. For while using the negro as a butt for comedy might be popular in New England, in the South, where the exhibitor is largely dependent upon colored patronage, it would be very unwise.

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"There is a lot in choosing the right material for either newspaper of animated cartoons. The field for selection is narrow and the subjects must be general. Religion, politics, races of people, and various types of readers and audiences must be taken into consideration and treated according to their standards. For instance, a cartoon which is extremely popular in a democratic community will be nothing but well received in a republican district. The shading or light handling of any particular race must be eliminated. For while using the negro as a butt for comedy might be popular in New England, in the South, where the exhibitor is largely dependent upon colored patronage, it would be very unwise.
"HOW CHAPLIN DOES II" EXPLAINED BY RAMSAYE

Charles Chaplin uses an average of nearly 100,000 feet of film every time he makes a 2,000-foot comedy, according to Terry Ramsaye, who has written an "inside" story of the making of Chaplin comedy in September Photoplay Magazine.

Mr. Ramsaye remarks also: "Chaplin comedies are not made—they occur. No one knows when the next one will occur. Mr. Chaplin does not know when the next one will happen. If he knew how to make one he would quit waiting and do it."

"But," adds the writer, "Chaplin has worked out the great common denominator of fun," indicating that he credits the comedian with knowing a comedy when it happens.

NEW UNIVERSAL SERVICE DEPARTMENT PLACED IN EXCHANGES TO AID EXHIBITOR

Adjustment of Claims, Paper and Publicity, Including Helps for Theater Men to Exploit Films, Included in Service

Universal has established a service department to work in co-operation with both the Mecca and Universal Exchanges, taking care of all matters calling for adjustment with exhibitors.

If films or lithographic paper chance to be delayed in transit, or any one of a dozen other things occur to cause the exhibitor worry or loss, the experts in charge of the new service department take the matter up at once and see that matters are straightened out to the satisfaction of the man whose income depends upon the money-making quality of Universal films.

In addition to adjusting claims, the new department takes care of the exhibitor's advertising and publicity, wherever such assistance is desired. Newspaper copy is prepared, handbills and special folders gotten up, and circular letters composed to meet requirements.

The service department as an adjunct of the exchange was first put into effect last year by the Canadian Universal Film Company, and soon became so valuable an aid in getting and keeping accounts that its adoption by the American headquarters of the company became inevitable.

H. BECKER SAYS "WHO'S YOUR NEIGHBOR?" FILM IS ONE OF GREATEST PRODUCED

Proof of the impression created by the latest photoplay, "Who's Your Neighbor?" lies in the fact that theaters all over the country are receiving daily at the office of the Master Drama Features, Inc., who are sponsors for the picture. No play produced in years has met with more acclaim than "Who's Your Neighbor?" it is said.

Herman Becker of the firm says: "I think in many respects this initial production of ours is one of the best ever filmed. It is a great photoplay story of the present day. It pulsates with life, dealing with people we meet every day. We 'hobnob' and 'rub elbows' with them in pursuit of our duty or pleasure. Be it understood, it is not a preachment, but points a big moral lesson that should be seen by every man and woman in America."

Willard Mack has written a compelling story: S. Rankin Drew has given a perfect production, and we have supplied a cast of distinction. These points, together with clear photography and fine settings, all go to make 'Who's Your Neighbor?' the picture that it is. This is the initial feature of the Master Drama Features, Inc. Other films will be placed on the market shortly."

St. John, X. B.—There seems to be a certain depression in the film business in the inland towns of New Brunswick, according to Charles Kerr of the Mutual Film Exchange, who states that not only the usual summer slump, but the fact of the loss of many young men from the towns is felt very much.

START A BLUEBIRD DAY IN YOUR HOUSE

Miss Mason has the leading role in "The Lady of the Photograph"—a forthcoming production. SAYS AUGUST 27 (Edison K.E.S.F.)

TWO POSES OF SHIRLEY MASON, EDISON STAR
EDNA GOODRICH STARS IN FOUR MUTUAL FILMS; TO ISSUE FIRST IN FEW WEEKS

Noted American Stage Star Will Appear in "Reputation," "Queen X," "Daughter of Maryland" and "American Maid," All Five-Reelers by Noted Writers

Edna Goodrich, the noted American actress, who has appeared in more than a dozen New York successes, is starred in a series of four new five-reel productions to be published soon by the Mutual Film Corporation. The first will be issued within a few weeks.

The productions will be issued under the policy of "big stars only" announced some months ago by President John R. Freuler of the Mutual and rigidly adhered to since. Miss Goodrich's name on the stage puts her distinctly into the "big star" class, stars of proven box office value.

Exhibitors Look for Film

Exhibitors have been looking forward eagerly to the announcement of the first publication date of Goodrich productions. Mutual has already started a nation-wide publicity and advertising campaign to herald the first film starring the noted beauty.

The forthcoming productions are "Reputation," "Queen X," "A Daughter of Maryland" and "American Maid," each of the plays having been selected by Miss Goodrich herself in consultation with President Freuler.

Stories by Noted Authors

The four new Goodrich dramas are by authors of distinction. "Reputation" was written by John Clymer, who wrote "Ashes of Embers," "The White Raven," "The Diplomatic Romance" and other widely known screen successes. It was directed by John B. O'Brien, who was formerly stage manager for Augustus Thomas.

"Queen X" is by Assistant United States District Attorney Edwin M. Stanton of New York, who led the sensational federal crusade against opium smugglers and was instrumental in stymieing out the criminal conspiracy centering in the Chinese settlements of New York and San Francisco. Mr. O'Brien also directed this play.

Albert Capellani directs "American Maid," scenarioized by Hamilton Smith from a clever story by Julius Rothschild, is, as the title indicates, a play glorifying the American girl, a role that fits Miss Goodrich delightfully. "American Maid" was directed by Albert Capellani, the famous Parisian director.

"A Daughter of Maryland" is a play with a Southern heroine who does wonderful things in great emergencies and proves herself equal to the test, just as Southern girls have been doing from time immemorial. This play was written by Samuel Morse and scenarioized by Anthony Kelly.

KING BEE PUTS OUT AID BOOK ON BILLY WEST

The new Billy West Campaign Book issued by King Bee Company will be of particular interest to exhibitors. It is one of the best books of its kind gotten out to date. It contains a brief history of this new comedy star, and describes in detail the big advertising and publicity campaign, which is being carried on for him.

PICK CHILDREN FOR THE NEXT PICKFORD FILM

Mary Pickford and her director, Marshall Neilan, now are busily engaged in selecting children who are to support "Our Mary" in her next production. The groups of waiting applicants around the Pickford bungalow, near the Artcraft studio are suggestive of the main entrance to a girls' seminary at lunch hour.

One by one the youngsters are called in and inspected by both star and director, the former always beginning by stepping up to the candidate to compare their respective heights.

It is announced that there will be an unusual number of children in this next Pickford play, which will follow "Rebecca of Sunnybrook Farm," released in September.

ZAMBRENO GETS "SOULS REDEEMED" IN ILLINOIS

Will Exploit Feature on Big Scale in Chicago and Territory

Frank Zambreno, of the Unity Photoplays Company, Chicago, this week purchased the rights to the Edward Warren production, "Souls Redeemed," for Chicago and Illinois.

Mr. Zambreno is preparing for a big advertising campaign throughout the territory, and will exploit the production on a big scale. This feature, following its New York premiere, was shown successfully in the picture houses throughout the East, and Edward Warren reports the sale of the production in Brazil and British India.

THREE SCENES OF MARY PICKFORD IN "REBECCA OF SUNNYBROOK FARM"
ARTISTIC SCENES FOR NEW GERALDINE FARRAR ARTCRAFT FILM TAKEN IN YOSEMITE PARK

Cecil B. De Mille, in charge of a large company, recently went to Yosemite and filmed three scenes for the forthcoming Geraldine Farrar production. More than 125 people were taken in the special set erected in the park. Three scenes were taken in one afternoon, and the party journeyed back and forth in a special train. This is the first time in the history of the photodrama that an organization has ever taken such a long distance in a special train for the filming of three scenes. Mr. De Mille declares that this one spot in the Yosemite is especially essential to make his production an artistic success.

Theodore Kosloff, the noted Russian dancer, is appearing in Geraldine Farrar's Artcraft production which is being made from the story by Jeanie MacPherson.

GERALDINE FARRAR IN "THE WOMAN GOD FORGOT"

Noted Grand Opera Star in Two Big Dramatic Scenes from Forthcoming Play Being Directed by Cecil B. De Mille (Artcraft)

J. H. STRICKLAND, CHAMPION WYOMING RIDER, ENGAGED BY FAIRBANKS FOR NEXT PICTURE

Barstake and bucking horse expert picked from Cheyenne contests for next comedy-drama of Western Life; Five Other Cowboys Signed

Douglas Fairbanks is back in Los Angeles after having filmed scenes for his newest picture at the Wild West exercises in Cheyenne, Wyo., and bringing with him as a new member of the Fairbanks company, J. H. Strickland, champion barstake and bucking horse rider of the world.

Fairbanks watched Strickland's amazing feats of horsemanship during the trick riding contests at Cheyenne, and at once decided that Strickland must appear in his next picture.

The next Fairbanks play—his fourth for Artcraft—is to be a comedy-drama of the real west, and prominent parts will be played by Strickland and five other cowboys who were engaged with him at Cheyenne. Strickland brought with him to the studio the horse which he has ridden in all his championship contests.

In the festivities at Cheyenne, the Artcraft star enjoyed a large measure of prominence. On his arrival he was met by a whooping delegation of "wild westers." The following day he headed the cowboys' band which led a parade of nearly 5,000 soldiers.

GEORGE OVEY BREAKS ARM, BUT STARTS A FILM FEATURING IT

The fact that George Ovey, known as Jerry in Mutual comedies, broke his arm in the production of "Beach Nuts" did not stop work at the Cub studios, where his plays are made. Ovey rose to the occasion and ordered a picture featuring the broken arm, and started to work with his arm in a sling. The fracture was the result of a fall during a stunt. He was able to finish the few remaining scenes of the picture in production, took a day's rest and started on the "one-arm" picture.
ALBERT SCOWCROFT, EXHIBITOR, TELLS OF “LUST OF AGES” FILM

Builder of first cinema theater in Utah state and president of Ogden Pictures corporation says state rights play with Lillian Walker is “different.”

When the announcement first gained weight that the Ogden Pictures Corporation of Ogden, Utah, had completed a motion picture in which Lillian Walker was starred, much interest was manifested in the personnel behind the organization. To be sure, it was known that Harry Revier of Am- brosio fame was the sole director, but information is now given forth that Lester Park, whose past achievements in picturedom are well known, is the general manager, while the president is Albert Scowcroft of Ogden, Utah.

It is interesting in studying “The Lust of the Ages” to note the picturesqueness of Albert Scowcroft. It was Mr. Scowcroft who built the first large theater exclusively for motion picture showing in Utah. And old-timers will remember the sensation which was caused when the Liberty Theater was first constructed in Salt Lake, under the direction of Mr. Scowcroft. Several years later Mr. Scowcroft repeated his success with the Liberty when he constructed the American Theater in Salt Lake, and then went to Ogden, his home town, and put up the Alhambra.

Ogden is a city of 30,000, and yet it maintains this playhouse which seats 2,500 and shows the finest productions in the country. The Alhambra Theater is a first-run house, and Mr. Scowcroft has watched and picked with skillful foresight those pictures which have always become great successes.

"Sold" on Idea of "Lust" Film

Mr. Scowcroft has the foresight of being able to pick a winner or a loser instantly. When Mr. Scowcroft was first interested in the new corporation he was “sold” on the idea behind “The Lust of the Ages.”

Mr. Scowcroft says: "It struck me very forcibly: it seemed to me the biggest idea I had heard in many months. It gave a reason for making a production. So many pictures, if you will pardon me, are being constructed around nothing." A cast is gotten together and a director is appointed—and the scenario is built up like a house of cards in the studio.

"To my mind, no picture must be made unless there is a big reason for its being made—unless there is a big theme underlying the construction. Here, in “The Lust of the Ages,” we find the craving for wealth, a quality fundamental in all human beings. First comes the desire for sustenance and food, then comes the desire for the means to maintain existence, and then comes the desire for the home. It is surprising to me that none ever thought of the idea before—that no other film has ever been built around it!"

Prominent Westerners Interested

"So, as I say, I was ready to back the idea behind this picture to the limit, and I wanted to see it brought into being with satisfactory material. That is why we chose the actress, who, to our mind, is the most charming girl in America—Lillian Walker. That is why we sought and found Harry Revier. He is a director unspoiled by his successes, which are among the best, to my knowledge, that have ever been produced. I refer especially to his “Fall of Troy,” which was made with that grim pugnacity and force behind it that represented the director," Mr. Scowcroft further says that a contract had virtually been signed with one of the leading distributing houses for the exclusive rights to "The Lust of the Ages," but at the last moment we decided that we would not accept the splendid offer that was made us. By placing the picture on a state rights basis we have been enabled to handle this production exactly as we wished. We are contracting for a long, vigorous trade paper campaign of advertising, because we want the exhibitors to know all about the picture. And this I know: the more they know about it, the surer they are going to be to see it, and if they see it I have no further comment to make.

Splendid Ads for Local Use

"We are getting up a splendid line of advertising matter for local use, such as illustrations and advertisements for the exhibitors to use in their own newspapers and novel lobby displays." The Ogden Pictures Corporation are already at work on a second production.

Macon, Mo.—Marion Lilly has purchased the film house known as the Star theater from N. S. Jensen.
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WOLFBERG
GETS
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NEW
STATES
ON
"THE
DEEMSTER"

Harris P. Wolfberg, the Pitts-
burgh state rights magnate, has
extended his field of operation by tak-
ing in Missouri and Kansas for "The
Deemster." Mr. Wolfberg had
already bought the rights to the Hall
Caine feature for Ohio, Western
Pennsylvania and West Virginia, and
through his purchase achieved such
signal success that he decided to
jump into New York and close with
W. E. Shallenberger, president of the
Arrow Film Corporation, for the ad-
ditional states.

Optimistic reports of condi-
tions and prospects in the central
states are given out by Mr. Wolfberg, who
goes on record with the statement
that prospects were never better for
features with some claim to distinc-
tion. He also states that he has
booked "The Deemster" for early fall
presentation at the best theater in
every city throughout his vast ter-
ritory.

So good are the prospects in his
new territory that he has already
opened offices in St. Louis and Kan-
sas City.

St. John, N. B.—The large shi-
building boom which is taking pla-
on the east coast in the Maritime
Provinces is expected to be an ad-
antage to the exhibitors in Liverpool,
Bridgewater and Shelburne.

THE RULE OF REASON," BIG SAFETY FIRST FILM,
PUTS C. E. DAVENPORT AGAIN IN LIMELIGHT

Noted Director, Once Familiar Figure in Picture Directing
Field, Produces New York Central's Propaganda
Play with Art, Romance and Instruction

With the private showing of the
New York Central Railroad's new
safety first film, "The Rule of Rea-
son," at the Rialto Theater in New
York, Tuesday, July 31, a once
familiar figure in the motion picture
directing field has returned to the
screen. Charles E. Davenport, who
is the father of the safety first film
idea, directed this picture.

Three years ago Mr. Davenport
was terribly burned while directing a
big fire scene for the Reliance Com-
pany. He fell through a trap door
into a great burning mass that had
been saturated with oil. The result
was that he barely escaped being
burned to death and for three years
he has been under constant treat-
ment by specialists. It was during the long
months in the hospital that Mr. Dav-
enton originated the safety first
propaganda incorporated in dramatic
motion picture productions and used
in the great safety first movements
set afoot by all of the big railroads
and manufacturing plants as educa-
tional features.

Mr. Davenport has incorporated in
his latest pictures the same artistic
touches as are to be found in all the
large picture dramas. In teaching the
lesson of safety first, Mr. Daven-
port has not lost track of all the
salient points that reach the human
heart and sustain interest. Diftly,
throughout the picture, he touches
love, romance, comedy, pathos, ten-
perance, and safety operations, there-
by making his subject intensely in-
teresting.

"TURN OF A CARD," KERRIGAN'S SECOND FILM
FOR PARALTA PLAYS, NOW IN PRODUCTION

Is Comedy-Drama of East and West Concerning Adventures
of College Youth; Lois Wilson Is Star's
Leading Lady

J. Warren Kerrigan and his com-
pany are actively at work on the pro-
duction of the second vehicle in
which he will make his appearance under the auspices of Paralta Plays.
The subject is a comedy-drama of
the West and East, called "Turn of
a Card." It was written by Fred-
rick Chapin and prepared for the
screen by Tom J. Geraghty.

The new play concerns the adven-
tures of Jimmy Montgomery Farrell,
a college youth who goes west and
there becomes involved in a series of
exciting experiences and a romance
with a pretty girl.

Kerrigan's leading woman is Lois
Wilson, who plays Cynthia Burdette.
Miss Wilson appeared opposite Kerr-
igan in "A Man's Man." She is de-
clared to be just as well cast in the
new subject.

The remainder of the supporting
cast is headed by Eugene Pallette as
Eddie Barrett, "Tiny" Morgan as
"Big Ed" Murphy, David M. Hart-
ford as "Ace High" Burdette, Roy
Laudlaw as Jarvis, Eleanor Crow as
Miller Jarvis, Wallace Wersley as
Mr. Carlton, Albert Cody as Salvin,
and Tom Bates as Finnegan, and Janice
Vincent as Mrs. Phelps.

The production is being directed by
Oscar Apiel and photographed by Guy
Wilky.

DE VINNA IS DOING
CAMERA WORK ON
A NEW BARRISCALE FILM

Clyde De Vinna will continue as
cameraman to Bessie Barriscale de-
spite directorial changes and is now
at work with her on her second Par-
alta production, a screen version of
Harold McGrath's "Madam Who."

While with Triangle Miss Barris-
cale acted under a number of differ-
ent directors but De Vinna never left
her company. He made a pronounced
success the first time he ever pho-
tographed her. He "took her," it is
said, to better advantage than had
any of his predecessors. De Vinna
was engaged by Miss Barriscale when
she formed her own company. He
filmed "Rose O'Paradise," the Grace
Miller White novel, in which she
will make her first Paralta appear-
ance.
Vapid, inane "compositions" called "hits" can be easily replaced by works of Beethoven, Wagner, Chopin, Schubert and Berlioz, says composer, and kill combine.

By JOSEPH O'SULLIVAN*

Now that the interpretation by the United States Supreme Court of the copyright law upholds the stand taken by the American Society of Composers, Authors and Publishers in demanding a tax for the privilege of using music composed by its members, it certainly behoves the purveyor of music, particularly the motion picture exhibitor, to take drastic measures to protect his interests from this unjust tax, which is inspired by arrogance, conceit and avarice.

There is no doubt but that it will cause the music-lover to rejoice exuberantly and move him to tears of joy and hallelujahs of thanksgiving, that soon upon the Rialto may case the clamorous concatenation of cacophonous achination, and the jingling, jocular, jiggling of the jazz.

Calls "Hits!" Vapid and Inane

The exhibitor for long has been the advertising medium for the latest popular music and so-called "hits," and now, in addition to the original cost of this music, he is to be compelled to pay a tax for helping to popularize what, in many cases, are vapid and inane "compositions."

The intelligent exhibitor knows well that for all the purposes for which music is presented in his house there is enough really good and effective music not copyrighted or all time to come.

It is my opinion, frequently emphasized during my connection with the Mutual Film Corporation, that if every exhibitor were to confine his music to the standard, which is not copyrighted, for a period of six months, his patrons would never be satisfied to listen again to the sentimental gush and clatter that frequently parades under the guise of music; and there is no doubt but that the presentation of the pictures would not suffer for lack of appropriate music, for the works of the great masters—Beethoven, Wagner, Chopin, Schubert, Berlioz, etc.—are inexhaustible sources of dramatic music material.

High Class Concerns Not in Combine

It is a significant fact that such prominent publishing concerns as Schirmer, Carl Fischer, Ditson, Boosey & Co., Stasny, etc., are not listed among the membership of the American Society of Composers, Authors and Publishers. These well known houses are wise in their generation, for they realize that the imposition of a tax can have but one result—an enormous decrease in the sale of copyrighted music, with a consequent diminishing of revenue.

Then, too, it is a well known fact that the sale of standardized music has increased enormously since the advent of the motion picture theater and orchestra, and as no one house has the exclusive publishing rights of such music—probably three-fourths of the music listed in the catalogues of the principal publishing houses being entirely free from copyrighted claims—it is palpably impracticable to attempt to enforce the tax on standard music.

Good Musicians in Film Theaters

For every musician worthy of the name, the motion picture industry has been a life-saver; for since the dance mania had its inception many of the best orchestra men were thrown out of employment, being supplanted by dance combinations and "jazz" bands, whose members cannot always be classified as musicians. Some of the best organs in the country have taken advantage of the opportunity to increase their incomes by playing in picture houses, and these men are without exception musicians of the first caliber to whom the A. S. C. A. and P. is but a name.

It can, therefore, be confidently stated that the musicians of the country will gladly assist the exhibitor and other high class amusement proprietors in digging the grave of the A.S.C. A. and P., and will gladly play the "Marche Funèbre"—full orchestra parts supplied gratis. The result will be the elimination of an undesirable element in the music publishing field in this country—for which soon let us all give thanks.

UNIVERSAL SOON TO ISSUE THREE BRANDS OF PICTURES TO TRADE

The Universal Film Manufacturing Company announce to the trade that it will shortly issue three brands of pictures under the names of Golden Rod, Premier and公益.

Including the Star featurette, The Universal Current Events and the Butterfly pictures, this will make six new brands that the Universal has put on the market since the first of the year, and if the new features meet with the same reception that has been accorded the three first mentioned there will be no question whatever of their success from both an artistic and commercial standpoint.

"THE SCRUBLADY," A COMEDY IN TWO REELS, FIRST MARIE DRESSLER PRODUCTION FOR GOLDWYN CORP.

Pursuing the motion picture theory more often honored in the breach than the observance that the way to produce the best pictures is to get the best and most capable people for every angle, from the writing of the scenario to the cutting and titling of the finished film, the Dressler Producing Corporation is completing its first two-reel comedy, soon to be issued through the Goldwyn Distributing Corporation, to be called "The Scrublady."

Marie Dressler herself will head the cast of every picture. In "The Scrublady," written and directed by Vincent Bryan, Miss Dressler has an opportunity hitherto unparalleled to be as funny, it is said. She has surrounded herself with men and women of proven comedy reputation and has permitted Mr. Bryan to give them situations and action offering full play for their ability.

In her new picture Miss Dressler is a scrub woman in a munitions factory. The comedy has a real plot. The leading woman in Miss Dressler's support is Miss Florence Hamilton. Also in the cast is Raymond Cacho, noted for the way he paints picture comedians in Paris. There are other players of magnitude, including Fred Hallen of the celebrated team of Hallen and Hart, who is making his first appearance in films, and Miss Harriet Ross.

* Music Master for Mutual, Film Corporation.
NEW OUTDOOR WORLD STUDIO STAGE NOW SCENE OF BIG PRODUCING ACTIVITIES

Rectangular Stage at Fort Lee, Sixty-five by Hundred and Twenty-five Feet, with Floor Area of 8,000 Square Feet, Largest in East

The new outdoor stage for World Pictures Brady-made is attracting a great deal of attention in the studio colony at Fort Lee, in addition to having drawn the inspection of many visitors from New York.

Five or Six Films in Work

The workers in the extensive plant at Fort Lee were at first averse to making use of the al fresco space provided for them, although the temperature under glass was utterly appalling during the recent record breaking heat period.

But the reports from members of the first company that tried the open air stage were so enthusiastic that the prejudice disappeared, and now five or six separate picture plays are being made constantly and simultaneously in this added space.

The new stage is rectangular in shape, with dimensions of sixty-five feet by one hundred and twenty-five, giving a floor area of a trifle more than 8,000 square feet. This is the largest outdoors stage in the East, and its equipment is thoroughly modern.

Founded on Concrete Piers

The foundations are a series of heavy concrete piers, which in addition to supporting the general structure sustain a series of large upright columns. From the tops of these, strong bronze wires are strung at various angles, carrying movable overhead sheets and screens which serve as deflectors and diffusers of light.

This system works out perfectly for the elimination of undesirable shadows, enabling the cameramen to secure greatly improved values in lighting effects.

One end of this great stage closely adjoins the side of the big Peerless (World) studio, so that it practically becomes a part of that structure. It was built under the supervision of Technical Director William Smart.

Stars Now at Work

At present picture plays are being completed here by Kitty Gordon, Ethel Clayton, Alice Prady, Carlyle Blackwell and Evelyn Greeley, June Elvidge, Montagu Love and Arthur Ashley and Madge Evans.

SOL LESSER NOW HEADS NEW STATE RIGHTS CORP. BEING FORMED IN N. Y.

A number of state rights men in New York are forming a new State Rights Corporation. Meetings are being held regularly at the King Bee Company's offices, and although nothing as yet has definitely been given out, the details of a plan of great interest to the industry will shortly be made public. Sol Lesser is at the head of the new organization.

New York—The B. & K. Interest will make motion pictures. Harry A. Rosenberg, Harry Taft and Florence Nordenschild are the directors, and the company is capitalized at $2,500.

LARGEST OPEN-AIR STUDIO IN THE EAST

START A BLUEBIRD DAY IN YOUR HOUSE
Frohman Registers Complaint
To the "Exhibitors Herald":

We have observed that there has been considerable publicity printed recently emanating from the office of a certain motion picture manufacturing or distributing concern pertaining to the productions of that concern but sing in each instance headlines referring to Frohman pictures and Frohman activities.

This corporation was organized, as you know, some two years ago and has spent many thousands of dollars popularizing and publicizing the name of Frohman in connection with motion picture productions.

It seems to us that you and your most valued journal will heartily agree that we have a just cause for complaint in the application of the name Frohman, excepting when pertaining to this organization.

The establishing of the identity of the name Frohman with other manufacturing concerns, particularly because of the statements issued referring to release arrangements, etc., has caused clients of this organization an end of confusion and has done us an absolute injustice.

We ask you to give ample publicity to this communication that the loyal exchangemen and exhibitors who have built for us our clientele may understand that the Frohman Amusement Corporation remains just as it has ever been, and in the same independent position.

Yours very truly,
THE FROHMAN AMUSEMENT CORPORATION
(Signed) Joseph W. Farnham.

* * *

To the "Exhibitors Herald":

Will you please tell me what make of carbons are the best, and where we can get them?

What do they use to make a curtain the best, and where can we get it?

From what film companies can we obtain "War Aides," "Damaged Goods," Chaplin in "The Cure" and "Where Are My Children?"

ALLEX & HILL,
Managers Lyric Theater, Dwight, Ill.

Reply: The best make of carbons to use depends upon the current you use, whether direct or alternating. The national carbon is highly recommended, as is also the Hold-ark.

As to a good screen paint, there are two on the market which Chicago supply houses recommend, viz., the Da-lite and Curtainylene. These sell at $3.50 and $3 a can, respectively, supplying enough for two coats.

The National carbons and Da-lite screen paint can be purchased from the Exhibitors Supply Company, 403 Maller's Building, Chicago, and the Hold-ark and Curtainylene products from E. E. Fulton & Co., 158 West Lake street, Chicago.

"War Brides" is a Selnick picture; "Damaged Goods" and "The Cure," with Charles Chaplin, are both Mutual productions, and "Where Are My Children?" can be obtained from any Universal exchange.

* * *

To the "Exhibitors Herald":

I have gone into the motion picture business. Will you kindly give me the names and addresses of a few cheap pictorial journals or heralds to be distributed for advertising purposes?

I want something with space for local reprinting.

CHARLES E. PEARSON,
Elite Theater, Des Moines, Ia.

Reply: The Cahill-Igoe Company of 117 West Harrison street, Chicago, can furnish you with heralds such as you need at a nominal price. You should get in communication with them.

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WAR ACTIVITIES IN FRANCE AND HANDLING U. S. MAIL ARE FEATURES OF GAUMONT REELS AUGUST 27

The Gaumont Company has both magazine and news pictures—single reels—for publication through Mutual the week of August 27. The Gaumont-Mutual Weekly No. 139 will contain its usual assortment of news pictures, including the pictures taken by the cameramen of the Societe des Etablissements Gaumont of war activities in France. It will be issued August 29. These Gaumont-Mutual pictures are forming the greater part of the news contributions to the topical and magazine reel assembled weekly by the Rialto Theater, New York.

The magazine reel. "Reel Life" No. 70, will be issued August 30. Its main section is "Handling the Mail." This is an entertaining trip with a letter after it has been posted through the various departments of the post office. How money orders are handled is also explained in pictures. A second section is "Using the Abalone," showing how these beautiful shells are worked up into jewelry and other ornaments.

"Beach Sports of California" is an exposition of the good times which the natives of that state and visitors have in the surf and upon the sand. A fourth section of the reel shows a boy nine years old doing the marvelous stunts with a lasso which one is accustomed to see only at a circus or upon the stage. The reel ends with two humorous animated sections founded upon drawings in "Life." These are called "The March of Science" and "What a Bachelor Sees at a Wedding."

Chariton, La.—D. Earl Combs has secured a five-year lease from W. G. Brown for the building that is now being erected on South Main street, and Mr. Combs will establish a motion picture theater therein.
FOX ANNOUNCES PLANS AND NEW FILMS
FOR NEXT SEASON, STARTING SEPTEMBER 2

For the guidance and information of exhibitors of the United States I present herewith our policy for next season, beginning Sunday, September 2:

**Standard Pictures**

- Eight Theda Bara Superpictures under a separate and independent contract on the open market.
- Eight William Farnum De Luxe pictures under a separate and independent contract on the open market.
- "Jack and the Beanstalk"—nine reels of action, children, thrills, novelty. This picture will be booked on the open market.
- "The Honor System"—the greatest human story ever told on stage or screen. This picture can be booked on the open market.
- Twelve Fox Kiddie pictures. This series can be booked on the open market. Among the stories already produced that will be issued in this series are "Treasure Island," "Babes in the Woods," "Aladdin and the Wonderful Lamp," "The Brownies," "Mikado," "Pinafore," "Alice's Adventures in Wonderland" and "Ali Baba and the Forty Thieves."

Trade shows will be held in every important exchange center of the United States, showing Standard Pictures before publication dates. We will not book Standard Pictures unless the exhibitor has actually seen them on the screen. My confidence is supreme.

**Fifty-two Fox Special Features**

Beginning Sunday, September 2, we will issue every week one special feature picture, from five to six reels. Each production will be based on a successful stage play or novel, headed by a star of box office drawing power, staged by a great director, and produced with skill and care, regardless of expense—each a special of the highest merit.

Twenty to twenty-six comedies, two reels each, during 1917-1918. We will not talk or advertise them for booking purposes. We will not book our comedies until they have been seen by you. Each comedy is under the supervision of Henry Pathe Lehrman, the master wizard of comedy-making.

It is a human impossibility to guarantee more than twenty-six meritorious comedies during the next twelve months. Therefore we have limited our output to twenty-six. We have ten of the greatest comedy pictures ever made on our shelves. We will show them to you. Our publication dates will be announced later.

**Announces Number of Films**

Fox Film Corporation will offer the exhibitor during the coming season the following pictures: thirty-six standard pictures on the open market; fifty-two Fox special features on contract; twenty to twenty-six comedies on the open market.

WILLIAM FOX,
President Fox Film Corporation.

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**ALGERIAN SETS IN**

**"BARBARY SHEEP,"**

**WITH MISS FERGUSON**

Work on the spectacular and romantic photodrama, "Barbary Sheep," in which Elsie Ferguson is to make her debut as a motion picture star, is progressing rapidly at the studio in Fort Lee, where the Artcraft company supporting Miss Ferguson has been busy since its return from the South.

The reproduction of an Algerian street which has been built for this picture has attracted great attention in the New Jersey "picture colony." It is one of the most remarkable duplications of architecture and of "local color" which has ever been undertaken for the screen, it is said. There is even a dilapidated trolley car, of the kind to be found in Algeria, where rapid transit still is in its primitive stages, and it plays its part in the picturization of the Robert Hechens story.

The interiors have had the critical inspection of Director Maurice Tourneur, and are not only beautiful in design and treatment, but authentic. Director Tourneur has striven to present the play that the illusion of locale shall be perfect in every scene and that the spectator shall as though fancy himself in northern Africa as though he were speeding with the eye of the camera through a travelogue. "Barbary Sheep" will be one of Artcraft's September films.

New York.—The Whitman Studio Inc., have been granted a charter to make motion pictures. The directors are Don L. Moore, Edward S. Moore and Florence Hampton. The firm capitalized at $5,000.

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**POSES OF THREE GOLDWYN STARS IN FIRST PICTURES**

Left to right: Jane Cowl, who will appear in "Spreading Dawn," Mae Marsh in "Polly of the Circus," Madge Kennedy, star in "Baby Mine." (Goldwyn)
In "THE SPY" (ox Film Corp. drama; six parts; published August 19)

As a whole: Gripping
Story: German secret service tale
Star: At his best
Support: Excellent
Settings: Appropriate
Photography: Clear

"The Spy" is from the pen of George Bronson Howard, special box office attraction being issued by William ox. The picture is timely and surpasses in interest many the recent productions founded on the great European afflct.

Dustin Farnum, as Mark Quaintance, the American件事 who volunteers to go to Germany to learn the unit of supposed German spies working in the United ates, is at all times thoroughly likeable and convincing. he is accorded excellent support by Winifred Kingston, Greta Glaun, an accomplice of the German army set watch Quaintance. Charles Clary is an American on and William Burgess makes an excellent chief the German secret service. The picture was directed Richard Stanton.

Briefly the story is as follows: Mark Quaintance, calthy clubman and member of the Patriotic Club of York, volunteers to go to Germany to secure a list German spies in America. On shipboard he meets Greta Glaun, being deported back to Germany. The Quaintance ripens into love and when the ship touches he slips away from him. Before the outbreak of war the Imperial Government tries to enroll Mark to their large number of American spies. Mark sees a way to get the list which he seeks and when he breaks into the Wittschaft home where it is kept he finds Greta. He does not explain to the girl why he is there. Securing the book, with Greta's assistance, he is caught by German officers who enter. Greta takes the book and hurries it to the American Embassy. She is apprehended by the police after placing the list in the hands of the facial and Mark is subjected to torture to compel him to reveal its whereabouts. His iron will cannot be broken, however, and both he and the girl are shot by a squad of olders.

In "THE LONG-GREEN TRAIL" (Essanay-General drama; two parts; published August 11)

As a whole: Good
Story: Unusual
Star: Fine
Support: Ample
Settings: Faithful
Photography: Clear

For a short subject offering "The Long-Green Trail" would prove a good production. The story is interesting and the ending is an unusual one with plenty of variety. This film should entertain any audience. The cast includes Rodney LaRock, Virginia Valley, J. C. Carroll and Ivy Fuller.

The story: Papa Hopper insists that his son Bobby marry the daughter of his business competitor to save him from ruin, but Bobby meets Ivonne, the daughter's naid, and there is no chance of Bobby marrying Laura agley. No definite ending is given to the picture, but one is led to believe that Ivonne is some great heiress in disguise. Anyhow papa has to be satisfied, because Bobby and Ivonne are married.

A BIG MOMENT IN THE DRAMATIC FEATURE, "THE FOOD GAMBLERS," STARRING WILFRED LUCAS (Triangle)

The story: June Justice, reporter on the Globe, is given an assignment to expose the food gamblers and to find out just who is responsible for the high price of food. In her work she meets Henry Haven, president of the food gamblers' trust, and one of the richest commission men as well as one of the meanest. June and Henry find themselves falling in love, but because he will not make restitution for his grafting, June does all in her power to unearth his methods.

Henry is attacked by one of his employees whom he has discharged for stealing, and is thrown into a discarded ice box. He is left there several days without food and for the first time appreciates what it means to be hungry. When he is released and regains his strength he helps in a fight against the manipulation of food prices and
works for the passage of a bill which will provide state distribution.

At the close of the picture Lucas is shown talking to the audience and urging them to notify their congressmen to fight for the passage of the bill providing for state distribution. A letter showing how to do this is also shown. Exhibitors anxious to do their bit should book this production. By playing up the necessity for the reduction of high prices and by telling patrons that this production gives figures and data which have not been given out before, exhibitors should be able to draw large crowds to their houses.

Mabel Taliaferro in

"THE JURY OF FATE"

Metro drama; five parts; published August 6

As a whole: Fair
Story: Several novel situations
Star: Excellent
Support: Ordinary
Photography: Good

Just why this picture is called "The Jury of Fate" motion picture patrons will find hard to answer. Any one of a dozen other titles will suggest themselves that would be more fitting. It is an average film.

Miss Taliaferro essays a dual role, playing the part of Jeannie, the girl, and Jacques, her brother, and handling both skillfully. The work of Frank Fisher Bennett is also very pleasing as Francois, while Albert Tarnier, William Sherwood, H. F. Weber, Bradley Barker and Charles Fang fill out the east.

The story: Henri Labordie is the father of twins. Jeannie is sweet and winsome, while her brother Jacques, pampered by his father, is ill-tempered. Jeannie, to spare her father from shock at the death of Jacques, through his own caddishness, clips off her hair and dons boy's clothes so that her father will think it was she and not his adored son who was drowned in the stream. Labordie dies and Jeannie's deception ends with her going to Montreal to fulfill an ancient pact, but which terminates in a happy ending for Jeanne.

Vivian Martin in

"A KISS FOR SUSIE"

Pallas-Paramount comedy-drama; five parts; published August 2

As a whole: Entertaining
Story: Old but with new twist
Star: Excellent
Support: Fine
Settings: Very good
Photography: Clear

"A Kiss for Susie" would be just as sweet under any other name. In fact the title in this instance means nothing and has absolutely nothing to do with the story. The winsome Vivian Martin wends her way through the story and wins new laurels for herself. A capable company, including Tom Forman, surrounds her and the director has worked into the picture many amusing touches, which pleased Chicago audiences immensely. Especially was this true of the fade-out of a pair of white kid shoes Lizzie has in mind when she has to pay her board. The subtitles are very good and full of "punch" and the story holds from start to finish.

The story: While the male members of the Nolan family bring home the money, Susie keeps house and tries to fill them up with food. A wealthy uncle dies and leaves the bricklayer fifty thousand pounds of gold. The Nolans move into better quarters and fall in with a cheap set. Susie sees the ruin the money is bringing to her brother, sister and father and succeeds in getting them to invest it in supposedly poor stock. The venture fails and they suppose themselves penniless, until Susie's beau returns the money which he has invested in securities to take care of the family for life. A pretty love theme runs through the tale.

Lew Fields in

"THE BARKER"

Selig-K-E-S-E melodrama; five parts; published August 13

As a whole: Interesting
Story: Pleasant
Star: Good
Support: Ample
Settings: Typical
Photography: Clear

"The Barker," starring Lew Fields, is a pleasant story of circus life and exhibitors should find it successful.

The story, laid in England and later in America, concerns a professor who shields his brother from arrest. For this he is exiled. He goes to America and here he awaits the arrival of his motherless baby, but through intrigue the baby never reaches him and he is led to believe that it has fallen off the boat.

Mr. Fields is supported by Amy Dennis, Pat O'Malley, James Harris, A. Francis Lenz and Mabel Bardine. The story is by Charles K. Harris and the direction by J. A. Richmond.

ONE OF SITUATIONS IN "THE BARKER," SHOWING LEW FIELDS AND SUPPORT (Selig)

The story: When the Count DeGrasse brings Flori Fielding to America he does not take her to her father but has her trained as a circus performer, and after she has grown to womanhood they become trapeze workers. Salter, manager of the circus, and who has been mesmerizing the company's funds, is anxious to marry Flori but Florida will have nothing to do with him. Her fate Prof. Fielding, who believes his daughter dead, become employed at the circus as a Barker. He and Florida become great friends. One night Florida's guardian is injured during the performance and in his dying breath he informs Prof. Fielding that Florida is his daughter. The Professor is very happy. A pleasant ending is given the story when Florida and Wilfred Wells, owner of the circus marry.

"THE ITALIAN BATTLEFRONT"

Official war films of the Italian Government; four parts

The only authentic portrayal of the war in Italy we have seen is this stirring drama, "War in the Adarve," the first episode, which shows the fighting at the front and the adventures that befall the heroine, the daughter of a distinguished soldier. The second episode, "The Battle of Gorizia," the second episode, shows the heroic efforts of the Italian soldiers in Corner, and the third installment gives the warfare in the still
Myrtle Gonzales in
"THE SHOW DOWN"

Bluebird drama; five parts; published August 13

As a whole... Good
Story... Interesting
Star... Cheerfulness personified
Support... Plenty
Settings... Beautiful
Photography... Clear

The story of an American ship attacked by submarines and the successful landing of a small party of survivors on a barren island has been interestingly told in "The Show Down." There are things about this production which make it different from other productions of a similar nature and no doubt it will be enjoyed by spectators.

Some of the settings in the jungle are beautiful and the good photography throughout gives pleasing results. The majority of the sets are exteriors incorporuating scenes which one has not an opportunity of viewing every day. Myrtle Gonzales' is in the lead ably supported by George Hernandez, Arthur Hoyt, George Chestbro, Edward Cecil and Jean Hersholt. The direction is by Lynn F. Reynolds.

SCENE FROM "THE SHOW DOWN," STARRING MYRTLE GONZALES AND GEORGE HERNANDEZ (Bluebird)

The story: John Benson, who is known as the most selfish man, and his daughter Lydia leave for Europe. On the same boat are Oliver North, a much hpaired society man; Robert Curtis, known as the most unselfish man, and Langdon Crane, author of "Back to the Primitive." A few days off the Manilla shore the boat is struck by a German mine and all make a rush for the lifeboats. Benson and his daughter, North, Curtis and Crane are all in the same boat and land on a deserted island. Here the true characters of the men are revealed and Curtis develops to be a hero, while North and Crane are cowardly. Although Lydia has tried to have as little to do with Curtis as possible, when she sees his bravery she is soon in love with him, and after they are picked up by a passenger steamer and are well on their way to home they plight their troth.

Altoona, Pa.—The Cosy Theater on Union avenue was recently damaged by fire to the extent of $200. About $1,000 worth of films were also destroyed.

Edgewood, W. Va.—The Alpha Theater, which has been closed for some time, has been remodeled and reopened under a new management.
EXHIBITORS HERALD

Jack Mulhall in
"THE MIDNIGHT MAN"
Butterfly drama; five parts; published August 13
As a whole. Well handled
Story. Absorbing
Star. Good
Support. Suitable
Settings. Accessible
Photography. Satisfying

A fast moving story with a love tale much in evidence is found in "The Midnight Man," and it has been worked up into an absorbing production. Jack Mulhall, who has done some good work in previous Butterfly pictures, is the star in this production. In support of Mr. Mulhall appear Ann Krouan, Al McQuarrie, Urda Lamont, Hal Wilson and Wilbur Higby.

AN IMPORTANT SCENE FROM "THE MIDNIGHT MAN," WHICH FEATURES JACK MULHALL (Butterfly)

One of the things that should greet the approval of the audiences is the fact that instead of being a rich man's son, who is a good-for-nothing, Mr. Mulhall portrays with satisfaction the role of a rich man's son who is ambitious and who is admired by his father. The settings have been well chosen and a good fight in one of the underworld dens has been well staged.

The story: Bobby Moore works in his father's safe factory and is anxious to perfect a safe that will be burglary proof. After many nights of hard work Bobby believes he has found a burglary proof invention. The new lock is installed in the Moore home and that same night the Eel succeeds in opening it and looting the safe. Bobby is disheartened, but brightens up when he is informed that the man who opened the safe knows more about safes than anybody in the factory. Bobby succeeds in locating the Eel and brings him to his factory and together they invent a lock that even the Eel cannot open. Bobby is in love with Irene Harding, who also is a manufacturer of safes, and through his ability to open a safe which Moore thought no one could open Bobby wins Irene.

Mme. Petrova in
"THE LAW OF THE LAND"
Lasky-Paramount drama; five parts; published August 12
As a whole. Well directed
Story. Cleverly handled
Star. Fine
Support. Plenty
Settings. Proper
Photography. Good

Some of Mme. Petrova's best work will be found in "The Law of the Land." She portrays the role of Margaret Harding in a capable manner. The plot of "The Law of the Land" is not entirely new, but it has been handled in a clever manner. At no time can one guess just what the ending will be. It keeps an audience in suspense until the end. It is an offering of strong dramatic value and should meet favor with the majority of patrons.

Maurice Tourneur is responsible for the excellent direction of George Broadhurst's story. Other members of the cast are Wyndham Standing, Mahlon Hamilton, J.D. Haragan, T. Vivian and Rawley Hatt. The settings are appropriate and some of the interior sets are beautiful. The photography is good.

The story: Margaret Harding becomes the wife of Richard Harding to save her mother from ruin. The only happiness of her life is her daughter, and one night when Harding threatens to whip the boy to death Margaret shoots him. Geoffrey Morton, who loves Margaret, and Margaret are both accused of the murder. However, when Margaret explains to the police inspector the true state of affairs and the son shows marks where his father had hit him, they are exonerated and Margaret and Geoffrey are happily united.

Bert Lytell, Hazel Dawn in
"THE LONE WOLF"
Brennon-Selznick drama; eight parts; published July 2
As a whole. Good melodrama
Story. Remarkably interesting
Stars. Clever
Support. The best
Settings. Adequate
Photography. Clear


Bert Lytell plays Michael Lanyard, the leading role and Hazel Dawn is Lucy Shannon, a detective. Mr. Lytell's agility and pleasing screen presence place him at the top of the list of "stunt" actors and there are enough in "The Lone Wolf" to please even a Doug Fairbanks. Miss Dawn also is called upon to scale housetops and slide down ropes after Mr. Lytell, which she does with less ability.

There is a big fire, an automobile race, a plane through a drawbridge, a motor boat race and an airplane fight to add a thrilling finish to the whole. Altogether an intensely interesting production, well directed and acted.

The story: Marcel, a waif, saves a clever crook from the police by a ruse. He is adopted by the crook and lat when the crook is killed by an accomplice, becomes master criminal, working under the name of Michael Lanyard. His work baffles the police, and he is known as "The Lone Wolf." A gang of criminals knows as "The Pack" notifies the "Wolf" that unless he joins the gang he is marked for destruction. Lucy Shannon becomes nurse to the leader of the "Pack" to get certain information for the police. She warns "The Wolf" escape, and after many thrilling escapes the two arrive in England in an airplane. Lanyard is somewhat surprised to learn that his companion is a detective and operator of the airplane also has a warrant for his arrest. However, it all ends happily when the detective tear on the road and sails away, leaving Lucy and Michael.

The Chicago censors shortened many scenes and made several cuts in the film that did not add to its smoothness but it held attention nevertheless.

Shamokin, Pa.—The Chamberlain Amusement Enterprises, Inc., has added the Victoria motion picture theater at Frackville, Pa., to its chain of theaters. The company now controls the Shakespearean and Victoria here, the Psychiat and Theatorium at Mount Carmel, the Victoria at Tamaqua, the Victoria at Bloomsburg, the People's and Victoria at Sunbury, and owns valuable sites at Lewisburg and other central Pennsylvania points. W. E. Reeker of Mount Carmel has been made manager of a new theater at Frackville and Boyd D. Chamberlain, assistant general manager, will look after the Mount Carmel house.
Mary McAlister in

**"THE KINGDOM OF HOPE"**

ssanay-K-E-S-E drama; two parts; published August 22

<table>
<thead>
<tr>
<th>As a whole</th>
<th>Splendid</th>
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<tbody>
<tr>
<td>Story</td>
<td>Fine</td>
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<tr>
<td>Star</td>
<td>Excellent</td>
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<tr>
<td>Support</td>
<td>Good</td>
</tr>
<tr>
<td>Settings</td>
<td>Ample</td>
</tr>
<tr>
<td>Photography</td>
<td>Agreeable</td>
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Although pictures have been produced to awaken some of the slacker, none of them should prove as successful in bringing out this idea as Mary McAlister in The Kingdom of Hope," and the exhibitor who wants to awaken that latent spark of patriotism which undoubtedly exists in the bosom of the slacker will do well to show the latest Mary McAlister picture which brings to an end the series of "Do Children Count?" Violet Craig, Jilis Paul and John Cossar support little Mary.

<table>
<thead>
<tr>
<th>LITTLE MARY McALISTER AND SUPPORT IN SITUATION FROM &quot;KINGDOM OF HOPE,&quot; LAST OF &quot;DO CHILDREN COUNT?&quot; SERIES (Essanay-K-E-S-E-O)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The story: Mr. and Mrs. Erling are very much for peace while their children, Daisy and Bobbie, are for war. It is the determination of the children to bring shame to the slackers and so they decide to enlist, Bobbie as a soldier and Daisy as a Red Cross nurse. Their action attracts the attention of newspapers and they are given publicity in the news columns. This arouses the ire of their parents and friends, but at the close of the picture the children have convinced both their parents and friends, and those who had so loudly clamored for peace don soldier uniforms and Red Cross uniforms.</td>
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Dustin Farnum in

**"DURAND OF THE BAD LANDS"**

Fox Film Corp. drama; five parts; published August 11

<table>
<thead>
<tr>
<th>As a whole</th>
<th>Interesting</th>
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<tbody>
<tr>
<td>Story</td>
<td>Western stuff</td>
</tr>
<tr>
<td>Star</td>
<td>Excellent</td>
</tr>
<tr>
<td>Support</td>
<td>Good</td>
</tr>
<tr>
<td>Settings</td>
<td>In keeping</td>
</tr>
<tr>
<td>Photography</td>
<td>Clear</td>
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"Durand of the Bad Lands" is an interesting picture, replete with Indians, settlers and sheriff's posse. There is the usual good-bad man and the girl who returns him. The story is interesting and as a whole is very clearly and cleverly told with Dustin Farnum in cowboy make-up as a bad man. It is Mr. Farnum's first picture for the Fox banner and marks his debut on that program. The direction of Richard Stanton left nothing to be desired, and the many humorous touches heighten the interest of the tale. Maibelle Heike Justice wrote the script. The photography was excellent. Tom Mix is the Sheriff and the winsome Winifred Kingston is the girl.

The story: Dick Durand is a young outlaw, credited with robbing stage coaches. He saves three children from starvation after an Indian raid, placing them in the care of Molly Core, who lives alone on a range. Molly does not suspect Durand is the outlaw whom the Sheriff and his posse are eternally seeking. Durand is finally caught after rescuing the Governor's daughter from a band of Indians, tried and sentenced to death, but the Governor pardons him and when he is proven innocent of any wrong doing Molly consents to marry him.

George M. Cohan in

**"SEVEN KEYS TO BALDPATE"**

Artcraft comedy-drama: six parts; published August 12

<table>
<thead>
<tr>
<th>As a whole</th>
<th>Brimful of good things</th>
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<tbody>
<tr>
<td>Story</td>
<td>Earl Derr Biggers' novel</td>
</tr>
<tr>
<td>Star</td>
<td>Carefully selected</td>
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<tr>
<td>Support</td>
<td>Elaborate</td>
</tr>
<tr>
<td>Settings</td>
<td></td>
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<tr>
<td>Photography</td>
<td>Clear</td>
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The Artcraft program has another winner in "Seven Keys to Baldpate." Dull indeed must be the picture "fan" who cannot enjoy Mr. Cohan's second contribution to the cinema. The story, first told in book form, then upon the speaking stage, loses none of its appeal or mystery or action by being transferred to the screen. In fact there is added mystery by reason of the scope of the camera, as all of the action was confined to the one scene upon the stage.

George M. Cohan is cast as George Washington Magee, the author of "best sellers," who bets a clubman $5,000 he can write a novel in twenty-four hours. Other capable actors in the cast are Frank Losee, who takes Magee's bet, Anna Q. Nilsson, who is Mary Norton, a girl reporter; Russell Bassett, as Quimby; Elda Furry as Myra Thornhill; Corena Uzzell, as Mrs. Rhodes; Joseph Smiley, as mayor Cargan; C. Warner Cook, as Thomas Haykin and Eric Hudson, as Peter, the Hermit. The story is clearly told and one complication follows upon the heels of another. A brief outline of the story here will suffice.

The story: George Washington Magee bets a companion $5,000 he can write a "best seller" in twenty-four hours. He goes to an isolated summer hotel in the mountains, there is delivered the only key to the place and sets about his task. The incidents that follow are hair-raising, and follow so closely one after another one wonders how it is all coming out, which is the story the young author is transferring to paper. Guests arrive, uninvited and unexpectedly, each with his own key to the deserted hotel. Two hundred thousand dollars in bribe money is deposited, the hotel is made safe, a young girl is shot and while the author holds the crooks at bay until the police arrive, they hatch up a scheme to turn the tables on him. The body of the girl disappears from the room, and finally all are marched off to prison by C. S. secret service men. The caretaker returns the following night and congratulates the author on his success and the lady reporter capitulates under the smiles of the industrious writer.

Mabel Taliaferro in

**"THE JURY OF FATE"**

Metro drama: five parts; published August 6

<table>
<thead>
<tr>
<th>As a whole</th>
<th>Uninteresting</th>
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<tbody>
<tr>
<td>Story</td>
<td>Poorly done</td>
</tr>
<tr>
<td>Star</td>
<td>Fair</td>
</tr>
<tr>
<td>Support</td>
<td>Lots it</td>
</tr>
<tr>
<td>Settings</td>
<td>Appropriate</td>
</tr>
<tr>
<td>Photography</td>
<td>Good</td>
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There is no real appeal in the manner in which "The Jury of Fate" has been handled and patrons who are accustomed to good stories, well directed, will find themselves bored. The story is padded and runs slowly along until the last reel, when a fight is injected for action.

Mabel Taliaferro is pretty, but after seeing her once one knows just when she is going to smile and just when she is going to be emotional. The support includes F. T. Hiltis, Broken Masts.
Bennett, Bradley Baker and Joseph Weber. The story is by Finnis Fox.

The story: At the birth of Jeanne Labordie, her father and the father of Louis Herbert decide that the children shall marry. Labordie moves to Canada and the children see nothing of each other. Jeanne meets Duncan, a surveyor, and after a short acquaintance they become engaged. Shortly after Labordie dies and Jeanne is sent to the home of Herbert. Herbert, who is anxious that his son marry Jeanne, urges the girl and finally she consents to marry Louis. The evening before her wedding Duncan comes to the house and then Jeanne, realizing that she loves only Duncan, breaks her engagement with Louis and goes back to Canada, where a short time after Duncan comes to her.

Vivian Martin in

"LITTLE MISS OPTIMIST"

Paramount comedy-drama; five parts: published August 26

There is the material in the "Little Miss Optimist" which makes it a production that should appeal to all classes of audiences. There is cheerful humor and clean comedy throughout. Vivian Martin is delightful and lovable all the way through. There is a naturalness and unaffectedness about her that makes one enjoy her work and no doubt she will win her audiences from the start. Tom Moore gives Miss Martin fair support in the leading male role.

The story: When the foster mother of Maisie-Rosie marries, Maisie-Rosie is forced to find another home. She is sent to the Hope Mission, where she is given a home. A millionaire named West is murdered in his home and Maisie's brother is accused of the murder. Fear of the police drives Maisie from the home and she seeks refuge in the church, where she conceals herself for a number of days. On Sunday she is forced to seek seclusion in the pulpit and from here she is able to find the murderer of West through a much damaged coin which West had on his person at the time of the murder. With the real murderer brought to justice and her brother free, Maisie is happy. And then she finds that she is loved by the young man whom she had befriended when he first came to the town and so, like a fairy story, they live happily ever after.

Madge Evans in

"THE LITTLE DUCHESS"

World drama; five parts: published August 20

Because the World Company has put a brilliant child star in the leading role in "The Little Duchess" it does not mean that the production will appeal to children alone. The exhibitor who books this play will find the adult members of the audience as well entertained as the juniors.

Madge Evans easily ranks foremost among child players. She puts herself into her role in an exceptionally clever manner and spectators will find her a lovable mite. Other members in the cast are Pinna Nesbit, Mrs. Nellie Anderson, Jack Drumier, James Davis, Charles Hartley, Patrick Hoy, Richard Clarke, Harry Bartlett, Nora Cecil, Maxine Elliot Hicks, Ivan Dobbie and Sheridan Tousey. The story is by Julia Burton and Harley Knobs.

The settings have been faithfully selected and well brought out with good photography. There is a good deal of real comedy woven into the play and the subtitles are the kind that make one laugh out loud. It is a production that exhibitors should find a very successful offering for all audiences.

The story: Because he believes his wife to have been unfaithful the Earl of Carimmore will not permit a woman to enter his house, and when his little grand-daughter left an orphan he forces her to dress in boy's clothes and although grudgingly he at times finds pleasure in her ways. One day Geraldine, who is called Jerry for short, leads the servants up to a watch tower and asks them to clean it out that she might play in it. They are frightened when they find two skeletons and hasten to report to their master. The Earl finds a note in the hand of one and after reading it learns that his wife and friend had investigated the tower when the door closed and they had no way of escape or of making themselves heard. The Earl is repentant for doubting his wife at his faith restored in woman, he permits Geraldine to again assume the garb of her sex.

Jack Gardner in

"OPEN PLACES"

Essanay-K.-E.-S-E western drama; five parts: published August 20

The Jack Gardner pictures have brought to life so of the rough and readiness of western pioneer days as they have been full of action and thrills. "Open Places" is full of action. The story is an interesting one as has been well handled. The players have been well cast and the ruggedness of western landscape is well depicted. This production should not only prove interesting to lovers of the great outdoors, but to those people who have tired of society dramas and the type of comic drama which has become so popular.

Jack Gardner does some excellent work as a New west mounted policeman and his muscular appearance makes him well adapted to the role. Ruth King and B. Stockdale even up a well balanced cast. There is good riding and some good fight scenes, which give action and thrills to the picture.

The story: After the disappearance of her husband, Molly Clark crosses the border line into Canada to tell school. She meets Calhoun of the mounted police and the two become companions. Dan, Molly's husband, has become an outlaw and is forced to seek refuge
Miss Valli is most admirably suited to the part. This is not her first important part—she has been featured in a number of Black Cat pictures and recently appeared opposite Bryant Washburn in "The Golden Idol." Before taking up her work before the camera she made a considerable reputation for herself as a dancer.

**LOEW CIRCUIT, IN NEW YORK, BOOKS BRENON'S "LONE WOLF" AT BIG PRICE**

Herbert Breenon's film "The Lone Wolf" was booked over the Loew circuit last week by the Selznick New York exchange at a price which is said to have established a new record for high prices for a single feature. The success of the big Breenon production at the Broadway Theater, where at dollar prices it withstood the heat wave of the past few weeks, and its equal triumph at the Studebaker Theater in Chicago, are jointly responsible for the Loew booking at the top notch figure. Sol Berman, head of the New York exchange of the Selznick enterprises, believes that "The Lone Wolf" will establish a new record for bookings in his territory and advance demand for this feature from all parts of the country indicates that this condition will prevail through the United States at large.

Already ten big cities have run pre-publication showings of this picture and others are following suit. "The Lone Wolf" is a melodrama.

**"SHOULD SHE OBEY?" TO BE OFFERED ON FOUR SQUARE PROGRAM IN FALL**

The word has gone out that "Should She Obey?" is a good picture. Although M. H. Hoffman, vice-president and general manager of M. H. Hoffman, Inc., bought the New York State rights for this feature some time ago, he had little to say about it. Now it appears he was holding it back for one of his Foursquare fall offerings.

"Occasionally one finds a vital theme incorporated in a picture which gives it genuine worth without in any way distributing its entertainment value," said Mr. Hoffman. "Such a picture is 'Should She Obey?' In my judgment it will do more toward making plain some of the phases of marriage and divorce than a thousand dry sermons."

"This feature is Foursquare in its essentials. It holds up to nature the mirror of follies—both in hasty marriage and divorce, which so often follow in such instances. Yet I do not recall having seen a feature that has more snap and interest than 'Should She Obey?' It will be welcomed by the exhibitor because it will please his patrons. Personally I am glad to have so splendid a picture to go out under the Foursquare brand."

**THREE SCENES FROM BILLIE BURKE'S NEXT STARRING VEHICLE**

**IRVING VALLI LEADING LADY FOR TAYLOR HOLMES IN ESSANAY FILM, "EFFICIENCY EDGAR'S COURTHOUSE"**

At last Taylor Holmes has seen fit to announce the name of his leading lady in his first Essanay feature, "Efficiency Edgar's Courthouse." After having tested made several actresses with whom he had been associated in the stage and watching the work of every feminine member of the Essanay stock company he finally chose Miss Virginia Valli as the ideal type to portray the character of Mary Pierce, Edgar's next door neighbor.
Recommendations to Insure Against Loss by Fire

Second article of series sets forth building plans aimed to eliminate fire waste—Many precautions urged.

Herewith is an article setting forth the recommendations of the National Fire Protection Association for the prevention of fires in theaters, studios, exchanges and storage vaults. The recommendations are of vital importance to the entire trade in curbing and eliminating damage and loss by fire. Many costly fires in theaters and exchanges are directly traceable to carelessness and ignorance of proper fire prevention precautions. This article is the second in a series aimed to disseminate fire prevention information and to encourage the taking of proper precautions.—EDITOR.

In lighting vaults, all lights must be at the ceiling and of the fixed marine type, with vapor-proof globes and conduit wiring. The light switches should be located outside the room with a small pilot light to indicate the room light.

Every film vault or cabinet must be provided with a separate vent to the outer air. The vent should have a minimum effective sectional area of 70 square inches for each 100 reels capacity, or the equivalent to 140 square inches per 1,000 pounds of film.

Outlet at Point Above Roof
An outlet to each vent must be located at a point above the roof, except where a different location of the outlet will not expose other property in the same or adjacent buildings, in which case a special permit must be secured.

The interior horizontal or vertical flues leading from the vaults shall be of a construction equivalent to that of chimneys as provided for in the building code, except that for 100 or less reels the flue may be of riveted sheet metal of at least No. 18 U. S. gage, covered with at least 1 inch of approved heat insulation material and not nearer than 9 inches to any combustible material. It is necessary to have exterior flues of metal equivalent in construction to that of smokestacks.

There should be ventilation of vaults other than that given above.

Artificial Ventilation in Vaults
It is sometimes desirable in factories handling new material, such as motion picture printing establishments, to provide artificial ventilation in vaults. In such cases the additional fire hazard in connection with the ventilation may be somewhat reduced if the intake and discharge openings in the vault coincided directly to the outside of the building, through a flue or masonry walls at least 4 inches thick. Only suction blowers drawing air away from the vault should be used and the outlet and intake openings shall not expose or be exposed by other property.

A single thickness of glass painted a dark color or other non-combustible material should protect each vent (opening direct through an exterior wall) against the weather. The glass should be in a sash, so arranged that it will open automatically, in case of fire, from the inside.

A light wire screen not coarser than ½-inch mesh must be placed over each vent and so arranged as not to interfere with the automatic operation of the sash. Bars or screen designed to prevent burglary may be located inside the light wire screen.

Cabinets Ten Feet Apart
To prevent films from being forced against the vent openings of small containers, a permanent guard must be installed.

Cabinets of approved construction when used must be placed at least ten feet apart, and cabinets containing reels of film must be divided into at least two distant compartments, and each compartment provided with distinct door, the separating partition to be practically a tight and of substantial construction.

It is recommended that only such cabinets as are tested by the Underwriters’ Laboratories for the storage of film be used. In general cabinets should be of a design approved by the Underwriters and insulated so that a naked reel of film burning on the outer face of the cabinet will not ignite the contents, or if burning in one compartment it will not ignite the contents of the other, the contents of same to be assumed as naked reels.

The racks or drawers must be so arranged that film containers immediately adjacent to the partitions are not touched same on either side. To have such containers kept at least ½ inch away from the partition or outside spacers should be provided.

Use of Asbestos Is Advised
Separating partitions may be constructed of ¼-inch asbestos board or of ½-inch soft asbestos board enclosed between steel or iron sheets 22 U. S. gage.

The exterior sides of cabinet and doors may be composed of ¼-inch asbestos board carried on a framework of 1½x1½x½-inch angles, or may be made of U. S. gage metal double walled with ½-inch of air space.

The shelves or racks within the cabinet must be metal and arranged to store film containers on edge. It is important, and they must be so arranged that film containers not be placed under or between containers in the vertical position.

The doors to compartments must be so arranged a weighted as to remain normally closed by gravity. It must be provided with too with catches on three sides, or closely tight to prevent the entrance of flame due to burning of a reel of film in an adjoining compartment. The doors dividing the cabinet must swing from the center and not expose the contents of one compartment the other.

Sprinklers and Other Protection
All film vaults should be equipped with at least one automatic sprinkler for every 700 pounds of film capacity. These sprinklers should be so arranged as to be effective in case of fire and sheet metal baffles must be provided.

At least one automatic sprinkler for each 300 pounds of film capacity should be installed in film storage cabinets also.

Sprinkler systems for film vaults must be equipped with a ½-inch drip line and valve and be tested once a week. In case a recording pressure gauge is attached to the drip line such tests are not required. A sprinkler must be provided in each compartment of film vaults or cabinets.

Sprinklers must be provided in all other parts of buildings where films are handled, over drying drums, in loading or assembly rooms, in receiving or distributing rooms and other places where excessive amounts of film are handled. Hand extinguishers and at least one pail of water must be placed in rooms other than film vaults where film is handled or stored.

(To be continued)
THE FILM STOCK MARKET

By Paul H. Davis & Company

Chicago

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Quotations August 14, 1917.

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

SYDNEY HERALD GIVES RESUME OF CENSOR PROBLEM IN AUSTRALIA

Speaking of the censorship of cinematograph films in Australia, the Sydney Morning had recently said: The Minister for Customs today made available a report showing the position of the censorship of cinematograph films within the Commonwealth. It is said that any other film censorship authorities may happen to be in existence at the end of this year will merely be recency scrutinizing those that have already been examined and passed by the commonwealth board. Efforts are now being made in New South Wales to invest each municipal authority in the state—some 300 in number—with power to censor cinematograph films. One result of any multiplication of censorship bodies would be that all kinds of conflicting decisions and anomalies would inevitably arise, thus bringing the bodies into universal contempt, and probably using the public to lose faith in their efficacy besides, addition to which it would inflict, it is considered, unnecessary trouble and expense upon exhibitors.

ENSORSHIP DRASTIC IN NEW ZEALAND

During May, 1917, there were 407,900 feet of picture taken in New Zealand, which brings the total up to date to 2,888,440 feet. The censorship function is becoming more drastic, consequently it will be necessary for manufacturers in this line to send only the best class of films to this market.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

Butterfly, "The Double Standard"—Adult only permit.

Ital., "Lost in Darkness"—Adult only permit.

Solomon, "Mysteries of Chinatown"—Permit refused because film features many criminal acts, including murder, gambling, bribe, conspiracy and prostitution.

Pathe, "Today"—Permit refused because this film features the downfall of a woman through her ambition and leading an immoral life.

Leading Players, "The Lamatics"—Permit refused because film features immorality and scenes of violence by inmates of insane asylum.

Famous Players, "The Love That Lives"—Reel 1, two crap shooting scenes and flash three others; killing man. Reel 2, after vision of Molly in rich gown insert subtitle, "If it were not for the boy she would be a desirable wife"; vision of shooting scene where Molly and Brooks are talking. "If you marry me, I will provide for you and the boy, but you must renounce him. If you don't, it means struggle and poverty for you both." subtitle, "Midnight" and clock indicating same, on letter change name Molly McGuff' to Molly Brooks. Molly McGuff' insert subtitle, "My marriage was a mistake. I should have remained with my boy," during altercation between Molly and Brooks. Reel 3, all scenes in dance hall. Other newspaper must include subtitle, "Cheer up, old girl," etc. Reel 5, entire incident of girl's exposed legs, man looking at them and girl pulling dress down; man looking down, subtitle, "You may go, but the girl remains"; stabbing man with knife.

American, "The Great Stanley Secret," No. 2—Crap shooting, man breaking lock on door and running blocking scene; girl stealing jewel; subtitle, "Where's the diamond? Tell me or I'll choke you!"; attack on quartet during one chocking scene; all given. denne scenes except first and last ones; taking diamond from Englishman.

Ray, "Cheating His Wife"—Two views of coin.

Vitagraph, "The Venturers"—Close-up of pennies.

Butterfly, "Fellow the Girl"—Three castle rustling scenes; carrying clocked figure through window and placing it in wagon.


Ivan, "Her Surrender"—Flash three struggle scenes; short scene of attack on girl; close-up of couple in struggle for knife; vision of stealing money from drawers.

Black Diamond, "See the Sleepwalker"—Indirect action of woman after she is shot in posterior; burghers lighting fuse.

Triangle, "An Even Break"—Two close-ups of dancer over door lights; dipping drink and vision of same where waiter tells dancer placing explosive near cars.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS

ALCAZAR—Fox: "Durand of the Red Lands," with Dustin Far


BUSERON DREAM—Brenon-Schmelz: "The Lone Wolf," with Hazl

et Daven.


PLAYHOUSE—Bluebird: "The Show Down," with Myrtle Gon

zes.


William N. Selig's "The Garden of Allah," written by Robert Hichens, recently had its Chicago premiere at the Colonial Theater, one of the most beautiful houses in the Chicago "loop" district. Despite the intense heat, the drama gained in popularity day by day, and the Edmund M. Allen Company, which owns the territorial rights for eight states, cashed in on the run.

No Expense Spared

Neither time nor expense was spared in staging and exploiting the production. Twenty-sheets and eight-sheets were used for the most part in billing Chicago, and 700 twenty-sheet stands alone were utilized. The lobby display in front of the theater was particularly attractive. The pictures and lettering were in oil colors, and two sets of lobby display casel frames were used. There was also an illuminated cut-out of a scene in "The Garden of Allah."

A camel driven by an Arab attracted a crowd before the theater in Randolph street, and the young women ushers were garbed after the modes of the Orient.

Dozen Arabs Appear

The special musical score supplied by William N. Selig was used at the four performances daily, afternoons 1 to 6 and evenings 7 to 11. Before the performance a dozen or more Arabs appeared, and while one sang a song of the desert the others bowed in prayer. The lights dimmed on the desert set and the song died away, and the film drama began.

The Chicago newspaper critics were requested to see the picture on the opening night, cards of invitation being mailed to them, each card being good for two choice seats. It was an innovation from the customary re-view for the press in some dark projection room and without music.

New York.—Goldenrod Productions, Inc., has applied for a charter to enter the motion picture business, with a capital of $2,000. Directors are Paul N. Hahn, Paul J. Dubois and F. Louise Weller.

FUNKHOUSER GETS EVEN BREAK IN JUDGES’ DECISION

"Czar" Has Not Abused Privileges, but Neither Are Pictures Bad

Judges of the Appellate Court, Chicago, found no "legal" reason August 7 for deciding that M. Funkhouser, Chicago censor, had abused his privilege in revoking a permit to the Margaret Sanger birth-control film or the film entitled "The Sin of the Sons," a drama based on the vice exposé of Chicago, state's attorney for Illinois.

Neither did the judges find the films were "immoral, obscene, disorderly, riotous and not calculated to public peace," which were the grounds on which the major revocation of the licenses last February.

"The matter stands about a said Judge David Matchett, who stated he could see no wrong in "The Sin of the Sons." Judge Albert Barnes, who viewed the film, said he considered it an instructive drama.

Both the film companies' attorneys and police department counsel will file briefs before October, when the judges will render a decision on two films that have been held up.

New York.—The Squirrel Corporation has been organized to manufacture motion pictures. The concern has a capital of $100,000 and the directors are Giuseppe Cippico, Lewis J. Selznick and C. E. Lydecker.

STARTA BLUEBIRD DAY IN YOUR HOUSE

BIG SILENG SPECTACLE OF DESERT ROMANCE PROVED ONE OF BIGGEST FILM SuCCESSES OF YEAR DURING RUN IN CHICAGO

"GARDEN OF ALLAH" DRAWS CAPACITY CROWDS AT CHICAGO COLONIAL DESPITE THE HEAT

Edmund M. Allen Co., Which Owns Territorial Rights to Selig Spectacle, in Eight States, Cashes In on Successful Metropolitan Showing

COLONIAL THEATER, WHERE "THE GARDEN OF ALLAH" FILM SHO WED TO SOLD OUT HOUSES DURING HOT SPELL
SYNOPSES OF CURRENT RELEASES

GENERAL

"The Pearl Necklace"—August 20 (two-reel Selig drama with Gene Gare).—Gene Davis and Cail are betrusted, but when a mob breaks the engagement, Gene leaves her home and becomes a woman. She learns the character of Otto and is in utter terror of him. A dwarf in the home, who pities the girl and is free from revenge, saves her from the grasp of the man who had treated him so unjustly. Together Gene and the dwarf leave the city for their South African home, where Gene rushes gladly to the arms of the lion and its jungle family.

"Ter Perilous Ride"—August 17 (two-reel drama with Bessie Farnum).—Jahil, a lawless renegade, seeks revenge on the McGraws and intends to kill him with his band attack on the gristmill. The young daughter, Doris, brings help. She finds all horses have been taken so she drives to the nearest fort on an ostrich. They arrive in time to Lieutenant Jan, with vivid pictures of her heart, claims her to the arms of the lion and its jungle family.

MUTUAL

"Each Nuts"—August 16 (one-reel comedy with George Ovey).—Jerry sees the beautiful daughter of a policeman. Father takes her to the seashore and Jerry sees her, watched by a policeman. Father takes her home, and Jerry discovers her to be his daughter. He is interested by the police, is successful in getting her in a fight with the police and daughter escape in a stolen mobile. Jerry drives right into a rice plantation and there is a gas explosion which lands Jerry in jail.

"Jerry's Eugenic Marriage"—August 20 (one-reel comedy with George Ovey).—Jerry decides to get married to a beautiful young woman. This is unexpected, and Jerry sends home and then decides that, after a marriage is a rough proposition.

UNIVERSAL

"The Pearl Necklace"—August 20 (two-reel drama with Gene Gare).—Gene Davis and Cail are betrusted, but when a mob breaks the engagement, Gene leaves her home and becomes a woman. She learns the character of Otto and is in utter terror of him. A dwarf in the home, who pities the girl and is free from revenge, saves her from the grasp of the man who had treated him so unjustly. Together Gene and the dwarf leave the city for their South African home, where Gene rushes gladly to the arms of the lion and its jungle family.

"The Lair of the Wolf"—August 20 (two-reel drama with Gene Gare).—Jerry sees the beautiful daughter of a policeman. Father takes her to the seashore and Jerry sees her, watched by a policeman. Father takes her home, and Jerry discovers her to be his daughter. He is interested by the police, is successful in getting her in a fight with the police and daughter escape in a stolen mobile. Jerry drives right into a rice plantation and there is a gas explosion which lands Jerry in jail.

"Square It"—August 21 (three-reel western drama with Gene Gare).—The sheriff's posse is close on the heels of Neal Hart and tries to avoid being caught by the lawmen. They leave the cabin of the Moors where he is tenderly nursed by Mary Moore. Joe Ramon, a gambler, is desirous of winning Mary from her husband. To this end he sends John Moore and Neal Hart's ex-wife, to the sheriff in order that no suspicion of the stage holdup will reflect on John.

"Move Over"—August 21 (one-reel Nestor comedy with Eddie Lyons and Lee Moran).—When Lee Young visits his friend Eddie Clquit at the L-Ko studio and sees all the pretty nurses they urge Eddie to change places and as Eddie is anxious to see the ball game he is willing. Lee Young and Lee are thrown out. But Eddie and Lee do manage to change and Eddie purchases a ticket to the ball game. He is seen and chased by Edith, the pretty nurse, and Gamble. They bring Eddie back and put him to bed and this is perfectly declared because an ugly nurse has been stationed to take care of him and they were preparing to amputate his leg.

"Street Cars and Carbunkles"—August 22 (two-reel L-Ko comedy).—Bob, a motorman on the only street car the town boasts, and Eva are in love. The service on the street car is bad and so passengers take to riding the town jinney. Dick drives the jinney and before long Eva forgets all about Bob and loves Dick. A race between the street car and the jinney results in the wreckage of both vehicles and Eva and Dick are united.

"The Golden Heart"—August 23 (two-reel Star Featurette with Zoe Rae).—At the death of her mother, Mary is taken in by old Feinstein, who operates a pawnshop. A wealthy man and his wife, who have seen the little girl, are anxious to adopt and come to Feinstein for her, but Feinstein refuses to give her up. However, they come a second time with adoption papers and though Feinstein finds it hard to give her up he lets her go with her new parents, realizing the value of the education and home they will give her.

"Behind the Map"—August 23 (one-reel comedy with William Franey).—The pupils at the Hukum Center school are so unruly that the principal discharges them. He installs a man teacher. The first day the aim of the man teacher becomes so tired that the pupils put a spanking paper on. The teacher "Sight of this machine makes the pupils behave. Jed, the sweetheart of May, decides to go to school when he finds that the teacher pays court to May. One day the teacher, who has been imbued too heavily in a tonic which he has labeled Courage, attempts to whip Jed, but is so forced to seek safety in flight.

"A Five Foot Ruler"—August 24 (two-reel comedy-drama with Carter de Havern).—Beau is a wealthy college boy, rescues Argo, a beautiful South American girl, from the clutches of one of his schoolmates. After differences with his father Beau ships on a South American-bound ship as a stowaway and arrives in the same boat with Argo and her parents reside. One day Beau rescues Argo and her father from a mob. Beau is recognized by Argo's father, the minister, who is a prime minister. Beau's father, who knows nothing of his son, is surprised to find him in so high a position. Beau's father of Argo becomes friends and before long son and daughter wed.
"Mrs. Madam Manager"—August 23 (one-reel comedy with Gale Henry).—In addition to cleaning the opera house, selling tickets, taking tickets, ushering, pulling the curtain and filling emergencies in stock companies, the manageress has a busy time endeavoring to keep her husband from being lured away by fair members of the companies. One night at the performance everything goes smoothly until after the first act hubby gets thirsty and makes a dash for the family entrance. On the way he encounters Tessie, the leading lady, and when he returns and wife sees the marks of powdered arms about his neck things happen. After a general mêlée wife proudly tells hubby she has saved him from the plight of Tessie.

K-E-S-E

"The Princess' Necklace"—(Four-reel Edison Conquest drama, with William Calhoun).—A stranger comes to Happyland, and when he meets the Princess Loree it is love at first sight. The stranger has come to Happyland to find the master secret of happiness. After a short stay he leaves and promises to return. Time passes and the king informs the princess that the newly crowned King of Rose- land will arrive. The princess is delighted when she finds that he is not other than her lover-stranger. When asked if he had found the master secret he replies in the affirmative, saying that true happiness consists in making others happy.

"Woodcraft for Boys." "Shipping Live Fish" and "The Blind Fiddler" combine one reel of entertainment for publication on the Conquest program through K-E-S-E distribution.

"The Puzzling Billboard." "In Old England" and "The Brook" make up one reel of entertainment for publication on the Conquest program through K-E-S-E distribution.

"T. Haviland Hicks, Freshman"—(Three-reel Conquest drama, with Ray McKeel).—The sophomores plan to haze Hicks, the freshman who is "different." They go to his room wrapped in paper cases. Hicks turns off the light, and when it is again lit he is missing. The sophomores go on a hunt for him but do not succeed in finding him since Hicks, too, has donned a pillow case. The next night they kidnap him and take him to their lair, but he escapes from them by diving out of the window, and when the sophomores pursue they find themselves outnumbered by freshmen. Then the sophomores defy Hicks to save the freshmen for the sophomores.' In a coat of mail Hicks succeeds in routing the sophomores and becomes the most noted man at college.

"Gallegher"—(Two-reel Conquest drama, with Andy Clark).—Gallegher, an office boy at the Press by necessity, aspires to be a second Sherlock Holmes. Mystery surrounds the murder of a millionaire and the disappearance of the victim with a large sum of money. Gallegher is interested in the case and plans to go out and trail down the murderer. At a raid he finds his victim and immediately communicates with the chief of detectives. They trail the murderer to a prize fight, and here he is captured. The place is raided and all are arrested. Gallegher, however, manages to escape, and amid a torrent of bullets leaves for the office of the Press with a story of the arrest.

"Turning Out Silver Bullets," in one reel, on the Conquest program, shows the making of money at the Philadelphia mint.

"Holy Land" and "Young Sailors" in one reel on the Conquest program.

ARTCRAFT

"Down to Earth"—August 26 (five-reel Fairbanks comedy-drama with Douglas Fairbanks).—Bill Gaynor and Ethel Forsythe are sweethearts from childhood days, but Ethel breaks up with Bill because she wants to be a social butterfly while Bill loves the great outdoors. Bill goes on a hunting expedition and when he returns he learns that Ethel is to marry Charley. Friends advise Bill to save Ethel from Charley. He takes a party on a yacht trip. The yacht is wrecked near a deserted island and the party lands. On this island he makes the society people appreciate the advantages of staying close to nature. And after a night at a regular party Ethel decides that she cannot stand the stuffiness of indoors and is ready to marry Bill providing they always stay in the open.

CHRISTIE

"Her Merry Mixup"—August 7 (one-reel Christie comedy with Margaret Gibson).—James is jealous of Margaret, his wife, and when he learns that Margaret is out riding with a man he becomes furious. The man is Margaret's brother and calls one day at her home. Margaret is not at home and Gene decides to wait. A bill collector also decides to wait Margaret's return. James is ready to make a brandishing a gun, and both men seek refuge in which is already hidden Burr Ben. James sees a man's hat in the library and takes the dog. This causes the men to file out. Excitements are made and all are well.

"A Smoky Love Affair"—August 14 (one-reel Christie comedy with Betty Compson).—On his way to a sophomore reception, he tries to make his acquaintance, meets with nothing but rebuffs. He registers at the same hotel and every possible opportunity changes places with the hell-boys in order to get to her room. One day he promises to rescue her from a fire and when she discovers the deception she is furious. A real fire breaks out and Jimmie endeavors to rescue her, but she knocks him unconscious. After she has been ushered out of the firemen and finds it is a real fire, sets out to rescue the unconscious Jimmie, and returns to the hotel through her period convalescence.

PARAMOUNT

"Summer Boarding."—August 21 (one-reel Klever comedy with Vic Moore).—Vic decides to take his hit to a summer resort and advertisement in a newspaper invites the beholding of Restful Villa Bunk-in-the-Pines and it sounds good that he and his family pack and go to Restful Villa. However, they find that the advertisement deceived them and after many attempts to get away they manage to climb out a window and make their escape. Arrived at home they vow to never again follow the summer resort ads.

"Law for Both" gets extended run in Chicago

"The Law for Both" the five dramatic feature of Russian American society life, now being deled in the Central States by the Features, Inc., of Chicago, with faces now are joyful extended run at the 7th Theater, Chicago, having held over for another week at Michigan Avenue house. The picture made a distinct hit premiere at the Lyric Theater, Yonkers City, and is the board of a Russian commission at its first sing in Chicago.

The author has cleverly handle question of one law for both and the story is developed to a conclusion that the lives of the Russians for freedom are trated with the application of the law in America, with intense, dra effect.
Frank V. Bruner, who has been
handling the publicity for Herbert
Brenon, has accepted a position as
manager for "The Thirteenth Chair"
Company, to open in Philadelphia and
Boston.

Pete Milne, Ye Ed. of Longae
and Just For Fun, returned to Broad-
way on Saturday, very much sun-
burned from his trip to the coast. Wel-
come back, Pete.

A Los Angeles man with a scen-
ario chased George Beban all the way
from New York to the coast last
week, it is said.

Early and late you can find Charles
c. Pettijohn, the tireless general man-
ger of the A. E. A., in the organiza-
tion's new quarters in the Times
Building. Mr. Pettijohn made a flying
trip to his home in Indianapolis last
week, and then worked until the wee-
sun' hours upon his return to make
up for lost time.

Chicagoleans are wondering when S.
L. Rothapfel, of the Rialto, is going
to give them a real film show, such as
he promised upon a recent trip to the
Windy City.

Jack Cohn, of Universal Animated
Weekly fame, has returned from a
visit to California where he gave the
coast studios and things the o. o.

Kitchener, Ont.—The Ronro Thea-
ter, one of Kitchener's leading play-
houses, was completely gutted by fire
Monday, August 6. The work of re-
building will be pushed forward imme-
diately.

Halifax, N. S.—James F. Cripps,
manager of the Bijou Dream Theater in
Digby, N. S., has a smile these days
that does not come off, which is all
on account of a visit from old Father
Stork. It is a daughter and she is a hus-
ky young bouncer, weighing nine
pounds. She arrived July 31. Mr.
Cripps is receiving congratulations
from a large circle of friends.

Halifax, N. S.—A. E. Smith of the
Fairyland Theater, Oxford, N. S., has
closed his house for the summer. He
will reopen in September.

St. John, N. B.—Circular letters
have been sent out signed by the pres-
ident of the Exhibitors Motion Pic-
ture League of the Maritime Prov-
inces requesting the members to send
in suggestions as to subjects to be
brought up at the September conven-
tion in St. John. On receipt of these
suggestions for which a printed card
has also been mailed the program will
be printed and mailed to the members.
In this manner only subjects of vital
interest will be dealt with first. Ar-
rangements are going along nicely to
make this convention a big success.
It is expected that a number of prom-
inent trade officials from the United
States will be present.

St. John, N. B.—The Imperial The-
ater of St. John, N. B., was offered for
use on the fourth of August for the
ceremony of presentation of cer-
ificates to the returned soldiers,
which took place from 4:30 to 6
o'clock. The theater, through the
courtesy of Manager Golding, was
placed at the disposal of the commit-
tee in charge for the public recogni-
tion of these heroes.

Toronto, Ont.—The aid of the films
has been invoked by the military au-
thorities at Ottawa for the purpose of
getting recruits in the Kingston and
Ottawa districts. From reports this
work is proving considerably effec-
tive. The picture exhibited through-
out the districts show the various mil-
itary camps and the boys in khaki at
work and at play.

Ottawa, Ont.—The Flower Theater
of Ottawa, which closed in June, will
reopen the latter part of August.

Toronto, Ont.—Phil. Kaufman, who
has been identified with the Famous
Players Company, has joined the
forces of the Globe Film Company.

Toronto, Ont.—Manager Charles
Garner of the Toronto office of the
Mutual Film Corporation, was in Chi-
cago a short time ago, attending the
convention of the Mutual Exchange
Managers Association of United States
and Canada.
Nobody in the Chicago exchanges stifled this week from the intense heat. Jack Wilks, president of the American Bioscope, declares the cool breezes have added much joy to his young life.

The Recel Fellows Club, under the guidance of Ralph Proctor, called a meeting of members on August 10 for the purpose of reorganizing the club, which has been floundering in a financial mire.

Samuel Bullock, the "fire-eating" exhibitor of Cleveland, who played a heavy role in bringing about the formation of the A. E. A., has buried the old hatchet and burst into raptures of song. Sam has just written and published a song entitled "When Pershing Leads the Boys Across the Water." He has sent a copy to Y. Scribe. The first verse of the clever piece follows:

Old "Kaiser Bill," he had a dream,  
It surely was a "sneezer":  
He dreamed that he was bound to be  
A second Julius Caesar.  
But Bill, his time will soon go out  
He'll wake up from his dreaming;  
When Uncle Sam hits him a slam  
He'll hear the eagle screaming.

Chorus:
When Pershing leads the boys across the water,  
Beneath the starry flag—red, white and blue—  
They'll follow him through shot and shell and slaughter.  
Singing "Anything that we can do for you,"  
etc., etc.

Sam is not only playing the piece in his Columbia and Boulevard theaters but other exhibitors are buying it. This is Sam's newest idea for combating the music publishers' combine demand.

Guy McConnell, magazine writer and film producer, is the latest acquisition of Wholesome Films Corporation of Chicago. Besides being made director general, Mr. McConnell will contribute a serial for production. This new Chicago company just finished the production of "Ginderella."

"Don't growl, kick or argue with anybody in my theater when there is anything wrong, but bring your complaints to me and get satisfaction," is the message on a unique little card that Manager Charles H. Ryan, of the Garfield Theater, 2844 Madison street, Chicago, is issuing to his patrons. Ryan has the right idea, and he is a "regular little Mr. Fixit."

Will Rossiter, the Chicago music publisher, has announced to the Chicago branch of the A. E. A., of which Henry Scohunstadt is president, that he will stand by exhibitors in supplying music without the ten-cent seat tax per annum.

Ludwig on a cloudy day  
Roasted hard the A. E. A.  
While Stanley Twist put in a jibe,  
And "Dark Horse" Joe in recent cried.  
"Down with them babies."

And while the jibes and roasts went on Exhibitors, three thousand strong,  
Had joined that "baby," the A. E. A.  
To work, and gain, and not for play.

The few preceding healing, soothing, pathos was gleamed at the luncheon held by George Beban, the Moroseo star, in the Blackstone Hotel in Chicago, August 8, when there was much discussion and argument concerning the membership and future of the new A. E. A. Mr. Beban did not do the rhyming, but somebody did. Enough said! Eh, wot?

"The Lone Wolf," the big Herbert Brenon feature which has been holding over at the State Theater, gave up the screen at that house to "The Seven Keys to Baldpate," the Artcraft farce-comedy featuring the inimitable George M. Cohan, beginning Sunday, August 12.

"One Law for Both," termed Ivan Abramson's dynamic film epic, being handled in the Central States by Owl Features, Inc., with offices in the Mallsor Building, was given its Chicago premiere at the Ziegfeld, Theater, on Michigan avenue, last week. The Russian Commission attended as the guests of Alfred Hamburger. Philip Lewis is elated over the success of the initial showing. It apparently made a big impression.

When you put the question, "How's business?" to Frank Zambreno, the genial Unity Photoplays president, he just smiles and says, "Never better. Don't put any stock in these calamity howlers' remarks. This has been one wonderful year for motion pictures and any fellow who has the goods has no trouble selling them."

The trade had to climb over piles of bricks and wade through bins of mortar to reach Greiver & Herz's film dispensing headquarters in the Consumers Building last week. Masons were building new walls on the fourth floor, with the usual "effects" necessary in such an emergency. Notwithstanding the handicap, the office was full of people every day.

Pete Milan, the m. or l. w. k. m. p. reviewer on the X. Y. m. p. stopped off in Chicago in his mat dash home from Los Angeles long enough to say hello and a few things.

"SOULS IN PAVN" FILM SHOWS HOW SPIES OPERATI

"Souls in Pawn," the patriotic Ga Kane production, issued by the Mutual Film Corporation, affords one of the best possible mediums for study of the war spies operate enemy countries, it is said.

Karl Prinez von Kondemar head of the enemy spy system of Paris before the war broke out and just subsequent to that time, is most convincing exemplar of subtleties involved in the spy game.
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<th>Date</th>
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<th>Duration</th>
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<td>&quot;The Wonderful Event,&quot; &quot;Do Children Count?&quot;</td>
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<td>&quot;The Ghost of Old Mother,&quot; five reels, with Mabel</td>
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<td>Series</td>
<td>two reels, with Mary McAlister</td>
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<tr>
<td>July 16</td>
<td>&quot;Range Boss,&quot; five reels, with Jack Gardner</td>
<td>Essanay</td>
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<tr>
<td>July 18</td>
<td>&quot;When Sorrows Weep,&quot; &quot;Do Children Count?&quot;</td>
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<td>two reels, with Mary McAlister</td>
</tr>
<tr>
<td>July 23</td>
<td>&quot;The Golden Idol,&quot; five reels, with Bryant</td>
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<tr>
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<td>July 25</td>
<td>&quot;The Unseen Road,&quot; &quot;Do Children Count?&quot;</td>
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<td>Aug. 3</td>
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<td>Washburn</td>
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<td>Aug. 20</td>
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<td>Aug. 22</td>
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<td>Apr. 23</td>
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<td>with Viola Dana</td>
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<td>&quot;To the Death,&quot; five reels, with Mme. Petrova</td>
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<td>&quot;Periwinkle,&quot; five reels, with Mary Miles</td>
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<td>June 15</td>
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PARAMOUNT PICTURES CORPORATION
May 2—"Lasky, "The Primrose King," five reels, with Mae Murray.
May 10—"Lasky, "The Silent Partner," five reels, with Blanche Sweet.
May 21—Pallas—"The Living Dead," "Her Better Self," five reels, with Pauline Frederick.
May 28—Lasky—"Freckles," five reels, with Louise Huff and Jack Pickford.
May 31—Lasky, "Unconquered," five reels, with Fannie Ward.
June 4—Pallas—"The World Aflame," five reels, with Wallace Reid and Myrtle Stedman.
June 7—Morocco—"Giving Becky a Chance," five reels, with Vivian Martin.
June 11—Lasky, "The Jaguar's Claw," five reels, with Jesse Hayakawa.
June 25—Lasky, "The Inner Shrine," five reels, with Margaret Hoyt.
June 28—Famous Players, "The Little Boy Scout," five reels, with Ann Pennington.
July 2—Famous Players, "At First Sight," five reels, with Mae Murray.
July 5—Morocco, "Big Timber," five reels, with Kathlyn Williams and Wallace Reid.
July 9—Famous Players, "The Love That Lives," five reels, with Pauline Frederick.
July 12—Lasky, "Forbidden Wifedom," five reels, with Vivian Martin and Jesse Hayakawa.
July 19—Morocco, "Cook of Canyon Camp," five reels, with George Beban.
July 26—Lasky, "The Squaw Man's Son," five reels, with Wallace Reid and Anita King.
July 30—Lasky, "Crystal Caper," five reels, with Fannie Ward.
Aug. 6—Pallas, "Mr. Money Maker," five reels, with Margarette Clark.
Aug. 9—"The Valiant," five reels, with Jack Pickford and Louise Huff.
Aug. 19—"The Mysterious Miss Terry," five reels, with Billie Burke.
Aug. 22—Pallas—"Tales of Togo," five reels, with Jesse Hayakawa.
Aug. 26—"Little Miss Optimist," five reels, with Vivian Martin.
Sept. 3—Lost in Transit," five reels, with George Beban.

PARAMOUNT COMEDIES
May 7—Klever, "Invited Out." 
May 14—Black Diamond, "The Window Dresser's Dream." 
May 21—Klever, "Moving." 
June 4—Black Diamond, "Bunglowing." 
June 11—Black Diamond, "Her Fractured Voice." 
June 18—Klever, "Commuting." 
June 25—Black Diamond, "Auto Intoxication." 
July 2—Klever, "Oh, Pop." 

PARAMOUNT TRAVELOG
May 7—Colorful Ceylon.
May 14—With the Kandy Elephants.
May 21—Korea—"The Famous Capital.
May 28—A Journey Through Java.
June 4—Surabaya—"The Busy Burg of Java.
June 11—Hot Springs in Orient and Occident.
June 18—Flourishing Florida.
June 25—Miami Beach and Miami.
July 2—How California Harvests Wheat.
July 9—In the High Sierras.
July 16—An Orangeian Nicaragua.
July 23—Catching and Cannning Oregon Salmon.
July 30—To the Summit of Mount Hood.
Aug. 6—Geyser of the Yellowstone.
Aug. 13—Wonders of Yellowstone.
Aug. 20—Tropical Nassau.
Aug. 27—To Madrid and Madeira.
Sept. 3—Novel Naples.

PATH EXCHANGE, INC.
May 20—Thanhouser, "The Candy Girl," five reels, with Gladys Waters.
June 10—Astra, "Blind Man's Luck," five reels, with Frank Byrne.
June 17—Thanhouser, "Fires of Youth," five reels with Helen Westley and Frederick Warden.
June 24—Lasulda, "When Baby Forgot," five reels, with Marie Lorraine.
July 1—Thanhouser, "The Woman in White," five reels, with Florence La Badie.
July 8—Astra, "The Cigarette Girl," five reels, with Gladys Hulette.
July 15—Thanhouser, "It Happened to Aule," five reels, with Gladys Waters.
July 22—Astra, "The Last of the Carabays," five reels, with Gladys Hulette.
July 29—Astra, "The On-The-Square Girl," five reels, with Millie King.
Aug. 5—Astra, "Captain Kidd," five reels, with Marie Osborne.

SEIZNICK PICTURES
"The Price She Paid," seven reels, with Clara Kimball Young.
"The Eternal Sin," seven reels, with Florence Reed.
"The Man with a Million," seven reels, with Clara Kimball Young.
"The Modern Obsession," five reels, with Russell Di Val and Bert Lytell.
"Topsy," five reels, with Norma Talmadge.
"Dances with Wolves," five reels, with Robert Warwick.
"The Moth," five reels, with Norma Talmadge.
"The Lesson," five reels, with Constance Talmadge.

TRIANGLE FILM CORPORATION
KAY BEE-INCE
May 6—"The Snarl," five reels, with Besse Love, Barriscale.
May 13—"Happiness," five reels, with Enid Bennett.
May 20—"Wild Winsome," five reels, with Dorothy Dain.
May 27—"The Millionaire Vagrant," five reels, with Charles Ray.
May 27—"Wolf Lowry," five reels, with W. S. Hart.
June 3—"Ravens of the Redlands," five reels, with Besse Barriscale.
June 10—"The Girl Glory," five reels, with Enid Bennett.
June 17—"The Gift of Life," five reels, with Louise Glau.
June 24—"Forbidden Transgressor," five reels, with Louise Glau.
June 8—"Time Clock and Diamonds," five reels, with William Devereaux.
June 15—"A Successful Failure," five reels, with Jack Devereaux.

TRIANGLE KOMEDIES
May 6—"A Dishonest Burglar," one reel.
May 6—"The Criminal Career," one reel.
May 13—"A Laundry Champion," one reel.
May 11—"His One-Night Stand," one reel.
May 20—"The Camera Cure," one reel.
May 20—"Twin Troubles," one reel.
May 27—"His Social Rita," one reel.
May 27—"Love and Rust," one reel.
June 3—"The Girl and the Ring," one reel.
June 13—"Perils of the Big Top," one reel.
June 10—"Wheels and Wood," one reel.
June 10—"His Marriage Failure," one reel.
June 17—"Their Weak Moments," one reel.
June 17—"His Speedy Finish," one reel.
June 24—"His Bitter Fate," one reel.
June 24—"Daughter Downfall," one reel.
June 1—"A Janitor's Chance," one reel.
July 1—"Aired in Court," one reel.
July 8—"His Thankless Job," one reel.
July 15—"His Sudden Rival," one reel.
July 15—"The House of Scandal," one reel.
July 22—"An Innocent Villain," one reel.
July 29—"Sole Mate," one reel.
July 29—"His Widow's Mist," one reel.

KEYSTONE COMEDIES
Apr. 29—"The Maiden's Trust," two reels.
May 6—"His Naughty Thought," one reel.
May 13—"Her Torpedo Love," one reel.
May 20—"A Royal Rogue," one reel.
May 27—"A Ridiculous Love," two reels.
June 3—"Cactus Neil," two reels.
June 10—"The Betrayal of Big Sugar," two reels.
June 17—"Skidding Hearts," two reels.
June 24—"The Dog Catcher," two reels.
June 30—"Whose Baby?" two reels.
July 8—"Dangers of a Bride," two reels.
July 15—"A Clever Dummy," two reels.

BIG V COMEDIES
Apr. 2—"Dubs and Drygoods," one reel.
Apr. 9—"Flatheads and Featherers," one reel.
Apr. 16—"Bombs and Blunders," one reel.
Apr. 23—"Rogues and Bonnettes," one reel.
Apr. 30—"Feers and Jailbirds," one reel.
May 7—"Chinks and Chiffons," one reel.
May 14—"Heavy Hugs and Hula Hula," one reel.
May 21—"Gas and Gallstone," one reel.

GREATER ITATRAGRH-VL-S-E
May 7—"The Capt. of the Grey Horse Troop," five reels, with Tony Moreno and Edith Storey.
May 14—"The Sixteenth Wife," five reels, with Peggy Hylan.
May 21—"Cleaver's Rebellion," five reels, with Anita Stewart.
May 25—"The Soul Master," five reels, with Earle Williams.
CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.

CLUNE PRODUCTIONS

"Ramona," ten reels.

CORONA CINEMA COMPANY


COSMOPHOTO FILM COMPANY

"The Black Spot," four reels.
"Incomparable Mistress Bellairs," four reels.
"Liberty Hall," four reels.
"His Vindication," five reels.
"Victoria Cross," four reels.

CREATIVE FILM CORPORATION


CREST PICTURES CORPORATION

"The Chosen Prince," eight reels.

DIXIE FILM COMPANY

"Tempest and Sunshine," five reels.
"Just a Song at Twilight," five reels.

EBONY FILM CORPORATION COMEDIES

"Dat Blackhand Waish Man," one reel.
"Shine Johnson and the Rabbit's Foot," one reel.

E. I. S. MOTION PICTURE CORPORATION

"Trooper 44," five reels, with George Soule Spencer and June Dae.

E. & R. JUNGLE FILMS COMEDIES

"Discovered," one reel.
"Napoleon's Night Out," one reel.
"When Jones Went Wrong," one reel.
"Circus Brides," one reel.
"Fowl Play," one reel.
"Jungle Rats," one reel.
"When the Clock Went Cuckoo," one reel.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY

"BIRTH," six reels.

EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION

"Where Is My Father?" seven reels.

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM

"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

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

FLORA FINCH FILM CORPORATION

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

FRIEDER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

FROHMAN AMUSEMENT CORPORATION


GOLD MEDAL PHOTOPLAYS

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

GRAND FEATURE FILM COMPANY

"Red Heath on the Spanish Main," five reels.
"Red Heath in Pirate Haunts," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

"The Birth of a Nation," nine reels, with H. B. Walthal.
"Intolerance," nine reels, with Mae Marsh.
HANOVER FILM COMPANY
“Master,” six reels.
“How Uncle Sam Prepared,” four reels.

HAWK FILM CORPORATION

EDUCATIONAL FILM COMPANY
“The Valley of the Hob,” one reel.
“The Sheep of Chelan,” one reel.
“High, Low and the Game,” one reel.
“The Mysteries of Crystallization,” one reel.
“The Living Book of Nature,” one reel.
“Beren of India,” one reel.
“The Orang Outang,” one reel.

EFFANGE FILM COMPANY
“The Marriage Bond,” five reels, with Nat Goodwin.

FRANK HALL PRODUCTIONS
“The Bar Sinister,” nine reels.
“Her Fighting Chance,” five parts, with Jane Grey.

HILLER AND WILK

HOWL COMEDIES

IVAN FILM PRODUCTIONS
“Two Men and a Woman,” with James Morrison, five reels.
“One Law for Both,” twelve reels, with Leah Baird.

JUVENILE FILM COMPANY
“The World War in Kidland,” one reel.
“A Chip Off the Old Block,” one reel.
“Chip’s Elpement,” one reel.
“Chip’s Yard,” one reel.
“For Salt—a Daddy,” one reel.
“Chip’s Carma,” two reels.
“Chip’s Movie Company,” one reel.

KEEN CARTOON CORPORATION COMEDY CARTOONS

KLOTZ AND STREIMER, INC.
“Whither Thou Goest,” five reels, with Uttin Johnson and Rhea Mitchell.

KULER FEATURES

LEA-BEL COMPANY

LINCOLN CYCLE PICTURES

C. POST MASON ENTERPRISES

MASTER DRAMA FEATURES, INC.

MILO COMEDIES

MONITOR FILM COMPANY COMEDIES

MORAL UPLIFT SOCIETY OF AMERICA

“Maciste,” six reels.
“How Uncle Sam Prepared,” four reels.

HARRY JEB

GETTY’S MILL

THOUSAND HARRY

“Dear,” eight reels.

THE GREAT

“Never Again,” one reel.

NEVER AGAIN

“A Married Coquette,” two reels.

“A Married Coquette,” two reels.

“Angel of Demol,” two reels.

“A City in Ashes,” two reels.

“Laid Speak Again,” two reels.

“Divorced,” two reels.


“Art and Justice,” seven reels.

“Paragon Film Company


PATRIOT FILM CORPORATION
“How Britain Prepared,” eight reels.

PIioneer FEATURE FILM CORPORATION
“The Soul of a Child,” five reels.

PRIVATE FEATURE FILMS
“How’s That?” seven reels.

RAY COMEDIES

SHERIOTT PICTURES CORPORATION
“The Black Stork,” five reels.

SHERMAN ELLIOTT, INC.

SHERMAN PICTURES CORPORATION
“I Believe,” seven reels.

FRANK J. SENG

“Parentage,” seven reels.

SIGNET FILM CORPORATION

“The Masque of Life,” seven reels.

FRED H. SOLOMON

“B. S. MOSS


“Who’s That Man?” five reels.

“Who’s That Man?” five reels.

“Dancing With Death,” five reels.

“One Hour,” six reels.

“One Hour,” six reels.

“Paragon Film Company


“Patriot Film Corporation

“How Britain Prepared,” eight reels.

“Pioneer Feature Film Corporation

“The Soul of a Child,” five reels.

“Private Feature Films

“Ignorance,” six reels.

“Harry Rapf


“Ray Comedies

“Casey’s Servants,” two reels.

“Casey the White Wing,” two reels.

“Sheriott Pictures Corporation

“The Black Stork,” five reels.

“Sherman Elliott, Inc.

“Sherman Pictures Corporation

“I Believe,” seven reels.

“Sherman Picturc Corporation

“The Crisis,” seven reels.

“Parentage,” seven reels.

“Signet Film Corporation

“The Masque of Life,” seven reels.

“Fred. H. Solomon

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

“Sunbeam Motion Picture Corporation

“Somewhere in Georgia with Ty Cobb,” six reels.

“Sunshine Film Producing Company

“What the World Should Know,” five reels.

“Sunshine Film Corporation


“Superior Film Company

“The Faucon,” five reels.


“Today,” with Florence Reed.

“Triumph Film Company

“The Liberteer,” six reels.

“Ultra Pictures Corporation


“Universal

“Idie Wives,” five reels.

“Where Are My Children?” five reels.

“Twenty Thousand Lizards Under the Sea,” ten reels.

“People vs. John Doe,” five reels.

“Bohdon Cruiser,” four reels.

“Hell Morgan’s Girl,” five reels.

“Variety Films Corporation

“My Country First,” six reels.

“The Pursuing Vengeance,” five reels.

“The Price of Her Soul,” six reels, with Gladys Brockwell.

“Warner Brothers

“Are Passions Inherited?” five reels.

“Edward Warren Productions


“What the World Should Know,” five reels.

“Wharton Brothers, Inc.


“Ella Wheeler Wilcox Films

“Meg’s Curse,” two reels.

“Lair Wain Young,” two reels.

“A Married Coquette,” two reels.

“Angel of Demol,” two reels.

“Lair Speak Again,” two reels.

“Divorced,” two reels.

“Warrenton Photoplays Film Distributing Co

“The Bird’s Christmas Carol,” five reels.

“Williamson Brothers

“The Submarine Eye.”
Catasauqua, Pa.—William H. Wents, proprietor of the Majestic motion picture theater, has leased the Palace theater and will conduct it in the future.

Baltimore, Md.—The Parkway Theater Company will erect an addition to its theater on North avenue and harles street.

Boston, Mass.—The Metropolitan Film Company reports gratifying results in the distribution of the new clay comedies.

To receive the full benefit of the attention that Goldwyn Pictures will command from motion picture audiences everywhere, many of the important theaters where Goldwyn productions will have their first showings throughout America are undergoing changes and renovations.

Decorates House for New Films

R. G. Larsen, manager of the Boston Theater, is one of the first of the big exhibitors to take advantage of the additional possibilities of audience-attraction in the Goldwyn productions. “New pictures—therefore a newly decorated theater,” he says. The Boston Theater, with a seating capacity in excess of 3,000, has one of the largest and finest lobbies in America, reaching from Washington street inwardly almost to the middle of the block. This job is being entirely done over and a type of pictorial and electrical display hitherto unknown in the industry being installed.

Goldwyn Interested in Larsen

Goldwyn officers are so interested in what Mr. Larsen and his efficient aide, Charles Harris, are doing that they have visited Boston to watch the work get under way.

In Toledo, Edward A. Zorn, the city’s biggest exhibitor, expresses the intention of “going dark” with his Empire Theater long enough to refit and redecorate his splendid house for the advent of Goldwyn productions.

Goldwyn Pictures are deserving of an entirely new setting,” says Mr. Zorn, “and I desire my showmanship to be as distinctive as the pictures.”

Newark Woman Exhibitor Prepares

In Newark the Goodwin Theater is being renovated in preparation for the showing of Goldwyn Pictures. From small start Mrs. L. H. Web’s enterprise has grown until it has become a splendid amusement establishment. Newark, and its owner is rated as one of the country’s most alert exhibitors. So far as is known, Mrs. Weeb is the only exhibitor in the world operating a theater named after a minister of the gospel.

The Goodwin Theater takes its name from the Rev. annibal Goodwin, rector of the House of Prayer, Newark. Mr. Goodwin is credited with being one of the discoverers and inventors of the modern motion picture film.

N. M. Exhibitor Sends First Dollar

A peculiar sentiment attaches to the signing of Sam A. Swartz of Roswell, New Mexico, for all Goldwyn productions at his Armory Theater. Last winter, when no Goldwyn Pictures had been completed and when Goldwyn’s chief assets were the names of the men who own the company, Mr. Swartz sent Goldwyn his check as an advance deposit to insure his getting the pictures first in Roswell. His check was the first dollar of exhibitor money ever sent in to Goldwyn and this confidence of a small and distant exhibitor in a new company, when made known in Goldwyn advertisements, elicited a response all the way across the country.

Mr. Swartz’s and other similar checks from exhibitors were promptly returned to the readers by Samuel Goldfish, but it doubtless will interest Mr. Swartz, out in Roswell, to know that his evidence of “dollar confidence” in Goldwyn is photographed and framed in the private offices of a film company president in New York City.

St. Paul, Minn.—The Strand Theater has been purchased by Finkelstein & Ruben and will be opened under the name of the New Garrick Theater.

Ashabula, O.—Roy Tillson, former manager of the Majestic Theater, has purchased a half interest in the C-U Theater.

Dayton, O.—Harry Brown, the local manager of several houses connected with the Keith interests, has gone to New York and the Lyceum and other photoplay and vaudeville houses will hereafter be under the direction of James Weed.

Beatrice, Neb.—Manager Peterson has closed the Gilbert Theater and hereafter all pictures advertised for the Gilbert will be shown at the Lyric Theater.

Comfrey, Minn.—Wallace Cady, who conducted the motion picture theater here, has sold out to Dr. Robinson, of Sanborn, Minn.

Cincinnati, O.—H. G. Clarke has leased the Empress theater from the Bell Theatrical Company.

Coffeyville, Kan.—C. C. Dancer, proprietor of the Odeon theater at Bartlesville, has disposed of his interest in the concern.

Springfield, O.—Plans are being drawn by Architect William F. Miller for the remodeling of the Alhambra theater in Limestone street.

Stillwater, Okla.—W. H. Cox has closed a deal for the sale of the Alamo theater to J. E. Taylor of Oklahoma City.

After pre-issue runs of a week each at the Rialto Theater, New York, the Ziegfeld Theater in Chicago, the Merrill Theater in Milwaukee, and other big houses, “Skinner’s Baby,” the third of Essanay’s Skinner series, is enjoying bookings throughout the country which promise to break all records for K-E-S-E, according to reports from this service, which is handling the films. Box office receipts on this picture are said to have reached high water marks for exhibitors.

Featuring Bryant Washburn, with Hazel Daly as Honey and the original Skinner cast, “Skinner’s Baby” seems to be preferred by critics of motion pictures to either of its two predecessors, “Skinner’s Dress Suit” or
"Skinner's Bubble." The story hinges on the arrival of a third member of the famous family and is a combination of many homely little incidents arising from a visit of the stock which carry a wide appeal. It was suggested by the book, "Skinner's Baby," from the pen of Henry Irving Dodge, creator of Skinner. The picture has a screen time of sixty-five minutes.

Albany, Ore.—The Ralph Theater building here has been destroyed by fire.

Caldwell, Idaho.—Fire damaged the Horse motion picture theater here.

Molson, Wash.—B. J. Cutler has begun the construction of a motion picture theater on Center Avenue.

Seattle, Wash.—The firm of Jensen & Von Herberg, Inc., has changed its name to the Exhibitors’ Film Company.

Denver, Colo.—A fire damaged the Plaza theater to the extent of $500 recently. The house was closed at 11 p.m. The blaze was confined to the reel room.

Pendleton, Ore.—Pictures showing various phases of navy life were shown by Manager Matlock of the Patsy and Casey theaters.

Portland, Ore.—It has been found the motion picture censor board as constituted during the Abebe administration here ended with his term and Mayor Baker will appoint a new board. Portland is without a motion picture censorship board at present.

Walla Walla, Wash.—Manager A. W. Eiler expects to open the new American theater September 1.

Oakland, Cal.—The newly redecorated American theater at Pablo avenue and Clay street has been open. More than $6,000 was expended in three large signs and the theater is one of the best equipped on the Pacific Coast. It will be devoted to the best feature film and a special musical program.

**SPOOR EXPLAINS NEW MONEY-MAKING PROGRAM REMEDY**

Warns against improperly balanced system as menace to business; offers plan to bring maximum revenue from clientele of theater.

By GEORGE K. SPOOR*

The improperly balanced program is proving a menace to the business of every exhibitor who is not giving his theater his most serious consideration. This question is most important to theater managers who are changing their programs several times a week. The week’s program for such theaters must have the widest possible variety and appeal in order to bring the maximum revenue from the clientele of that house.

It has certainly been proven times without number that each type of photoplay has its individual class of followers. There are those who care only for western subjects, others who prefer comedy dramas, then again society dramas, straight comedies, problem plays all have their devotees. Even the short subject program is extremely popular in many localities and often comes as a relief to the fan who has grown tired of five and six reel subjects.

Now, inasmuch as it is a generally accepted fact that very few persons attend their favored picture theater more than twice each week, does it not seem advisable to so vary the programs that every class of patron will find something of interest in the selections for the week?

An Example Is Cited

As an example, certain magazines and periodicals which have a national circulation find that they can confine themselves to material which will interest only certain classes. On the other hand, newspapers having a more limited territory for distribution find it necessary to carry departments so varied in their scope that there will be something to appeal to every person within the radius of their circulation.

A very good idea as to the feasibility of properly balancing the week’s program can be gained from the manner in which this question is handled by the old time "Ten, twenty, three hundred" men. And many a small town exhibitor has reason to rue the fact that these men have balanced their programs as they have. Generally one of these companies stays even in the smallest towns for at least a week stand and oftentimes longer. By showing everything from "heavy melodramas" and "blood-curdling westerns" to so-called farce comedies, these companies are generally able to make the small town exhibitor think that his entire patronage has gone on a vacation. And be it known that the novelty of the thing draws just as effectively from the better element as from the poor classes.

Shows Exhibitors New Scheme

Let us suppose that there are enough people in a given district preferring programs made up of short subjects to make two nights each week profitable. That means a source of revenue on those two nights that were formerly untouched and still leaves four or five programs in which the patrons desiring the longer subject may choose their two nights’ entertainment.

In other words, nearly as much money can be taken in at the box office in four nights as was formerly taken in during the entire week, besides which the remaining nights can be made to provide their additional revenue.

That is one of the chief reasons Essanay is issuing a varied program.

Our investigation department has found that a certain interest in short subjects, especially of a comedy nature, still exists in the minds of the public. As a matter of fact our entire output is being made up along the most in demand and least catered to at the present time.

The longer features of a semi-humorous nature portraying the lives of every-day people with whom we and associate and subjects dealing with the red-blooded men and women of the west of today, are finding a market in all localities. Such productions, backed by strong advertising possibilities, are absolutely necessary to the exhibitor who strives to get maximum results out of his district.

* President, Essanay Film Mfg. Co.
Hoffman Plan to Eliminate Middleman gives Low Prices and Best Quality

Managers Selected for Foursquare Exchanges in Territories; Exhibitor Will Be Given Direct Service at Cost in Keeping with Class of Films

An independent distributing organization is now being formed by M. H. Hoffman, Inc., and the basis of its organization will be service for exhibitors.

"Mr. Hoffman's idea," says P. V. R. manager of sales and advertising, "is to eliminate all middlemen to give the exhibitor the best profit obtainable at the lowest price consistent with quality. That is the doctrine which Mr. Hoffman promulgated.

M. H. Hoffman, New York Manager

The same methods that have made Hoffman a conspicuous part of the industry surround his problem in establishing each of the 110 service stations. In New York he selected manager Hy Gainsborg, who has been in the New York Foursquare exchange at 729 Seventh Avenue. Mr. Gainsborg has H. Kram, who is considered the borough of Manhattan. The strength of Brooklyn is being cared for by J. C. Felbusch.

The eastern portion of New York City continued Mr. Key, "is territory assigned to A. E. Silverman, while the western part of the state is in the competent hands of George Halstead, who knows pictures and what the exhibitor wants.

"Eastern and western Pennsylvania, Delaware, Maryland, the District of Columbia, Virginia and West Virginia are territory in charge of Division Manager Jerome Abrams, whose headquarters are at the Hoffman Foursquare Exchange at 1325 Vine street, Philadelphia.

Weeks in Central States

"The engagement of George W. Weeks as division manager controlling, under M. H. Hoffman's direction, Michigan, Ohio, Indiana and Kentucky is regarded as one of the best moves this organization has made. Mr. Weeks' headquarters are at 923 11th Street, Indianapolis.

"Sidney J. Baker, with offices at 301 Exchange Theater Building, St. Louis, is handling business in Illinois, Iowa, Minnesota, Nebraska and Kansas, and S. Tobias, working manager, has just been secured for the state of Connecticut."

Bach is Writing Subtitles for his First Film to be Issued by Goldwyn

The Auction Block," adapted from a novel of Glittering Life in New York, Soon Will Be Ready for Publication

On a little writing room overlooking the Lake Hopatcong, at the far end of which is his summer home, is busily called "Manana," Rex Beach, the busy with the subtitles of his picture for Goldwyn distribution of "The Auction Block." As soon as the story has been completed to the satisfaction of the director, the picture will be ready for publication throughout the country.

Story of New York Life

The Auction Block," adapted from one of the most successful of Mr. Beach's many successful novels, tells into the life of the city, New York, for its characters and action, and in making the story Mr. Beach, Benjamin B. Lipton, president of the Rex Beach 1 Corporation, and Larry Trimble, the director, went right into the environs of the story for the people of the cast.

Beach and his associates hesitated long before selecting a young woman for the part of Lorelei Knight, the beautiful heroine of the book, who comes from a country home with her shrewd parents and a scapegrace brother to be put upon the auction block of a great city. She is "sold" to the man who appears to be the highest bidder, but with results scarcely within the calculation of her folks. Rubye de Remer, virtually a newcomer in pictures, has this part. She has been a member of the Ziegfeld companies.

Tom Powers is Juvenile

Tom Powers, one of New York's capable young leading men, has the part of the juvenile hero—the son of a rich Pittsburgher, who marries the beautiful country girl against the wishes of his father and who is eventually made a man against his own wishes by the girl who took him for the money she thought he had.

In the picture, as in the book, are characters of the night life of Broadway recognizable on the instant—the foolish young spender and the wise old one; the hammer and tongs crook and the savage one; the woman who cares and the woman who doesn't; the calculating "girl show" manager; the grouchy dramatic critic; the bully, the toady and all the rest.

Forty Universal Men Answer Call to Colors

More than forty members of Universal's producing staff will answer the government's call to the colors.

There is a marked amount of good cheer manifested on the part of the boys on the Big U payroll who are on the draft list, however. Not one voiced a complaint when he learned that his number had been drawn from Uncle Sam's hat.

Among the leading actors who will come within the scope of the first call are William Franey and Milton Sims, Joker comedians; Francis MacDonald, who plays a prominent part in "The Gray Ghost" serial, and Lloyd Whitlock and J. Webster Dill of Ruth Stonehouse's feature company.

Two of the directing staff probably will be called soon—George Marshall, who has been staging the Neal Hart features, and Manchele De Grasse, assistant to Joseph De Grasse, who is producing "The Maverick," with Franklyn Farnum as the star actor. Camera man Jack Mackenzie of Director De Grasse's company; J. Kull, who has been shooting the Max Ashler comedies and E. R. Meeker, who has assisted in the photographing of Jacques Jaccard's new serial, were among those whose numbers were selected early in the drawing.

This is the Mysterious Lucky Card

It's Your Trump Card

A
M
W
R
A
M
W
R
A
M
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R
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M
W
R
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A
SQUARE DEAL, PAYMENT OF EXPRESS CHARGES BOTH WAYS, IS WHOLESALE PLAN

Direct Business Between Exhibitor and Producer, Eliminating Middlemen, Is Basis of New Policy Announced by M. J. Weisfeld

Direct dealing between the exhibitor and the producer is the basis of the new sales policy announced by Wholesome Film Corporation. This plan will call for one big central exchange in Chicago, with which the exhibitors will deal direct, thus eliminating branches and go-betweens, on a straight, square deal basis.

"This plan, we consider, is one of the most progressive steps thus far taken in methods of film distribution," says M. J. Weisfeld, manager of Wholesome Films Corporation. It is easy for any successful exhibitor to estimate the economic advantages of this direct sales policy by the saving on overhead expense, such as branch managers, clerks and rentals.

To Pay Express Both Ways

"One big, outstanding proof of the worth of our policy is this: we pay express charges both ways. We make only one requirement of the exhibitor aside, of course, from paying for his rentals, and that is to book sufficiently far in advance so that on-time delivery may be assured any exhibitor anywhere in the United States."

"Wholesome Films Corporation is very much interested, too, in the success of the exhibitors' circuits recently announced. We will make special offers to exhibitors' circuits—a sure, snappy proposition for the live-wire, up-to-the-minute theater man."

TAYLOR HOLMES IN "EDGAR'S COURTSHIP" FILM, TO BE ISSUED BY K-E-S-E ON SEPTEMBER 3

Mary McAlister's Play, "Pants," to Follow, and Jack Gardner Completes Month's Program with Five-Reeler, "Men of the Desert"

Taylor Holmes, the stage star, heads Essanay's schedule of feature films for September in "Efficiency Edgar's Courtship." Little Mary McAlister will follow him in "Pants," and Jack Gardner will complete the month's program of five-part pictures with the fourth of his series of Westerns, entitled "Men of the Desert."

"Efficiency Edgar's Courtship" will mark Taylor Holmes' first appearance as a screen star. Until he joined Essanay, the comedian was one of the best drawing cards of the stage. His most recent stage production, "His Majesty, Buckner Bean," ran an entire season in Chicago, duplicated that success on Broadway, then toured another season throughout the country.

Saturday Post Tale

Mr. Holmes won his fame on his interpretations of subtle, homely, humorous roles and Essanay has endeavored to afford him the same type of characterization in "Efficiency Edgar's Courtship." The story, which was written by Clarence Budington Kellogg and published in the Saturday Evening Post, is a comedy-romance in which an enterprising young man introduces strictly business methods in his love-making and wins out. Virginia Valli has the leading feminine role.

Trade showings of the picture are being held at all branch offices of K-E-S-E. It will be published through this organization September 3.

"Pants," featuring little Mary McAlister, will be published September 10.

"Men of the Desert" will be issued September 24.

MOTYO FEATURES NOT SIMILAR IN STORY MATERIAL, ASSERTS H. C. ALLEN

President of Peter Pan Film Corporation Cites Plots of Various Plays Starring Doll Character Actors to Prove His Statement

In a recent discussion of the merits and the future of the new Motyo comedies the objection was raised that, owing to the type of the films, the comedies must necessarily become similar. This point of view was taken on the ground that the field of production is limited and that the same dolls are used over and over again.

Allen Makes Statement

H. C. Allen, president of the Peter Pan Film Corporation, which makes doll comedies, denies this. He says that the films are not limited and that it possesses rare possibilities for humor. Motyo book has any quantity of similar stories, and at present is doing up the play-roles which are all totally different.

In support of this claim he pointed out the several of the cent films, showing that, in spite of using the same dolls, after it will become as well known as actors and actresses, the pictures entirely unlike.

"Take, for instance," said Mr. Allen, "'In the Jungle.' There we have a doll on the nursery floor after he owners have gone to a jungle. Various ad

NEW CORPORATION

New York—The Drury Motion Picture Corporation has received a charter to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films, to manufacture films.

New York—Allied Tours, Inc., has been capitalized at $30,000, to manufacture pictures. H. Danziger, A. Stolp and G. Asselin, all of New York, are the incorporators.

Trenton, N. J.—The P. & K. Amusements Company, at 6 Bergevin avenue, N. J., has secured a charter to manufacture pictures. The corporation is capitalized at $25,000, by Hyman Kaplan and Edward Hrabik, incorporators.

New York—Motion Picture Serials Company has been awarded a charter to manufacture pictures. The firm is being promoted by Normand, G. Rosen and H. Riegelman, capitalized at $50,000.
SOLVED!
The Mystery of the Lucky Card

See Next Week's EXHIBITORS' HERALD
The First and ONLY Serial Ever Filmed from a Saturday Evening Post Story

That means 10,000,000 people—readers of the Saturday Evening Post—are ready to see the characters of "LOOT" (by Arthur Somers Roche) brought to life through "THE GRAY GHOST." Four great serial stars head the huge cast.

PRISCILLA DEAN  EMORY JOHNSON
EDDIE POLO  HARRY CARTER

Directed by STUART PATON
Who Produced "20,000 Leagues Under the Sea"

Now is the time to BOOK THIS LAVISH PRODUCTION AND PREPARE FOR 16 WEEKS OF BIG BUSINESS. Book it before your competitor beats you to it. Get the big campaign book which shows you how to work teasers—stunts—ads—posters—and other helps to put this wonderful serial over like a regular showman.

Write or wire your nearest Universal Exchange, or,

UNIVERSAL
FILM MANUFACTURING CO.

CARL LAEMMLE, Pres.
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY
NEW YORK
To Exhibitors Who Want the Full Support of Their Community:

Guy McConnell—the one man who has given to the screen the work of the Author unsullied by cheap thrill or false interpretation—has come to WHOLESOME FILMS

The genius of Guy McConnell guiding continuity and production of the scenarios made under Miss Laughlin’s direction, are

Wholesome’s Assurances

Wholesome’s Assurances to the Exhibitor of the cleanest, cleverest and highest class motion picture entertainment ever offered!

Fifty Authors

Fifty Authors of world-wide fame are to be announced under the Wholesome banner, Miss Laughlin’s own writings included, and a new

Serial By Guy McConnell

Wholesome Exhibitors—Write to:

WHOLESOME FILMS CORPORATION

M. J. Weisfeldt, Manager


Executive Offices: Consumers Bldg., 222 So. State St., Chicago
Signal's Sensational New Mystery Serial!
Released September 17th

And now—a stupendous, baffling, new mystery serial in 15 chapters featuring HELEN HOLMES and directed by J. P. McGOWAN! The most remarkable mystery story ever written. This plot: A whole express train loaded with valuable inventions and traveling between two stations eight miles apart—IS LOST! Locomotive, tender and coaches DISAPPEAR in the opening chapter! "What became of the lost Express?" is the question that will keep your audience guessing for 15 weeks. Here's a sure-fire money-getter, featuring the most popular serial star in America—Helen Holmes.

Wire Your Nearest Mutual Exchange For This Big Money-Maker!

"THE LOST EXPRESS" will be released through Mutual Exchanges, beginning Sept. 17th. Fifteen chapters of deep mystery, strong suspense, startling climaxes—THRILLS, ACTION! Applications for this sensational serial are now pouring into Mutual Exchanges.

Notice To Mutual Customers:
On account of the tremendous demand for "THE LOST EXPRESS" from exhibitors who were unable to secure previous HELEN HOLMES SERIALS, we cannot hold territory for you unless you make your reservation AT ONCE! Do not blame us if you find your territory closed if you do not act quickly! WIRE your nearest Mutual Exchange today!

Produced by
Signal Film Corporation
Samuel S. Hutchinson, Pres.

Distributed by
Mutual Film Corporation
John R. Frenler, Pres.
Goldwyn Asks Exhibitors these Questions

WHERE is there another company in the industry that has ever made
ten costly productions in advance of a first release that exhibitors
may know in advance just what they are buying?

Where is there another company that has ever financed such a tremen-
dous undertaking entirely with its own money—without ever receiving
or applying a penny of exhibitor money to production?

Where is there another company that not only advises exhibitors to reach
out and find the best available pictures in the open market, but stands
ready to distribute the quality pictures of any other producer—thereby
seeking to provide you with pictures on which you will make a profit
each week in the year?

You will realize instantly that Goldwyn is the first produc-
ing and distributing organization to adopt such courageous
and unusual policies. It will be greatly to the advantage of
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<td>THE CONQUEROR</td>
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- THEDA BARA SUPERPICTURES
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NOTE:—Interest at the Rate of 4% Per Annum Will Be Paid Quarterly on money Deposited Under the Terms of Fox Contracts. Interest to Start on Date First Picture Is Played Under Contract.

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“THE SPY”

GEORGE BRONSON HOWARD the author knows his Berlin and Potsdam
RICHARD STANTON directs staged inside German Secret
with
DUSTIN FARNUM
the American favorite

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You can book now for AUG. 19 and following dates.

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EXPOSÉ OF GERMAN SECRET POLICE IN AMERICA.

HOW THE KAISER OPERATES AND SECURES INFORMATION IN OUR COUNTRY.

There are 10,000 foreign enemy secret police lurking and scheming in the U.S. Some claim American citizenship.

YOUR NEIGHBOR?

SPECIAL RELEASE

The most timely picture of the day. "Germany sending many secret agents here; Americans resident in Europe in her service." N.Y. Times, July 27th

PICTURES CORPORATION
WILLIAM FOX Presents
R.A.WALSH'S Masterdrama
with an ALL STAR FOX CAST

"The Honor System" -
10 Reels - A Fox Exclusive

FOR RELEASE THROUGHOUT AMERICA ON AUGUST 26

THE GREATEST HUMAN STORY EVER TOLD ON SCREEN OR STAGE

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NEW YORK NEWSPAPERS VERDICT:

A TRIUMPH - N.Y. Sun

"THE HONOR SYSTEM," THE GREATEST PICTURE EVER MADE - N.Y. American

WILLIAM FOX DESERVES PRAISE AS PRODUCER - N.Y. Times

WILL ENTERTAIN AND MAKE YOUNG AND OLD THINK - N.Y. HERALD

LYRIC THEATRE CROWDED AFTER PLAYING "THE HONOR SYSTEM" IN ITS 3rd MONTH - N.Y. Morning Telegraph

RELEASED ON OPEN MARKET AS AN INDIVIDUAL ATTRACTION

EXHIBITORS CAN SEE PICTURE AND CONTRACT NOW AT ANY EXCHANGE OF

FOX FILM CORPORATION
TAYLOR HOLMES
Now makes his screen bow with his famous Broadway smile

In “Efficiency Edgar’s Courtship”

The greatest laugh of the year

Released through the K. E. S. E.

Here’s a Letter
from one of the many satisfied users of
DE LUXE 4 PAGE PROGRAMS

When a man takes the time to write a letter like that, it means he’s not only satisfied—he’s mighty well pleased. It means that the De Luxe Programs do all we claim they will do.

Note what he says: “I also notice that my patrons take better care of them and seem to appreciate them, and fewer of them found on Theatre floor after show.”

His patrons don’t throw them on the floor—they save them. When are you going to make us prove that De Luxe Programs are the only logical programs for your theatre? When are you going to take advantage of the FREE WRITE UP SERVICE? When are you going to give your patrons a program that they will not throw away?

Better get busy and let us hear from you before your competitor signs up for De Luxe Service.

We will quote you on quantities of 500 and up per week.

CAHILL-IGOE CO.
THE HOME OF CICO PRODUCTS

117 W. Harrison St.  CHICAGO
30 Stars in One Bill!

All the Great Artists of the screen from Pickford to Chaplin appear in the de luxe feature production assembled by the National Association of the Motion Picture Industry.

First Showing, Strand Theatre, N. Y., August 16

This, the greatest of all box office attractions, will be sold for State rights to the highest responsible bidders.

National Association Motion Picture Industry
Times Building, New York

Special Showing at the Strand Theatre through the courtesy of Mr. Harold Edel, Managing Director
The Indiana Plan

THE Indiana Exhibitors' Mutual Insurance Company, backed by ten of the most representative insurance concerns in the United States, gives every exhibitor protection on his theater, home and household furniture; also a bonding concern guarantees exchange payment for film service of all members of the Indiana branch of the American Exhibitors' Association. This bond guarantee offers to the exchanges a satisfactory solution of the "deposit system." The exchanges, under the plan, take no risks. If an exhibitor books a film, he must give seven days' notice if he desires to cancel it. This also is a boon to exchanges.

Complete harmony exists between exchange managers and exhibitors who are members of the A. E. A. branch. There are no delinquencies in payment for service. L. H. O'Donnell of Washington, Ind., is responsible for the system, which he perfected.

When theaters burn or are damaged, the houses and everything in them are protected by adequate insurance. Indiana theater owners enjoy ideal conditions, under which they can profitably exhibit pictures.

Such conditions should prevail throughout the entire United States. Already the New York and Chicago branches of the A. E. A. are adopting the Indiana system, and before the advent of 1918, it is predicted by the officials of this new business organization, perfection of plans to make the Indiana plan national in scope will have arrived.

Samuel H. Trigger has resigned the presidency of Ochs' Manhattan Local in New York. He resigned after making a convincing address reflecting the sentiment of the business men of the American Exhibitors' Association, with which he now is affiliated. Only eight members of the Ochs branch were present. Mr. Trigger told these eight Ochs followers that, while he offered no olive branch to them personally, he held no animosity against them.

Ochs' trade paper now declares that Mr. Trigger has resigned as president—but has not quit the Ochs organization. The paper even prints Mr. Trigger's farewell speech, and, more—
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Players' Contracts

THROUGH the Actors' Equity Association the actors of the stage have won a deserving victory in obtaining a contract which guarantees a square deal for all. In these days of screen stars "jumping" their contracts and constantly changing companies, it would seem a stronger contract should be devised between the producing companies and their employees, whereby a player could not break his contract and accept another engagement without proper notice.

These changes would be of mutual benefit to players and film producers, and the exhibitor in the end will profit by a uniform film rental more in keeping with the business of his house. As it is, he builds up a certain clientele for certain stars. When these stars shift from one company to another he is compelled to change his service to please his patrons, and with each change there is usually a marked increase in price. The exhibitor, however, cannot raise his price of admission to meet the advance, and therefore suffers a loss with each change.

Fire Precautions

THERE are many salient points in the recommendations of the National Fire Protection Association's report on the proper handling and storing of films for both exhibitors and exchangesmen which, if followed out, will not only reduce the loss by fire occasioned by the carelessness of employees, but will materially reduce fire insurance premiums now demanded.

The "Herald" suggests that these articles, the last of which appears in this issue, be posted in a conspicuous place for the guidance of employees whose duty it is to handle daily many reels of valuable film and reduce to a minimum the fire loss.
Gigantic clique of “advance deposit film men” now seeks to “corner” producing and exhibiting fields, is charge; also attacks distributing concern

The American Exhibitors Association, in a sweeping statement just issued, charges:

THAT THERE IS A GIGANTIC COMBINATION OF “ADVANCE DEPOSIT FILM MEN” WHO ARE AT WORK ON A SCHEME TO GAIN CONTROL OF BOTH THE PRODUCING AND THE EXHIBITING ENDS OF THE MOTION PICTURE BUSINESS.

The statement which is one of the most remarkable documents ever addressed to the exhibitors of America also launched a veiled attack upon one of the largest producing and distributing companies for its policy of “separate advance deposits.”

The statement in full follows:

The officers of the American Exhibitors’ Association call the attention of every motion picture exhibitor in America to the fact that we have knowledge that there is at the present time a gigantic scheme, arrangement, or combination to go into the exhibiting business on a large scale. They expect to promote and finance this proposition entirely themselves and it is the purpose of the same to increase the price of film service. They hope to have a theater in every city in the United States, and the money for this scheme will all come out of the pocket of the exhibitor.

Briefly their scheme is as follows:

1. The ADVANCE DEPOSIT FILM MEN are now contracting and have contracts with great stars for exclusive showing in their productions. They secure these stars by bidding up and paying prices which are equal to or higher than the price paid by the producers. Therefore, we have a violates of the producers and the exhibitors.

2. Instead of the advance deposit system on the entire program, as we have had, they call this new system “Open Booking Plan.” On this plan you pay not one advance deposit, but you pay a separate advance deposit for every star. In this way you are paying the producers the price they paid for the stars, and you are paying the exhibitors the same price. This scheme is an unfair one, and they have already been used in the motion picture industry for a few years, and do not need it for production purposes.

In brief they plan to have all the big stars and all the big theaters, for this advance deposit money will be used in the promotion of motion picture theaters all over the United States.

Will Oblige Exhibitors to Quit

Note.—Ninety per cent of the motion picture exhibitors today are not making money. The increased prices of film service will oblige many to sell out at little or nothing. The monopoly expects to crowd the exhibited picture theaters, then cheapen, or, if the location is not satisfactory, they will put in a fine theater of their own, use their star system, the PRODUCING MEN will be in a position to control the exhibitors, are you going to allow this? Are you going to let this so-called open booking plan swallow you whole?

Now, if you are not going to consider further with us what has already been done in the past through the advance deposit system.

Before the advent of the advance deposit system an exhibitor could rent film service on equitable terms and contracts, the same as any legitimate merchant.

The cost of production and distribution was about one-tenth of what it is today.

The exhibitor could rent service at reasonable prices.

If an exchange did not send a film in time, or sent out scratched and torn film, we were in position to arbitrate the matter.

If a film was not up to standard we could cancel.

There were no multi-millionaire film producers.

There were no million-dollar stars or star systems.

Exhibitors were prosperous.

How Millions Were Made

I look at the result of the advance deposit system up to this time. The ADVANCE DEPOSIT PRODUCER made millions under the following plan:

The exhibitor contracts for a big star at an enormous salary. Through great advertisement and smooth tongued salesmen, exhibitors are induced to take a new picture. The exhibitor rents more protection, more opportunity to make money, etc. etc. Gradually the exhibitors buy up the advance deposit system and placed millions of dollars in bank and invested millions in the stock of the producers. The ADVANCE DEPOSIT PRODUCER is up at all times with the ADVANCE DEPOSIT PRODUCER, PRODUCING MEN.

The advance deposit producers took our money and spent it wisely to build up the motion picture industry. The exhibitor, instead of spending the other fellow’s money, furthermore, is unable to sell the picture at a profit. Therefore, every exhibitor is now in a corner, and some have not been able to pay their rent, and may even be forced to go out of business.

4. All the great stars were put in feature programs at an increased cost to the exhibitor. With this, all with the exhibitors’ money. In short, the exhibitor advanced the money to the producers, who became multi-millionaires without risking a dollar, because they secured the big stars with the exhibitors’ money and then made the exhibitor pay an increased rental of 100 to 500 per cent to take care of the waste and extravagance and unreasonable salaries incurred.

Exhibitors, are you going to allow this to continue? Are you going to stand for the proposed double increase in film service? Are you going to put up a new advance deposit on every start?

4. The exhibitor advanced the money to the producers, who became multi-millionaires without risking a dollar, because they secured the big stars with the exhibitors’ money and then made the exhibitor pay an increased rental of 100 to 500 per cent to take care of the waste and extravagance and unreasonable salaries incurred.

Exhibitors, are you going to allow this to continue? Are you going to stand for the proposed double increase in film service? Are you going to put up a new advance deposit on every start?

Deposit Men Going Step Further

Every exhibitor can now see that we shall never have put up a cent of advance deposit; but, not content with what has been done, these same ADVANCE DEPOSIT FILM PRODUCERS are going one step further in what they call—

The new open booking plan, which is a scheme proposing a still further increase, which is equal and better than the high-priced service of advance deposits. Look into the proposition and you will find you are

1. To pay double and triple the amount you have been paying for film service
2. To pay a separate advance deposit on each star;

Again, they are asking you to finance their business so that they can put up the salaries and get all the big stars.

Result: You will not be able to make any money out of your theater, which is part of the argument of this scheme, and you will then either buy your own price, and, if you don’t sell, or your location don’t suit, they will build a beautiful theater in your own city against you and use the big stars in this theater and promote the whole beautiful scheme with the money that you gave them in advance deposits and with the increased price of film service.

Now, exhibitors, what are you going to do about it?

We have confidential advice from other exhibitors that they have been taken in many cities. Therefore there is no time to lose—we must act.

EXHIBITORS OF AMERICA, WAKE UP!

War on Advance Deposits Only Salvation

Are you going to let this monopoly put you out of business? Are you going to stand for another increase in the price of film service?

Are you going to work all your life for big stars and advance deposit film, producers and then let them finally take your business away from you?

Surely you have enough red blood and fight in you to save your own child.

Bring your Americanism into play!

You now have the opportunity to crush this monster before it crushes you. Exhibitors, follow this plan:

1. Cancel at once any service demanding an advance deposit.

2. We must be organized and act in unity. Join the American Exhibitors’ Association immediately.

3. Call a meeting in your city and begin to fight the advance deposit and big star system with all your might.

4. Refuse to stand for an increase in film service.

5. Refuse to book any film service where an advance deposit is asked.

6. Refuse the service of big stars.

7. Send the name of anyone in the film business who is starting theaters, so we can notify all exhibitors to use no service of film men who are going into the theater business.

Encourage the Fair Producer

Here are some facts:

1. We don’t need the great stars, but they need us. If we now showed another picture with a great star, the motion picture industry would not die, but would grow more prosperous, especially to the exhibitors. Therefore, down with the big star system.

2. There are millions of feet of film that have never been shown, which is equal and better than the high-priced service of the ADVANCE DEPOSIT PRODUCER with his big stars. This service can be bought at reduced prices, and we will only use it instead of the high-priced service we will soon be able to make money again. Therefore, our policy will be all in the United States.

3. We want to hear from every film producer who is willing to eliminate the advance deposit system, and especially those producers who do not use and are against the advance deposit system, because we believe they should have all of our business.

4. Every exhibitor in the United States is requested to immediately enlist into membership of the American Exhibitors’ Association. We are an organization of all the progressive exhibitors and must depend solely

(Continued on page 2, column 3)
GREAT MOSCOW ART THEATER PLAYS TO BE SHOWN AMERICA IN NEW RUSSIAN FILMS

Productions Artistically Made by Most Notable Players of New Republic to End Antagonism Against Foreign Products

The film productions of the Moscow Art Theater, Russia, described by Collier's Weekly as the pioneer in intelligent realism and one of the foremost theaters of the world, are to be shown soon in America to dissipate the attitude of antagonism to foreign films long manifested by exhibitors and their patrons.

Competent critics who have seen the half dozen productions which N. S. Kaplan has prepared from the more than fifty negatives which he brought from Moscow several weeks ago, say that he will succeed in impressing American exhibitors and theatergoers with the fact that Russian art films are consistently of a high and popular standard, that they reveal the highest and best taste in studio preparation, are based on masterpieces of literature and present unusually capable actors in a system that makes for real artistic direction.

Atmosphere Is Real

The atmosphere of the pictures is real and natural and there is no attempt to make them appear anything but what they are, true pictures of Russian life with all its struggles and passions, ambitions, successes and failures. Always logical, it is said.

With the handicap of an unfamiliar tongue Nazimoff—recognized now as the famous American star of stage and screen, Nazimova—delivered her message; without it Mr. Kaplan presents his Moscow Art Theater players.

They will be seen in America in more than fifty plays based on the writings of the greatest Russian authors. They will present Russia as it is and not as American directors have consistently misrepresented the new republic to be.

MME. NATALIA LESIENKO
(Russian Art Film Corp.)

Mozukin Appears

The players' names will bear repetition because of the assurance that they will duplicate here the popularity which has made a government jealous of their art keep them at home. One man stands at the head of the stage in Russia. He is Mozukin. He will be seen often in the Russian Art repertory.

Of the women whose natural talents have been developed by the government are Lesienko, Colodna, Fetner, Orlova, Karabanava, Nel'ska and Zovska.

Some elaborate plans are under way for the Motion Picture Exhibitors League convention, to be held in St. John, September 9 and 10. At a recent meeting held in the Imperial Theater, St. John, tentative arrangements were made and the entertainment committee was appointed. The business session of the league will be held in the Board of Trade rooms, lectures and addresses to be given in the Imperial Theater. Among the entertainment plans is a sail on the beautiful St. John river. Arrangements have also been made to entertain the visiting delegates to a motor drive throughout the city.

THREE SCENES FROM FORTHCOMING MUTUAL PRODUCTIONS

Left to Right—Mary Miles Minter and Support in Scene from "Charity Castle," an American Film. Edna Goodrich in "Reputation." A Big Scene from "The Spector of Suspicion," with Gail Kane, the American Star (Mutual)
ALL CLASSES OF AUDIENCES FLOCK TO SEE“JACK AND BEANSTALK” AT GLOBE IN N. Y.

Never in the history of theatricals has there been such divisions in the makeup of audiences as at “Jack and the Beanstalk,” the William Fox fairy film of 1917, now playing at the Globe Theater in New York. The attendance at the daily matinee performances consists of ninety per cent children, while the audiences in the evening are made up of ninety-five per cent adults. This spectacle possesses the quality of being able to hold the interest of young and old alike, it is said.

STAGE PLAY SUCCESSES BEST FOR SCREEN ADAPTATION, DECLARATION OF W. A. BRADY

Between September 17 and October 15 World to Publish Four Such Productions; Alice Brady Appears in “Betsy Ross,” First of Series

“The history of motion picture success,” said William A. Brady, director general of World-Pictures, Brady-Made, “is that the biggest and most enduring hits are screen adaptations of stories which have been highly favored by the public in the speaking theater. This applies not alone to program features but to special price pictures, and the fact accounts for the sharp competition always in progress to secure the picture rights to stage plays.

“All this is preliminary to the announcement that World Pictures will immediately present an altogether remarkable series of screen versions of dramas which have enjoyed big careers in the oral theater. Between September 17 and October 15 we shall publish no less than four such productions, and I desire to invite the closest of scrutiny as to their quality.

Alice Brady in First

‘Betsy Ross,’ starring Alice Brady, will be the first of the series, to be followed by ‘The Corner Grocery,’ with Lew Fields and little Madge Evans in the stellar roles.

“The third in the set will be ‘Shall We Forgive Her?’ acted by June Elvidge and Arthur Ashley as the leads, with John Bowers in an important role. Carlyle Blackwell, Evelyn Grecley and little Madge Evans will appear in a screen version of Frances Hodgson Burnett’s novel, ‘The Burglar,’ as the final picture of the series, said to be one of the greatest successes of the American stage.”

THREE SCENES FROM THE WILLIAM FOX SPECTACLE “CLEOPATRA”

THEDA BARA AS CLEOPATRA, AND SUPPORT, IN HISTORICAL ROMANCE PLAY OF THE NILE, TO BE ISSUED TO EXHIBITORS IN OCTOBER (William Fox)
EXHIBITORS HERALD

$5,250,000 IN PICTURES A YEAR FOR MUTUAL SCHEDULE, SAYS JOHN R. FREULER

Concern Will Publish Two Big Features Weekly, Commencing September 3; New Policy Based on Confidence of Future Prosperity of Industry

Five and a quarter of a million dollars' worth of feature productions a year will be marketed by the Mutual Film Corporation, according to a policy effective September 3, it is announced from the Chicago offices of John R. Freuler, president of that concern.

Mr. Freuler also announces the complete schedule of films for two months at this rate, including:

September 3: Mary Miles Minter in "Charity Castle," beginning of a new series of Mutual-American productions and the first Minter picture under the direction of Lloyd Ingraham, late of Fine Arts.

Edna Goodrich in "Reputation," the first of the series of Mutual star productions featuring the stage notable. "Reputation" is the story of a small town girl who goes to the city and comes back with a reputation.

September 10: Gail Kane in "The Specter of Suspicion," the fifth of the series of Mutual-American star productions in which Miss Kane plays the leading role. "The Specter of Suspicion" deals with a bride whose family closet is the abiding place of a skeleton and furnishes the basis for a thrilling drama.

Ann Murdock in "Outcast," the first of the Charles Frohman stage successes in motion pictures. "Outcast" is a picture adaptation of the Broadway hit. Miss Murdock is supported by an all-star cast.

September 17: Juliette Day in "The Rainbow Girl," which is the first of the Mutual-American productions starring the Broadway favorite, Juliette Day.


Julia Sanderson in "The Runaway," the second of the Frohman productions and the first of the series featuring Miss Sanderson. "The Runaway" is the picturization of the stage success of the same title in which Miss Sanderson scored on Broadway.

October 1: Mary Miles Minter in "Her Country's Call," the second of her new series of Mutual-American star productions in which Miss Minter carries the role of a patriotic little girl.

Edna Goodrich in "Queen X," the second of the series of productions starring Miss Goodrich. "Queen X" is from the story by Edwin M. Stanton, assistant United States attorney of New York, who conducted a crusade against smugglers and put his experiences into a five reel photo-drama.

October 8: Gail Kane in "Southern Pride," sixth of the Mutual-American series starring the Broadway player, in which she plays the role of a beautiful southern girl.


October 15: Juliette Day in "Betty and the Buccaneers," a story of pirates, produced at the Mutual-American studios under the direction of Rollin S. Sturgeon.

Margarita Fischer in "The Miracle of Life," sixth of her series of productions.


Ann Murdock in "The Beautiful Adventure," the second of Miss Murdock's productions and the third of the Charles Frohman stage successes in motion pictures.

The Right Spirit!

Wm. Fait, Jr., Treas., American Exhibitors' Association, Utica, N. Y.

Dear Mr. Fait: Immediately upon assuming the office of General Manager of the American Exhibitors' Association, I prepared cost estimates for the various work planned.

Considering that the organization is new, that many expenditures of moneys will necessarily be made the first year that will not be repeated, coupled with the fact that thus far all funds have consisted largely of individual exhibitors' contributions in addition to dues, I have decided the following:

That, as your general manager, I will return to you, as treasurer, each month, the difference between my salary as fixed and guaranteed at Chicago, and the sum of one hundred dollars per week.

I have been so unsafely supported in the work to date by our officers and individual exhibitors who have given their time and money to this cause, as to feel that I want to really be one of them and "Do my bit." The money thus saved can be used to good advantage for other purposes, and all I ask in return is a continuation of the support I have had, and your belief that my heart is in this effort to build up a Business Organization of Exhibitors that will BE SOMETHING and DO THINGS.

I am sending a copy of this letter to President Wells, and I take it that I have authority to do the above without official sanction of our directors.

My enclosed statement shows a substantial balance, and I earnestly desire to maintain it.

With kindest personal regards,

(Signed) Chas. C. Pettijohn,
General Manager.
OX FILM, "THE SPY," WITH DUSTIN FARNUM, SHOWS SYSTEM OF GERMANS IN U. S.

Special Issue Propaganda Picture First Published to Trade August 19, Is from Pen of George Bronson-Howard, Noted Fiction Writer

The appropriation by the United States Government of millions of dollars in recent weeks to seek out and root the German spy system in the United States, has led William Fox to produce a vitally important photograph, "The Spy." Dustin Farnum appears in the title role.

The picture is a special issue, and was first published on August 19. Those who have seen the new screen drama of the private showings which Mr. Fox has given, are unstinting in lauding it as one of the best features ever rejected. This film, showing how the German secret service works within the United States, is in six reels.

Film Sounds a Warning

Mr. Fox's purpose in having "The Spy" filmed is to sound a strong, clear note of warning to America; not to the authorities, for they are pursuing the country for the foreign agents, but to the American people, who do not yet realize the grip which a vicious ring is fast obtaining.

To make certain that the message reached the goal for which it was intended, Mr. Fox got the story from George Bronson-Howard, the noted author, who came into possession of his material while on a mission for the national government. Mr. Howard spent a year in Berlin and in Potsdam, where the German emperor resides, and was in intimate touch with the workings of the kaiser's agents.

Richard Stanton Directed

Richard Stanton, veteran filmmaker, was in charge of the direction. The cast, in addition to Dustin Farnum, contains in the chief roles Winifred Kingston, William Burress, Charles Clary, Howard Gaye and William E. Lowry.

The story of "The Spy" is a vivid narrative of Mark Quantance's patriotism. Mark is a cook suddenly called on to prove his mettle. The Patriots' League, of which he is a member, finds that the United States is infested with thousands of spies and undertakes to learn who and where they are. Quantance volunteers to go to Berlin and obtain the book known to have the name of every spy in America. There is a big romance running through the action of the play.

B. HATRICK IS MADE SECRETARY OF INTERNATIONAL

E. B. Hatrick has been made secretary of the International Film Service, Mr. Hatrick's experience covers wide range of newspaper and film circles for several years he was employed as a reporter, telegraph editor and bureau manager on the United Press Association.

In 1908 he left that organization to accept a position as editor of the Seattle Syndicate and in that capacity he took charge of the news photograph departments of the various Pacific newspapers and welded them into one organization for the gathering and distribution of photographs illustrations for newspapers and magazines.

This organization secured one of the most notable feats in the history of the newspaper world, including such famous pictures as the Scott South Pole expedition, sinking of the battleship Audacious, the destruction of the German battleship Goeben in the battle of the North Sea, first pictures of the German invasion of Belgium, etc.

KERRIGAN BREAKS LEG IN FALL FROM HORSE AT COAST

A telegram was received at the New York offices of Paralita Plays August 11, stating that J. Warren Kerrigan, the star of the J. Warren Kerrigan Feature Corporation, broke his leg by the fall of a horse he was riding near Santa Barbara, Cal. He has been taken to the Cottage Hospital in that city, where he will probably be confined for the next six weeks.

Mr. Kerrigan had just finished his second Paralita play, Frederic Chapin's "Turn of a Card," and had gone out into the country about Santa Barbara in the cool of the evening for a ride with some members of his company.

SIXTH CHAPTER OF 'THE LOST EXPRESS' IS NEAR FINISH

The Helen Holmes company is completing the sixth episode of their serial "The Lost Express." This chapter will be published under the chapter title, "High Voltage." As the name implies, electricity will play an important part in the episode. The apparatus necessary for the climactic scenes could not be secured in Los Angeles and a rush order had to be sent to the manufacturers in San Francisco that the company might secure exactly what was needed. Ten scenes were made with the expensive machine after which it was returned.

The expense thus entailed the few scenes the most expensive ever staged by the Signal corporation in respect to "props."

"A RICH MAN'S PLAYTHING" NEXT VALESKA SURATT FILM

Valeska Suratt's newest William Fox feature, on which work was begun a short time since, has been titled "A Rich Man's Plaything." Randolph Lewis wrote the story and Carl Harbaugh is the director.

DUSTIN FARNUM IN THE FOX FEATURE, "THE SPY"

Scenes from the Timely American Drama Written by George Bronson-Howard (William Fox)
EXHIBITORS FACE PROBLEM IN
NEW UNION OPERATORS’ WAGE SCALE

Increase of Dollar per Show Over Old Rate, with Supper
Money, and Time and Half Pay for Over-
time, Starts October 1

The projection operators' new wage scale, which demands of all Chicago exhibitors a higher per picture show and time and a half pay for overtime work, was brought before exhibitors this week by Chicago Local 110. The new wage scale, which goes into effect October 1, 1917, now is being taken up with the union relative to certain objectionable features by the Chicago branch of the American Exhibitors Association.

Exhibitors Warned

President Schoenstadt of the Chicago A. E. A. branch, at a meeting Friday, warned exhibitors not to enter into any separate agreements with their operators' union, but to cooperate with the organization in meeting with the situation.

A committee of four has been selected to meet the union committee in an effort to secure some changes in the new scale.

The A. E. A. committee is composed of L. H. Frank, Maurice A. Choyinski, George Henry and A. J. Krug.

These men will seek to bring about a plan whereby operators can be paid — at the new wage scale — for handling projection machines for four and a half hours, instead of four hours. This means an extra half hour, which is necessary to run through one reel, without the added time and a half pay for overtime. If this point can be arranged, says Mr. Choyinski, it will facilitate matters greatly.

Seeks Extra Hour Pay

The new wage scale gives the operators half pay for overtime work, which will be effective for any four hours added to the scale. Where the old scale gave operators $3 for working from 7 p.m. to 11 p.m., and $2 for matinees from 2 p.m. to 5 p.m., they now will receive a dollar advance, 75 cents for supper, and for overtime they will get time and half pay.

The A. E. A. committee will seek to get an extra half hour added to the scale without pay and then adhere to the scale as originally planned.

HERE IS NEW OPERATORS’ WAGE SCALE ADVANCE WHICH CHICAGO EXHIBITORS MUST PAY STARTING OCT. 1, 1917

This new wage scale of projection machine operators of Chicago Local 110, which goes into effect October 1, 1917, which is outlined below, has been presented to the American Exhibitors' Association branch of Chicago for consideration. The Chicago A. E. A. will confer with the union officers concerning changes.

Outline of New Scale

Straight Picture Shows only
To Be Known as Class A
Shift Theaters Only
8 hours, at 7½ per hour, not less than
$42.00, Less
7 hours, at 7½ per hour, not less than
$36.75
6 hours, at 7½ per hour, not less than
$21.50
5 hours, at 7½ per hour, not less than
$20.25

EXTRA
$2 additional, houses having from 300 to 900 seating capacity
$4 additional, houses having from 900 to 1900 seating capacity
$7 additional, houses having from 1900 and over seating capacity

Single Shift Houses
Known as Class B
500 seats or less—7 nights, at 7½ per hour, not less than
$21.00
500 to 900 seats—7 nights, not less than
$30.00
900 to 1300 seats—7 nights, not less than
$35.00
1500 and over—7 nights, not less than
$40.00

Vaudeville Schedule
7 nights—not less than
$24.50
Matinee and our show (daily), not less than
$32.00

Shift Houses
Per Shift
5 hours, one shift, not less than
$9.50
6 hours, one shift, not less than
$11.50
7 hours, one shift, not less than
$14.25

Road Attractions
Known as Class C
All operators engaged for road attractions shall be paid in compliance with I. A. T. S. I. & M. I. M. O. by-laws, wage schedule and the constitution of that body.

Special Attractions

All special attractions of six reels or more, where the admission is more than 30 cents, one day a week or more, shall require the services of two (2) operators—one for each machine during the time house is open to the public—$15.00 per week

Tryout Attractions

Tryout attractions of less than thirty days must be paid for at the rate of
$45.00 per man per week

Members engaged in exchanges and studios must not work more than forty-four hours in one week, to be paid at the following rates:

Studios and commercial films, or not less than $11.00 per week.

Exchanges, special trade exhibitions, where operators are employed regularly not to exceed thirty hours per week, not less than $25.00 per week.

Other Rates Outlined

Where operators are not employed regularly in exchanges, the rates for special runoffs will be 35 cents per reel.

Beaters which close down except Saturday and Sunday—The rate shall be $6.00 per day. If run through supper hour, 75 cents extra. This applies to houses the year round.

Special hours may be figured as same as overtime.

Special morning shows figure the same as matinees.

All Chicago exhibitors will be affected by the new wage scale. While in many respects it meets with the approval of A. E. A. exhibitors because there is no alternative, theater owners are requested to take up the matter with the union through the Chicago A. E. A. branch.
TRIGGER QUITS
OCHS' LOCAL IN NEW YORK CITY
Tells Eight Members He Quit Defunct League Because of Tactics

President Samuel Trigger, on being asked by eight members of New York Local No. 1 to "Explain his Chicago conduct," August 14, made the following statement:

"It is a most unpleasant task to be asked by gentlemen purporting to be my friends to explain my conduct.

"This is the first time in my life that friends have questioned my God-given right to exercise my conscience and judgment.

"As your president, I entered the hall at the Chicago convention in your behalf and for you.

"I was not permitted to vote, and I was not permitted to speak either as your National vice-chairman or as your president.

"Was that the treatment you wanted me to have, and did you expect me to suffer such insults? These are two questions, my friends, for YOU to answer.

"Not being permitted to take part in the deliberations of the convention, refused the right to voice your sentiments and your desires or to vote on any measure, I realized I was not a delegate and left the convention. For this act I have no apologies to offer. That I have aligned myself with the American Exhibitors' Association needs no explanation except that I am glad to do my bit in this organization of business men that really stands for something, and that I believe will accomplish something for you and for me as exhibitors.

"I now hand to our secretary my resignation as president of this local. This act I will also explain. I should not continue as president of a local that is affiliated with a National organization that I do not believe in. A few of you have indicated that you prefer a new president. You should have one. This resignation I owe you, but my personal liberty to exercise my best judgment at all times I do not.

"Now, boys, that my unpleasant task is over, let me just say this in conclusion. Forget our political differences, and let's be the same old friends and pals we have always been.

"I care not for presidencies, but my friends I love. As fellow exhibitors, continue to do as you have done for fifteen years—call on your old daddy day or night—and even if I have turned my sixty-fifth milestone, you will find me so full of enthusiasm for my friends that you can still call me 'Pal.'

"To those of you who join me in the American Exhibitors' Association I say, 'God bless you.' To those of you who do not, I say, 'God bless you, too.'"

HELEN HOLMES, DAREDEVIL FILM STAR, GETS GREATER, NEWER THRILLS IN "LOST EXPRESS"
Serial to Be Published Through Mutual Beginning September 17 Presents Photonovel Favorite in Exciting Drama of Railroad Life

In past serials, Helen Holmes, the daredevil film star, has performed every conceivable feat of danger that scenario writers could think of. In chapter three of "The Lost Express," the big new mystery serial directed by J. P. MacGowan and scheduled for publication through Mutual Film Exchanges, beginning September 17, Miss Helen Holmes does a new one, however. She leaps from the top of a rapidly moving passenger train and grasps one of those overhead warning signals that are suspended above the tracks of all railroads on either side of low bridges. Clinging to the signal bar she hangs suspended until the long train has passed beneath her, and then makes her way hand over hand to the nearest pole, down which she slides, thus escaping from the villains who had pursued her to the car roofs in an effort to capture her before she could foil their plans.

President John R. Freuler of Mutual, President Samuel S. Hutchinson of Signal and many others who have viewed the first few episodes of "The Lost Express" agree that this serial is even more exciting than previous Helen Holmes chapter-plays. This serial is a mystery story. It deals with the complete disappearance of a passenger train while passing down a stretch of track between two stations but eight miles apart. Where the train went to and how it was made to disappear should mystify audiences. In the last episode the mystery is revealed in a most surprising manner. A mystery story, Helen Holmes as a star, and J. P. MacGowan as a director are the three factors upon which exhibitors can base their expectations for big business with this serial.

Toronto, Ont.—William Sturgis, manager of the Imperial Theater here, caught more than a cold when he went to the highlands of Ontario a short time ago on a fishing expedition. He now is back among his friends and is telling some wonderful fish stories. However, he has proof of his exploits as many of his Toronto friends were the recipients of a nice mess of fish.
Recommendations to Insure Against Loss by Fire

This third and last article of series sets forth building plans aimed to eliminate fire waste—Many precautions urged.

Herewith is an article setting forth the recommendations of the National Fire Protection Association for the prevention of fires in theaters, studios, exchanges and storage vaults. The recommendations are of vital importance to the entire trade in curbing and eliminating damage and loss by fire. Many costly fires in theaters and exchanges are directly traceable to carelessness and ignorance of proper fire prevention precautions. This article is the last of a series, all aimed to disseminate fire prevention information and to encourage the taking of proper precautions.—EDITOR.

III

Heating apparatus for exchanges and studio laboratories must be in separate rooms, and low pressure steam, not exceeding five pounds, or hot water is the only form of artificial heat permitted in rooms where film is kept or handled. All radiators, heating coils, pipes and returns must be inclosed or so located that combustible material, waste or dirt cannot come in contact with them.

Reels Not in Containers Limited

Relative to the handling of films, the number of reels not in containers is limited to twenty in a single room at one time. Ten reels for each operator is the limit allowed in examining or repairing rooms, awaiting attention, provided all such reels except the one under examination or repair be placed in an approved container equivalent to a double-walled No. 20 U. S. gauge metal box with the equivalent of at least one-half inch air space between walls. Covers shall be self-closing and of a construction equivalent to the walls of the box. All scrap or waste film shall be kept under water, in self-closing standard waste cans, and must be removed from the building at least once each day to a safe location. Paper waste and other rubbish must be kept separate from films.

Any compound of collodion and amylacetate or similarly inflammable cements inside the building shall not exceed the quantity required each day. The limit is one gallon.

Electrical Code Safeguards Required

All motion picture machines and booths in exchanges, studios and laboratories must be safeguarded in accordance with the requirements of the National Electrical Code. The only exception is where a machine is located in a separate room inclosed by combustible partitions with self-closing fire doors of the corridor type. Where more than five machines are used in one room, each machine must be in an approved booth.

Smoking is prohibited in establishments handling or storing films, and matches are not to be carried by employees.

Individual rooms equipped for the purpose must be provided for laboratory work and experimental work. Fire doors must separate these from the regular workroom.

The storage of other goods or material than film is prohibited in the same storage room with film.

Some Important Necessities

The perforating machines used must be equipped with efficient receptacles for catching chips, as well as a reeling device. Printing machines must also have reeling devices.

The National Board of Fire Underwriters has established rules governing fans and heaters for air systems, which must be in a separate location from walls and radiators. If lights are used under tables for examining by transmitted light, the light box must be ventilated and so constructed that it does not become a receptacle for film scraps and dust.

It is important that all motion picture film be kept in containers, except during the actual time that it is being subjected to a manufacturing operation or examination. The present type of metal plain container is of value only in preventing films from unrolling and eliminating the danger of sparks or a small flame igniting the film. Experiments have proven, however, that they have little heat-insulating property and that a burning film will quickly ignite adjoining film in such containers.

Construction of Containers

The containers recommended should be constructed as follows: Metal should be at least 25 U. S. gauge, lined with 16-inch thick fiber board or asbestos board. No metal or rivets to pass through the liner or to be used to hold metal and insulating liner in contact. Containers of other material should be of equal rigidity and heat insulation. It is required that all containers be corrugated on top and bottom; corrugations to be at least ½ inch deep net. Top and bottom of containers must overlap at least 1 inch.

A licensed executive who is familiar with the rules and requirements on fire prevention, and also familiar with local laws and ordinances, should be in charge of every motion picture studio, laboratory or exchange. The employees under him must be instructed as to fire hazards and the proper handling of motion picture films.

In disposing of clippings, chips and waste film, it is imperative that these be burned at least 200 feet from any building.

Recovery establishments for recovering nitro-cellulose base must be located in a fireproof building. All operations must be performed, such as chopping or other mechanical operation, under water or in a water spray. Drying rooms, storage rooms and workrooms shall be thoroughly protected by an automatic sprinkler system. In fact, the liberal use of sprinklers in all hazardous places is recommended.

Points on Storing Films

Negatives and other valuable films must not be stored or left in the same film vault, cabinet or container with other films, and except such film as is in the camera or in actual process of manufacture, printing or developing, such film must be kept in containers in cabinet or film vaults.

Because of the injury which water causes to film it is recommended that vaults or cabinets be not equipped with automatic sprinklers, and that instead each film or group of film be so segregated and protected as to permit the destruction of a naked reel in the vault without igniting any other reel. To provide proper insulation it is recommended that each reel be placed in a double container consisting of the equivalent of the container described above, and both inner and outer containers to be provided with covers, the covers of outer containers to be lined with ½-inch asbestos board. It is recommended that the outer container be sealed or otherwise made waterproof sufficiently to withstand a 12-hour submersion test.
M. H. HOFFMAN OPENING EXCHANGES IN
BOSTON, CHICAGO, 'FRISCO AND TORONTO

Will Have Sixteen Foursquare Branches Operating Before
January 1; Announces First Three Big
Autumn Features

M. H. Hoffman, vice-president and
general manager of M. H. Hoffman,
Inc., left for Boston on Monday to
prepare for the establishment of the
Hoffman-Foursquare Exchange there
—the "service station," to use Mr.
Hoffman's words, that will supply the
New England needs for this prod-
uct.

After concluding his arrangements
for this territory Mr. Hoffman will
proceed to Chicago, which is to be
headquarters for one of the most
important pieces of territory in
America.

Immediately thereafter coast head-
quartes for Hoffman-Foursquare
pictures will be installed in San Fran-
cisco, and at the same time Cana-
dian headquarters in Toronto.

One of Largest Distributors
This will give M. H. Hoffman, Inc.,
distributing outlets in the important
sections of the country through the
Foursquare Exchange branches of the
main office in New York. Inciden-
tially it will be one of the largest in-
dependent distributing organizations
in the industry.

"This does not mean that there
will be no further additions made to
the Foursquare Exchange," said Mr.
Hoffman. "In point of fact, our
plans include the addition of several
other centers where we shall be hard
at work within the next ninety days.

But when we have gotten started in
Boston, Chicago, San Francisco and
Toronto we shall have adequate rep-
resentation, for our present going
'service stations' include, besides
New York, Philadelphia, Detroit,
Cleveland, Cincinnati and St. Louis.

To Open Sixteen Branches
"Before January 1 the Foursquare
Exchanges will not be fewer in num-
ber than sixteen. Naturally the firm
of M. H. Hoffman, Inc., which is se-
curing product for distribution
through its Foursquare Exchanges,
is in the market for superficier.

We want nothing that does not stand
apart from the others—that hasn't
the mark of distincier.

"Three full features which will in-
terest exhibitors and the public are
'The Silent Witness,' 'Should She
Obey?' and 'The Fringe of Society.'
Personally I have confidence in these
pictures. They reflect the Foursquare
quality. Each has a degree of ex-
cellence different from the other, and
is different."

OWL FEATURES, INC.,
FILM, "SIN WOMAN,"
OPENS IN CHICAGO

"The Sin Woman," featuring Irene
Fenwick, which is being published to
the trade in the Central States by Owl
Features, Inc., opened in its initial en-
gagement this week at Alfred Hamb-
burger's Michigan Avenue Ziegfeld
Theater, Chicago.

Irene Fenwick is assisted by a
strong cast, all of whom have ap-
peared on the dramatic stage in suc-
sessful plays—Rene Davies, Clifford
Bruce, Sarah McVieker and George
Morgan.

CHAS. E. DAVENPORT
MAKES A SAFETY
FILM FOR R. R.

Motion pictures have become one of
the big factors in promoting the
"safety first" movement on railroads
and in industrial establishments lately.

CHARLES E. DAVENPORT
(Sladdin Consolidated Film Corp.)

One of the foremost railroads in
this country to adopt this method of
instructing its employees as regards
safety was the New York Central,
started by Charles E. Davenport.

Mr. Davenport has just completed
another "safety first" film entitled
"The Rule of Reason," which con-
tains a love romance as well as a
humanitarian message.

Vivian M. Moses, a magazine writer,
succeeded Randolph Bartlett as publicity man-
ger of the Lewis J. Selznick Enterprises.

MARY McALISTER IN THREE SCENES FROM HER FIRST FIVE-REEL ESSANAY PRODUCTION

Scenes of Dramatic Moments from "Pants," in Which Little Mary McAlister Plays the Leading Role. (Center) Mary and Her Dog "Bo-Bo"
(Essanay)
KENEAN BUEL TO DIRECT FOX CHILD STARS, JANE AND KATHERINE LEE, IN FEATURES

William Fox Picks Veteran to Handle Children Following Demand of Exhibitors and Patrons for More Films Like "Two Little Imps"

Kenean Buel, one of the veteran directors of the Fox Film Corporation, yet one of the youngest in point of age, has been selected by William Fox, personally, to direct the future activities of the Lee children—Jane and Katherine.

These two youngsters, among the best known children in films, made a big success in their first picture, "Two Little Imps," which was directed by Mr. Buel. There was an immediate demand from exhibitors and the public for similar pictures by the Fox "baby grands."

Fox in Conferences

The problem of selecting the future director of these children was a most serious one, and Mr. Fox had repeated conferences with his aides and advisors. The most capable directors, not only of the Fox Company, but of other producers, were considered.

After looking over the lists submitted to him, Mr. Fox said:

"There is no necessity of going outside of our own organization for a director for the Lee children. Kenean Buel is the man. He has already produced a marvelous picture with them, and for years I have watched his work with children. Children like and work with him, and I have the greatest confidence in his ability."

This decision of Mr. Fox places Mr. Buel in charge of one of the most unique and important features of the program of the Fox Film Corporation. He will direct Jane and Katherine Lee in future productions. Already their first picture under Mr. Buel's direction has created a furor throughout the country, and their future pictures may be looked forward to with confidence under the capable direction of Mr. Buel.

Buel Was Lawyer

Kenean Buel is only thirty-four years old, and graduated from college at the age of eighteen; two years later being admitted to the bar as a practicing lawyer.

Born in the Blue Grass region of Kentucky, it was the hope of his parents that he would follow the law, as had his ancestors. The law, however, was too prosaic and dull for the young Kentuckian, who had an imagination, and wanted to create rather than follow precedents.

KENEAN BUEL

Fox Director

The stage lured him away from his Blackstone, and he joined a stock company as its business manager. Owing to the illness of one of his players, he was suddenly called upon to play a part. He next began playing juvenile leads, and made a success. Naturally from this he drifted into playwriting and stage direction. Later he got into pictures and has remained in the business.

"THE CHEESE TAMERS" IS NEW BUD FISHER CARTOON COMIC SCHEDULED THIS WEEK

Bud Fisher has outdone himself on his new release, "The Cheese Tamers," which is to be issued this week. This picture really marks a new epoch in the art of animated cartoons. Some of the effects seem little short of impossible through the medium of pen and brush. Such features as a crowd of people surging out of a factory, an express train speeding away, and most difficult of all, the inside of a motion picture theater, showing the audience and the picture on the screen, are some of the remarkable stunts which Mr. Fisher does with his cartoons.

Mutt and Jeff are as funny as usual. They start out as laborers in a cheese factory, boring holes in Swiss cheese, and later decide to enter the "movies." After many laughable mishaps, they find that they have stepped outside their sphere and return to their gas masks and the factory.

FILM MAGAZINE TO ISSUE NOVEL FILM OF STARS

Will Show Noted Players at Work and in Homes in 12 Single Reels

James R. Quirk, publisher of Photoplay Magazine, is preparing to offer a decided film industry to state rights buyers and exhibitors who control large strings of theaters. The film will be published as "Photoplay Magazine Screen Supplement" and consist of twelve single-reel subjects, issued at monthly intervals.

The new state rights offering will consist of a collection of pictures depicting screen players in off-the-screen poses. They will be shown in their homes, with their pets, enjoying their favorite forms of recreation, making up in their dressing rooms for important roles and material of a like nature.

Photoplay Magazine Screen Supplement as now "cut" will present views of Mae Marsh in her own home, a glimpse of Henry Walthall searching for clams, pictures of Charlie Chaplin and some of the Keystone comedians as they appeared in a recent Red Cross baseball game in Los Angeles, Edith Storey with her mother, the Drews at work in their library on a forthcoming Drew comedy, and Bessie Love at the Triangle "lot" with many "extras." Each film will contain views of a half dozen or more popular stars.

Mr. Quirk already is receiving applications for territory on Photoplay Magazine Screen Supplement from state rights buyers and exhibitors who are seeking exclusive rights to these single-reel subjects in their localities.
**MAGDA,” WIDELY KNOWN STAGE DRAMA, TO BE FIRST CLARA KIMBALL YOUNG FILM**

New Play Replaces “The Marionettes” as First of Series of Photoplays To Be Issued by Star as Independent Producer

Herman Sudermann’s “Magda,” ayed in every language and the favorite dramatic vehicle of such stars as Mine. Bernhardt and Duse, will be the first of the new series of Clara Kimball Young photoplays to be made under the star’s own personal direction by her own personally directed company.

“Marionettes” First Film

“The Marionettes” had been announced as the initial production under the new plan, but it has been necessary to supersede it with Magda because of a question which has arisen as to the screen rights of the play.

Harry I. Garson, under whose personal management Miss Young now is operating, purchased “The Marionettes” rights from Edgar Selden.

**THE RAILROADERS,” WITH GEORGE FAWCETT, IS NEXT BIG SELIG DRAMATIC FEATURE**

Compares Favorably with Any of Elaborate Productions So Far Produced by This Concern; Settings Are Elaborate

“The Railroaders” is the title of a forthcoming Selig drama which, it is asserted, compares favorably with any of the feature films the Selig Company has made.

Fawcett Has Lead Role

George Fawcett, the well known actor, who scored success as Judge Stodd Whipple, in “The Crisis,” plays the principal role in “The Railroaders.” His role is that of Caleb Conover who rises by the force of his strong will from the position of a railroad section boss to a multi-millionaire whose political influence controls an entire state.

How Caleb Conover ultimately discovers that wealth and power are not everything in this world—and that gold cannot buy true friendship adds to the interest of the drama.

The interior scenic sets in this film drama are said to equal any elaborate interiors yet presented on the screen.

Strong Cast in Support

Prominent in support of George Fawcett are Thomas Santschi, Bessie Eyton, Frank Clark, Fritz Brunette, Frank Elliott and others. Colin Campbell responsible for so many of the Selig successes, directed “The Railroaders.”

Mr. Selig has not yet announced the method of issuing “The Railroad-

**GEORGE ADE IS ESSANAY WRITER**

George Ade, the noted Indiana humorist, has joined Essanay’s staff of writers. That organization is filming a series of his Fables in Slang.

**ROMANCE FILM CO. IS PRODUCING AT COAST**

The Romance Film Company, a new organization, has commenced work on a studio at Neptune Beach, Alemeda, Cal. O. L. Byers, for many years connected with the Duhem Company of San Francisco, has been engaged as director and cameraman.

A complete plant for interior work, developing and printing is being built and when finished the first work will be started on a series of one-reel beach comedies.

Charlie Small, an aquatic clown of the Olympic Club, San Francisco, has been engaged for the comedy work. Small is noted for his impersonations and pantomiming on the coast.

Miss Helen M. Bascom has been placed in charge and will select the feminine beach talent for Director Byers.

The Neptune Beach Company is back of the new film concern.
"CHARITY CASTLE," WITH MARY MILES MINTER, TO REACH EXHIBITORS SEPTEMBER 3

Hutchinson Presents Star in Initial Film Under New Contract; Little Screen Favorite Said to Have Pleasing Role

"Charity Castle," the first of the new Mary Miles Minter productions under her new contract, will be offered to exhibitors by Samuel S. Hutchinson, president of the American Film Manufacturing Company, through Mutual on September 3. Lloyd Ingraham directed the diminutive star in this new photodrama.

The story tells how a happy little girl sets a certain little world aright after it had all but dried up through chronic grouchiness.

As Charity, Miss Minter appears in a role different than any before given her—a combination role—that of an orphan, ward of a rich young spendthrift who knows the joy of living, and the general peacemaker in aristocratic misunderstandings.

In her spare time, Charity tells fairy tales to the Prince, the four-year-old she has adopted. Clifford Callis, a baby player, has the latter role.

Alan Forrest is cast as Miss Minter's chief support, the "gold coast" youth who becomes her champion through the lure of fairyland. He is subsequently disinherited by his rich father and remains persona non grata until Charity redeems him.

Spottiswoode Aitken, the eminent character actor, is assigned an important part in the production, while Henry A. Barrows plays the grouchy millionaire. Other members of the cast are Eugene Forde, Ashton Dearholt, Robert Klein, George Ahern and Gordon Russell.

W. CHRISTY CABANNE TO PRODUCE OWN SUPER FILM PLAYS

Will Make Big Features to Aid Recruiting After September 1

William Christy Cabanne, whose rise as a director of superior films has been phenomenal, announces that he is to head his own producing company after September 1 and that he intends to direct a portion of his energy along the line of making big feature pictures that will encourage recruiting for the fighting forces of the United States. The noted director says he will try to furnish the Government with 100,000 fighters, through the making of patriotic films.

CHAPLIN IS FUGITIVE FROM JUSTICE IN HIS FORTHCOMING MUTUAL FILM

The coast range of the Sierra Madre mountains, with the mirror-like waters of the Pacific ocean as a background, furnishes a picturesque setting for a large portion of the next Mutual-Chaplin special, which is nearing completion at the Lone Star studios, Los Angeles.

In his latest subject, Charles Chaplin makes a departure from his previous productions, adding a number of unusual thrills of a character entirely different than anything he has ever before attempted.

At the start Chaplin is seen as an escaped convict, hemmed in on all sides by a posse, and the manner in which he evades capture not alone furnishes unlimited situations for the creation of laughter, but the fearlessness of his leaps from lofty cliffs and his climbs up steep embankments is almost unbelievable.

Chaplin reveals, in his new picture, his versatility as an athlete. In carrying out the new and strenuous stunts, he is not assisted in any manner by trick photography or mechanical devices.

SCENES FROM THREE FORTHCOMING GOLDWYN PRODUCTIONS

LEFT TO RIGHT—SCENE FROM REX BEACH'S AMERICAN DRAMA, "THE AUCTION BLOCK," JANE COWL IN BASIL KING PLAY, "SPREADING DAWN," MARIE DRESSLER IN CHARACTERISTIC POSE FROM "THE SCRUBLAND," ANOTHER TENSE SCENE FROM "THE AUCTION BLOCK." (Goldwyn Pictures Corporation)
RUSSIAN ART FILM CORPORATION

PRESENTS

STARS
are not made by press agents in
Russia. They must be
PERSONALITIES
and justify their selection and
training at the expense of the
Government.

The sanction of the deposed Czar
was necessary before the stars of
the world-renowned MOSCOW
ART THEATRE were per-
mitted to act in pictures.

They will be seen in a repertory
of the finest stories of Russian
literature, based on the master-
pieces of Tolstoy, Pushkin and
other authors equally famous.

The first production will be pre-
sented to the trade at an early
date by the

RUSSIAN ART FILM CORP.
729 Seventh Avenue, New York City
Pictures That Are Different

is a term that describes the repertory of Russian plays presented by N. S. Kaplan. They are the supreme expression of literary and dramatic genius, made in Russia in the million dollar studios of the Russian Art Film Corporation. They are

Realistic! Epoch Making! Thrilling!

The Scripts were adapted from the writings of Tolstoy, Pushkin, Sienckewiecz and their equally famous contemporaries.

The Players were selected from the renowned company of artists of the Moscow Art Theatre, headed by Ivan Mozukin, and including Natalia Lesienko, Vera Colodna, Tanya Fetner, Mlle. Caralli, Anna Nelska, Zoya Karabanova and Olga Zovska.

The Directors were recruited from the men who have developed the Imperial Ballet into the highest art expression in the world, until it is acknowledged to be supreme in portrayal and revelation.

The first production in this repertory of Russian plays, produced at Mr. Kaplan's studios in Moscow and Petrograd, will be presented to the trade at an early date by the

RUSSIAN ART FILM CORPORATION
729 SEVENTH AVENUE - NEW YORK CITY
Gertrude McCoy in

"MADAME SHERRY"
Authors Film Corporation; five parts; published August 14

As a whole: Exceedingly amusing
Story: From a musical comedy
Star: Winsome
Support: Carefully selected
Settings: Elaborate
Photography: Clear

"Madame Sherry," so well known and popular with musical comedy patrons, has been picturized without losing a bit of its original charm, which is a broad statement, inasmuch as this was one of the musical comedy hits of several seasons from Broadway to Market street, San Francisco.

William Desmond in

"MASTER OF HIS HOME"
Triangle drama; five parts; published August 12

As a whole: Strong
Story: Appealing
Star: Excellent
Support: Very good
Settings: In keeping
Photography: Clear

The efforts of a crude westerner to break down the barriers of snobbery of the effete east is told in interesting fashion in "Master of His Home," William Desmond's latest Triangle film.

The role of Carson Stewart, as played by Mr. Desmond, has a certain appeal and this sterling actor wins new laurels for himself in the part of the man fond of children married to a frivolous society belle. Alma Ruben is excellent as Millicent Drake, the cold, haughty social butterfly, and the balance of the cast is made up of Joseph Dowling as Boggs, Eleanor Hancock as Mrs. Drake, Robert McKim as Van Tyle and Will Bray as Mr. Drake.

The story was written for the screen by R. Cecil Smith and while jumpy in places presents a forceful drama. The picture was carefully directed by Walter Edwards.

A SCENE FROM "MADAME SHERRY," STARRING GERTRUDE McC OY (Authors Film Co.)

As one may surmise, the story is deleted to make room for comedy and the five reels of the highest class comedy.

The framework of the photodrama edition tells of a wealthy uncle who dotes on a nephew, to whom he offers all sorts of financial inducements to carry out the Rooseveltian theory of anti-race suicide. The nephew has ideas of his own on this particular subject and prefers the life of the Broadway bachelor. However, in order to get the money from Uncle, who lives elsewhere, he sends frequent reports of additions to his imaginary family, after each one of which Uncle sends the nephew more money.

The inevitable day comes, as it must, when Uncle goes to see the flourishing family and before going takes his pretty niece from a convent. When Uncle arrives the nephew has difficulties in his efforts to get a family of sufficient proportions to balance the bank book. The play ends well with the nephew getting married.

The acting of the entire cast is delightful, especially that of dainty Gertrude McCoy, as Yvonne Sherry, niece of old Theophils.

Frank L. A. O'Connor, as the nephew, did some excellent acting. The balance of the cast, all good, are Lucy Carter, Aphe James, Jack M. Mundy, Alfred Deery, Jean Stuart, H. J. Quealy and Robert Homans. The picture will be distributed by M. H. Hoffman, Inc.

"STAR DUST" IS NEW ESSANAY FILM

Marguerite Clayton, Essanay star, has just completed the filming of a Black Cat feature, "Star Dust."

A SCENE FROM "MASTER OF HIS HOME," WITH WILLIAM DESMOND AND ALMA REUBEN (Triangle)

The story: Stewart and Boggs are the owners of the rich "Ready Bullion Mine." The Drakes, as guests of Van Tyle, pay a visit to the mine and while inspecting it Stewart saves Millicent from death. Friendship ripens into love and Stewart marries Millicent. He does not fit into Millicent's scheme of life, however. He is fond of children and his wife prefers the company of Van Tyle. Disgusted with the cast and its society, he goes back to the mine, whence a little while later Millicent follows with a "little partner" and his happiness is complete.

CHANGES IN NEW GEORGE WALSH CAST

Owing to changes which were imperative in George Walsh's forthcoming picture, "The Yankee Way," several additions have been made to the star's supporting company. The new cast will consist of Mr. Walsh, Enid Markay, Joseph Dowling, Charles Edler, James O'Shea, Edward Sedgwick, Edward Cecil and Tom Wilson.
Dorothy Phillips in
"PAY ME"
Jewel Productions, Inc., drama; six parts; published state rights

"Pay Me" is a story of mining camps, dance halls and lumberjacks. At its first showing at the Broadway Theater, New York, August 12, it was received enthusiastically and lovers of western melodrama should find it very much to their liking.

Dorothy Phillips is lovely and likeable as Marta Curtis and does some of the best work of her screen career in "Pay Me." William Stowell is cast as Bill Lawson, the son of a dive keeper; William Clifford as Hal Curtis, and Lon Chaney as Joe Lawson, alias "Killer" White, a bad man and partner of Curtis. Evelyn Selby was excellent as Hilda Hendricks and Claire De Brey a pretty Nita.

The story: Hal Curtis and Joe Lawson, partners in a mine, have a disagreement. Lawson strangles Curtis and accidentally shoots Curtis' wife. He describes his own wife and child and escapes with Hilda Hendricks, a weak girl of the town. As they are leaving they hear a baby's cry and find Curtis' little daughter in the arms of the dead mother. Hilda takes the baby with her.

Seventeen years elapse. Lawson has changed his name to White and has become the owner of a dance hall and gambling saloon, in the heart of the lumber country. He is called "Killer" White by the men. Marta, his partner's baby, has grown to womanhood and one of the lumberjacks falls in love with her. He is chagrined at finding her dressed in a bizarre costume, acting as custodian of the roulette wheel in the "Killer's" establishment. Curtis wanders into the camp, recognizes Hilda and inquires as to the whereabouts of his daughter. Hilda points her out to him and, enraged, swears vengeance on the "Killer." He is backed by the young lumberjack, who is none other than the son whom Lawson had deserted. A fight follows and just as Curtis is about to kill Lawson a shot rings out and White drops. Hilda is the murderer. White, on his death bed, tells that Marta is not his daughter and the two young people go forth together.

"A TRIP TO CHINATOWN"
Selig-K-E-S-E comedy; two parts; published August 20

Another of the Hoyt-Selig comedies, being published through K-E-S-E, is "A Trip to Chinatown." The story tells of a dope fiend who, after eluding the police, lands in a Chinese laundry and smokes the everlasting pipe. He falls asleep and dreams of being transplanted to the Orient, where he meets a beautiful princess.

The policeman who had caused him so much trouble appears to the fiend as a slave, and he enjoys putting him through paces of torment as sweet revenge. However, when he goes in the lion's den and conquers the lion, this proves too much, as it wins the princess' admiration, and he is forced to retreat. He awakens to find himself being hit by the Chinaman. He leaves and walks right into the arms of the policeman.

No doubt many picture patrons will be pleased with the humor in this comedy. The antics of the man-made lion are so ridiculous that it alone will cause a hearty laugh. Many pretty Oriental settings have been used. The photography throughout is good. Amy Leah Dennis makes a beautiful Oriental princess. Others in the cast are William Fields, James Harris and Fanny Cohen. The direction is by J. A. Richmond.

Helen Holmes in
"THE LOST EXPRESS"
Signal-Mutual serial; fifteen chapters; two reels each; published September 17

As a whole.............................................Powerful

Story....................................................Thrilling
Support..................................................Excellent
Settings.................................................Good
Photography..........................................Adequate

The first three chapters of "The Lost Express" start off in stirring fashion. They are full of action, thrills and suspense. There is no reason why this serial should not exceed any of the previous Helen Holmes railroad novels and if the first three chapters are a criterion this will no doubt prove to be a serial extraordinary.

The titles of the first three chapters are "The Lost Express," "The Destroyed Document" and "The Wreck at the Crossing." The continuity of the story is excellent, each chapter picking up the dramatic thread immediately where the previous one ended. There is thrill after thrill, and every foot of celluloid contains action.

From the very first the thread of the story holds the spectator, and the endings of chapters are so full of suspense that film theater patrons should await with pleasant expectation the forthcoming installments in their neighborhood theaters. Most film theater patrons enjoy good railroad stories, and this one, with its thrills, action, suspense, good direction and a good story, should prove to be a box office winner for exhibitors.

Helen Holmes, who has won popularity in these railroad serials and who has made them popular, again has the leading role, and jumping from a fast-moving train onto a wagon several feet away, running on the roof of a fast-moving train and swinging to a dangerous place to save herself from the villains, are stunts that this daredevil heroine performs. Leo Maloney again stars as the villain in conjunction with Thomas Lingham.

Other members of the cast are W. O. Whitehead, William Brunton, Edward Hearn and John McKinnon. The direction is by J. P. McGowan, who has so successfully directed previous railroad stories featuring Miss Holmes.

The story: Helen Thurston's father is the inventor of a fluid which will replace gasoline at a much lower cost. The president of the Valquez Oil Company is anxious to secure the formula and offers a fake mining syndicate a large sum of money for the formula. The "Harelip," the man who does the work for the syndicate, is a sort of a Dr. Jekyll-Mr. Hyde person, and when he isn't the "Harelip" he acts as secretary to Thurston.

Thurston is shot by the "Harelip" when he is attempting to save his formula, and the bullet causes complete paralysis. Helen decides to send all his belongings to the bank and charters a train. The train is stolen at a lonely point and the syndicate rides off with the loot.

They find the papers and also find that the most important sheet of the formula is missing. This is recovered by the "Harelip." Helen follows the syndicate in a train, climbs onto the roof, and with a magnifying glass succeeds in destroying the document. The men are enraged and pursue her. She dashes over the roof of the train and, swinging to a danger, escapes them and lands on the ground safely.

The syndicate then endeavors to secure the working blueprint. The "Harelip," as the secretary, gives it to the syndicate. Helen witnesses this and follows in a machine. At the crossing her car is wrecked and she is injured. She is carried to the emergency hospital of the Valquez Oil Company just after the syndicate has sold the valuable blueprint.
Montagu Love and June Elvidge in

"THE GUARDIAN"

World drama; five parts; published August 27

As a whole..............Interesting
Story.....................Well done
Stars....................Excellent
Support..................Ample
Settings..................Faithful
Photography...............Fine

The story of "The Guardian" is interesting and should seal to the majority of audiences and prove a good attraction for the box office.

The story tells of the love of a guardian for his ward of the hatred the young ward bears her guardian.

when she learns how she has been shielded by her roulia and the many things he has done for her, her red quickly turns to love, and the picture has a happy ending.

Montagu Love as the guardian is well adapted to his character, and he does some excellent work, as does June Elvidge, who within a very short space of time has become a well-liked screen actress. The work of Arthur Peley as the society devotee without a vocation is just right. William Black and Robert Broderick, the other members of the cast, both do good work. The story is

W. B. M. Ferguson and the direction by Arthur Peley.

The story: Rokey, an escaped convict, is the guardian of Marie Daure. Marie loves Fenwick Harvey, a society scoundrel whom Rokey drives from the house. Marie explains his knowledge and tells Marie where he got his information. He then leaves to give himself up to the police, but is injured and taken to a New York hospital. Angered at losing Marie's money, Fenwick lures her to New York and forces her to sign a check for a large amount of money; but Rokey arrives in time to rescue the girl. The girl, having been left alone for a long time, realizes her love for her guardian, and the two are happily married.

Viola Dana in

"THE GIRL WITHOUT A SOUL"

Rolfe-Metro drama; five parts; published August 13

As a whole..............Old plot material
Story.....................Slight
Star.......................Good
Support....................Adequate
Settings..................Sufficient
Photography...............Clear

Viola Dana satisfactorily portrays the dual role of a selfish, headstrong child and an obedient, winsome schoolgirl in "The Girl Without a Soul." The plot material, however, is old, and the astute screen devotee will have trouble solving the story's end after the first reel.

Director Noble has worked in some humorous touches, and the subtitles got many a laugh at a "loop" theater in Chicago, where it was shown last week. A remarkably ridiculous trial scene, with witnesses and prisoners present beside the judge, is shown. Miss Dana is the one pleasing feature in this picture.

The story: Priscilla and Unity Beaumont are as different as night and day. The former longs for a career on the concert stage, while Unity is the family drudge. A Russian violinist persuades Priscilla to steal some money from the village blacksmith, which he holds in trust for the purchase of a church organ. Unity is in love with Yram, the blacksmith, and when she learns the whereabouts of the money she restores it to the church people. She and a boy are on trial. Thus he is cleared of the charge.

Billie Burke in

"THE MYSTERIOUS MISS TERRY"

Famous Players-Paramount comedy-drama; five parts; published August 19

As a whole..............A winner
Story.....................Delightful
Star.......................Charming
Support..................Excellent
Settings..................Elaborate
Photography...............Clear

Billie Burke has returned to the silent drama on the Famous Players-Paramount program in a delightful comedy-drama called "The Mysterious Miss Terry." And she has come back strong and with more such plays the reviewer predicts big things for the dainty stage star. The story is by Gelett Burgess and contains all the elements that go to making an interesting screen drama. There is suspense aplenty from the moment the picture opens and the comedy vein running through it is clean and wholesome.

Billie Burke and Thomas Meighan in a scene from "The Mysterious Miss Terry" (Paramount)

Miss Burke never was better than in the role of "Mavis Terry" and Director Dawley has surrounded her with a cast that could not be improved upon. Thomas Meighan is wonderful as Gordon True, the poor but ambitious author; Walter Hiers will give many a laugh as the fat boy, Freddie Bollen; and Gerald O. Smith, George A. Wright and Bessie Larmore gave splendid characterizations. Throughout the photography is most pleasing and the sets imposing.

The story: A fascinating young heiress takes rooms at a cheap boarding house and assumes the name of Miss Terry. The male boarders immediately fall in love with her and when she secures a temporary position in a hardware store as bookkeeper they all help her keep the books. As a test of the bravery of one of the young men, she arranges to have two dresses as burglars and break into the store at night while she and Gordon True are there. Professional burglars, however, overhear the plan and precede the embryo cracksmen, steal the store's money and shoot Gordon. Miss Terry nurses the young man back to health, has her book published and assists the other young men to better themselves. It is then she discloses her identity and it ends with wedding bells for Gordon and Miss Terry.
Gertrude McCoy in

"THE SILENT WITNESS"

Authors Film Corp., M. H. Hoffman, Inc.; ten parts; published August 14
As a whole ........................................ Intense
Story .................................................. Good
Star ..................................................... Talented
Support .............................................. Capable
Settings ............................................. Adequate
Photography ....................................... Superb

When one has seen Gertrude McCoy cavorting charmingly through a comedy role in "Madame Sherry," it seems impossible that she can with so much realism go through a heavy dramatic part so intensely. And it may be said that the entire cast deserves much credit for the success of the picture, and it is no vague statement that classifies the cast as all-star; that is, in work, if not in name.

The story, intensely dramatic and gripping throughout, is that of a lad born out of wedlock, who, while his mother is on the road selling silk, lives very much in the sack-cloth as he works himself through college by working on the campus and doing other divers jobs. A cad at college has heard the scandal connected with the boy's life and taunts him with it, which means undying enmity. The lad is overheard to threaten to kill the cad if he repeats the story. The two boys get into a fight and the cad is killed accidentally, for which the unfortunate youth is arrested.

Through the efforts of an assistant district attorney, acting in the absence of the district attorney, and who wants to make a reputation on his first case, he is about to send the boy to the gallows when the district attorney returns and learns that the boy is his own son. The attorney sees the boy is acquitted.

The story runs on without a fault in interest and presents many dramatic incidents that will make it a big attraction for the exhibitor. The story was written by Otto Hauerbach from a tragedy that took place in New York city two years ago, and while it points no particular moral, it is decidedly worth while.

Publication will be made through M. H. Hoffman, Inc., who has keen discernment in the selection of heart interest photoplays, and this looks like another winner.

Jackie Saunders in

"BAB THE FIXER"

Horkheimer-Mutual comedy-drama; five parts; published August 13
As a whole ......................................... Splendid
Story .................................................. Enjoyable
Star ..................................................... Entertaining
Support .............................................. Fine
Settings ............................................. Well selected
Photography ....................................... Good

Practically all of the Jackie Saunders productions have been good and have contained the kind of humor the majority of film theater patrons enjoy, but after "Bab the Fixer" has been seen it will no doubt be declared the very best.

The exhibitor who wants to give his patrons an evening of enjoyment will find that "Bab the Fixer" fills the bill. It is full of good, clean humor, with just enough pathos to make it a well-balanced production. It is especially adaptable to the neighborhood house, as there is nothing objectionable about it, and the story is not of the hackneyed and much-used type.

Jackie Saunders, as usual, is the hoydenish girl with the big heart, and her work is enjoyable and entertaining. Arthur Shirley and Mollie McComb are among the members of the cast.

The story: The Porters, having lost their fortune, make their home on a ranch. Mrs. Porter is very much dissatisfied until one day oil is discovered on the ranch. After the property has been disposed of the Porters return east to their place in society. Bab is engaged to Richard Sterling, a rancher, and while she is at school, Mrs. Porter breaks the engagement. When Bab learns the true state of affairs she wires Sterling to come east. He does so, explanations are made, and all goes well with them; but Mr. and Mrs. Porter separate. Bab does everything in her power to bring about a reconciliation, but only when her father becomes very ill does the mother repent. She apologizes to Sterling, and as Bab's husband he becomes a member of Porter's firm.

THREE CENTURY COMEDIES

Longacre Distributing Co.; two parts; published Sept. 1

The Universal Company will publish the Century comedies, featuring Alice Howell, one each month, starting September 1. At a private showing in the Universal Theater, Chicago, to which many exhibitors were invited, the first three, "Balloonatics," "Automania", and "Neptune "Naughty Daughter," were shown and were received by the exhibitors with considerable laughter.

There are many points of humor in all of the picture and the trick photography is well done. For the classes audience who enjoy slapstick comedies, these films should be a "howling" success. Alice Howell is pretty, photographs well, and she is funny. The settings have been well chosen in accordance with their respective stories, and the photography is good.

The first, "Balloonatics," deals with a young son of a wealthy family who marries the maid. The chief love with the maid, and to get revenge he gets into a balloon and, flying over their little bungalow, picks up the anchor. A trip to the clouds follows.

Father learns of his son's predicament, and although he has cast him off, he becomes worried and pursues in airplane.

"Automania," the second picture, deals with automobiles. Alice, the stepdaughter of a garage owner, is in love with the chief repairman. When her lover meets with a vampire he leaves Alice on the day of their wedding and goes to the house of the vamp. To get revenge, Alice dons the attire of a man, and, securing a Ford, hires it as a taxi, in which her lover and the vampire take ride. She drives madly on and on, and finally, dashes through the walls of her father's garage, the machine so suddenly. At the point of a revolver she forces the man to marry her.

"Neptune's Naughty Daughter" is the tale of a Quak family who fear for the safety of their eldest daughter, Alice. She is a sailor, sweetheart go to her home. Alice meets another sailor, and after a night of mermaids gets up on the stage and helps the hula-hula dancers. Sailor sweetheart rescues her and takes her home, who is met with shots from her father's gun.

FAIRBANKS ARRIVES IN WYOMING

TO MAKE "FANCY JIM SHERWOOD"

The Douglas Fairbanks special, consisting of two Primus and three freight cars, carrying Fairbanks' hero "smilies" which he rode in "Wild and Woolly," and twenty other horses to be used in the new Artcraft play, "Fancy Jim Sherwood," arrived in Laramie, Wyo., last week.

Among those who arrived on the Douglas Fairbanks special were Eileen Percy, Frank Capuconn, known for his characterization of Trampus in "The Virginian"; H. Strickland, champion bucking horse and barrel back rider, the world; Fred Burns, who holds many records for roping; Reha Haines, prominent film actress; Jos Henaberry, who with Fairbanks will stage "Fancy Jim Sherwood," assisted by Millard Webb, technical director and others.

To quote Douglas Fairbanks, "Fancy Jim Sherwood" is a western comedy-drama, dealing principally with a band of rustlers who are known as the "Hole in the Wall gang," with stamping grounds in Wyoming.
Mary Anderson in
"BY RIGHT OF POSSESSION"
 FAGRAPH Blue Ribbon drama; five parts; published July 30

<table>
<thead>
<tr>
<th>As a whole</th>
<th>Fair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Story</td>
<td>Padded</td>
</tr>
<tr>
<td>Star</td>
<td>Very good</td>
</tr>
<tr>
<td>Support</td>
<td>Excellent</td>
</tr>
<tr>
<td>Settings</td>
<td>In keeping</td>
</tr>
<tr>
<td>Photography</td>
<td>Good</td>
</tr>
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</table>

Labor unions won't like "By Right of Possession," the latest contribution to the screen, for the reason that it holds their methods in rather unfavorable light. There is a scene showing a walking delegate and four followers beating an old man into insensibility which is not a pleasant sight, and though the story has a happy ending, the sight of "Bells," the engineer, being pummeled by the miners in the doorway, is an otherwise fair picture.

Mary Anderson plays a role well suited to her historic ability. Antonio Moreno is a rough westerner, who loses his job when the people elect Kate von (Mary Anderson) sheriff, but gets it back again marrying her.

Considerable padding is employed to stretch the story to the required five-reel length. There are scenes branding cattle, fancy lariat throwing by a cowboy, a gun drawn on mine accident and aaked cattle stampede.

The story: Kate Saxton arrives at her mine in the west, while striking miners are having trouble with the chief. She demands the release of the men, although they have brutally beaten the old engineer, and by challenging their wages and reducing house rents restores peace.

The sheriff accompanies her on an inspection trip through her mine and they are trapped by falling rock.

The sheriff makes a great effort they extricate themselves and Kate runs for the office of sheriff. She defeats the stalwart incumbent by a narrow margin of votes and assumes the office.

The ex-sheriff comes to make love to her and tries saving her from a stampede caused by the blowing of a dam at the hands of a union organizer, she marries the sheriff.

Enid Bennett in
"THEY'RE OFF"
Triangle drama; five parts; published August 19

<table>
<thead>
<tr>
<th>As a whole</th>
<th>Interesting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Story</td>
<td>Holds</td>
</tr>
<tr>
<td>Star</td>
<td>Excellent</td>
</tr>
<tr>
<td>Support</td>
<td>Fine</td>
</tr>
<tr>
<td>Settings</td>
<td>Elaborate</td>
</tr>
<tr>
<td>Photography</td>
<td>Clear</td>
</tr>
</tbody>
</table>

As the title implies, this is a story of the turf, and very good one, too. The types are well drawn and the scenes carry the atmosphere of the South. Peopleed with sticklers for chivalry and family honor. In the role of a thoroughbred society girl, Enid Bennett is fast acceptable, and an excellent company of actors around her.

The racing scenes were well done and excitement ran high at the Covent Theater, Chicago, where the picture was shown this week. The picture should please the fast critical.

The story: While sojourning through the South a wealthy broker and his daughter discover a wonderful southern mansion. The broker tries to purchase it from young Manners, who is in possession, who although own to his last cent refuses to sell. He loses his money on tobacco pool and the home passes into the hands of the broker.

Seeing the humiliation and pain they have brought, the broker's daughter plans to win a horse race with a thoroughbred her father has given her under the guise that it is Manner's horse. The horse wins, and, after the race, the broker wants to buy it, stating: "Young man, you seem to have a habit of owning things I want." Manners agrees to trade the horse for the old homestead.

And when the deal is consumated, the joke, the broker ends, is on him.

Donna Drew in
"THE LAIR OF THE WOLF"
Butterfly drama; five parts; published August 20

<table>
<thead>
<tr>
<th>As a whole</th>
<th>Likeable</th>
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<tbody>
<tr>
<td>Story</td>
<td>Dramatic</td>
</tr>
<tr>
<td>Star</td>
<td>Good</td>
</tr>
<tr>
<td>Support</td>
<td>Fine</td>
</tr>
<tr>
<td>Settings</td>
<td>Well selected</td>
</tr>
<tr>
<td>Photography</td>
<td>Satisfying</td>
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There is a great deal of action and dramatic thrill in "The Lair of the Wolf." It concerns the story of a man who has won the hatred of mankind because of his cruelty. He is mysteriously murdered and several persons appear to be guilty. However, when the guilty man does confess, he is exonerated because his act is considered justified.

The production should have its appeal with most patrons of motion picture theaters. It is somewhat different from the general run of recent pictures and this should be something in its favor. The cast includes Donna Drew, Gretchen Lederer, Joseph Girard, Chester Bennett, Val Paul, Charles Hill Mailes, Peggy Custer, George Berrell and Josephine Sedgwick. The work of Gretchen Lederer and Val Paul stands out very prominently. Direction was in the hands of Charles Swickard.

The story: Oliver Cathcart, a man hated for his cruelty, marries Margaret Bennett, a widow, and her son refuses to have anything to do with either of them. Margareet is very unhappy and her son hearing of this swears to put an end to Cathcart. He goes to his mother's home. The same evening Cathcart is murdered and young Bennett is accused of the crime. The net begins to tighten around young Bennett, but his name is cleared by a young girl. Then an old gardener confesses to the murder because Cathcart had forced his attentions on his daughter. The gardener is exonerated and the girl who saved Bennett's life and Bennett are married.

Arthur Hoyt and Neva Gerber in
"MR. OPP"
Bluebird drama; five parts; published August 20

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<thead>
<tr>
<th>As a whole</th>
<th>Interesting</th>
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<tbody>
<tr>
<td>Story</td>
<td>Appealing</td>
</tr>
<tr>
<td>Star</td>
<td>Good</td>
</tr>
<tr>
<td>Support</td>
<td>Plenty</td>
</tr>
<tr>
<td>Settings</td>
<td>In keeping</td>
</tr>
<tr>
<td>Photography</td>
<td>Fine</td>
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Adopted from the book by Alice Hegeman Rice, "Mr. Opp" makes five reels of interesting screen entertainment. The story follows the book close and the pathos and humor found in the written drama has been well transferred to the screen drama.

Arthur Hoyt makes of the character of D. Webster Opp a likeable person. Neva Gerber as Guinevere Gusty offers. Mr. Hoyt good support. Other members of the cast are George Hernandez, George Cheshire, Jack Curtis, Elise Maison and Anne Lockhart. The direction is by Lynn Reynolds.

The story: At the death of his stepfather, D. Webster Opp becomes the possessor of the old homestead and guardian of Kippy, a young lady, who through an illness in childhood, has an undeveloped mind. Opp loves Guinevere Gusty, daughter of the widow Gusty, but the widow will not allow Guinevere to marry Opp, because of Kippy. The blow is a shock to Opp, but he makes things pleasant by explaining that he is too old for Guinevere. Opp endeavors to do everything to make the town of Cove an enterprise place, but he fails. After struggling through for a short time, however, the town of Cove thrives, and as a token of appreciation Opp is made mayor.
DONNA DREW, NEW BUTTERFLY STAR, HAS BIG ROLE IN "LAIR OF THE WOLF"

Donna Drew heads the cast of "The Lair of the Wolf," the Butterfly feature for August 20. Prominent in her support are Gretchen Lederer, Joseph Girard, Val Paul and Charles Hill Malles. This will be Miss Drew's first appearance as a star, but her work is said to hold forth a remarkable promise. She aroused much interest by her handling of the character of Naidine in a former Butterfly picture, "The Flame of Youth."

In "The Lair of the Wolf" Donna Drew takes the part of a romantic young girl who runs away from a commonplace home to see the world and live the life of freedom common to her dime novel heroes.

TWENTY-THREE REELS OF DRAMA, COMEDY AND NEWS FEATURES FOR UNIVERSAL PROGRAM AUGUST 20

"Squaring It," a Bison drama of the Far West, featuring Neal Hart and Janet Eastman, heads Universal's regular list of films for the week of August 20. Monday is Butterfly day, as usual, signaled by the publication of "The Lair of the Wolf," in which Donna Drew, Joseph Girard and Gretchen Lederer have been provided with effective parts. "Squaring It" is to be issued Tuesday, August 21. This film tells the story of an outlaw's efforts to play fair with a young married couple who befriended him in his hour of need.

Eddie Lyon, Lee Moran and Edith Roberts will be presented the same day in a Nestor comedy, entitled "Move Over."

"Street Cars and Carbunkles," a two-reel L-Ko comedy, featuring Bob Mackenzie, Eva Novak and Eddie Barry, is the feature for Wednesday, August 22. The commercial rivalry that exists between a street railway and a jitney bus line, and love of a girl by the drivers, supplies the comic action in this film.

Little Zoe Rae is starred in "Heart of Gold," the feature film for Thursday, August 23. This is a human-interest drama. Zoe takes the part of a child of the tenements, who is the humanizing influence in the life of a miserly pawnbroker.

"Behind the Map," a Joker comedy, featuring William Franey, will be issued the same day. Lilian Peacock and Milburn Moranti are prominent in Franey's support.

Mr. and Mrs. Carter De Haven are the stars of "A Five-Foot Ruler," a two-reel Victory comedy, scheduled for Friday, August 24. The setting pictured in the opening of this stirring tale is a coeducational college where Carter, the Beau Brummel of the institution, is expelled for coming to the rescue of Argo, a beautiful South American student, who is being showered with unwelcome attentions by her companion in a private room at the local cafe one night. The thirty-third issue of the Universal Screen Magazine will be issued the same day.

Gale Henry and Milton Sims are featured in "Mrs. Madam Manager," a Joker comedy, to be shown Saturday, August 25. A rural opera house is utilized to give a picturesque background to the tale of the joys and ills of a company of visiting burlesque artists. Lilian Peacock and Charles Haefli are prominent in the cast.

A Powers cartoon and a Ditmar educational complete the list of films for the week.

"The Pearl Necklace," the ninth—and by many considered the most thrilling of the episodes yet shown—of Eddie Lyon's "Gray Ghost," the mystery serial founded upon Arthur Somers Roche's Saturday Evening Post novel, will also be issued to exhibitors outside of Greater New York during the week of August 20.

WHEREIN OCHS PROVES HE CAN MAKE MR. ADE OF SLANG FABLES BLUSH WITH SHAME IN BACK SEAT

That Lee A. Ochs' convention speech has had a widespread sinister effect, not only on every branch of the motion picture industry, but was of such a vermillion vein that it stirred the daily paper editorialists to inspiration, is exemplified in the following editorial, which appeared in the Seattle Post-Telegram, Wash.:

A Movie Drama
War in the movies moved out last week in Chicago into the Motion Picture Exhibitors' Association. Lee A. Ochs, who has ruled the destinies of the several thousand exhibitors as president of the league for the past two years, proposed to run the convention in the Auditorium. There was revolt, and nearly three-fourths of the exhibitors walked out, leaving Mr. Ochs to turn the clock back three hours to be legal to continue in the president's chair. The rebellious exhibitors hurried over to the Morrison Hotel and formed a new league.

The result was this: "This is nothing new," said Mr. Ochs. "This is a joke—that hoiling. They mean nothing to me. I am going to be president. I would like to see anybody stop me."

The convention closed with Mr. Ochs ruling his half and the American Exhibitors' Association formed, with a membership of unincorporated representa-tive to the states in the Union.

All the assembly backed to make it the real thing was Theda Bara playing the "vampire" to bring about the catastrophe. However, President Ochs' exhibition of murdering the "king's English" has never had its counterpart in the weirdest film turned out since such a film show came.

One sentence uttered by Ochs: "Before the year is over I'm going to pull something else for you; and believe me, it is something good," apparently has become a widely laughed-at classic in slang, according to the wide newspaper quotations it received.

'THE CONQUEROR,' WITH WM. FARNUM NEW FOX FEATURE, SOON TO APPEAR AT BROADWAY THEATER IN NEW YO!

In "The Conqueror," the American drama prody for William Fox by R. A. Walsh, with William Farnum in the stellar role, and which shortly will be seen in Broadway theater in New York, there exists a curious coincidence.

Henry Christeen Warnack, who wrote "The Conqueror," based his story on the historic and exciting careers of General Sam Houston, known to every American one of the most romantic and heroic figures of early bov days. Mr. Warnack specified that Nashville, Tenn.—Nashville of 1830, where Sam Houston came finally to the ownership of her husband. Over 250 individual were searched for a picture of some Nashville street of the period. Such a picture was found—a street redo with atmosphere. The street "set" was taken from picture.

Technical Director George Gronier and his art dire Charlie Odd, copied that street faithfully and to the detail. Though carpenters and painters crowded the house, the courthouse, the law offices rose into being.

"The Conqueror" is the first of the William Standard Pictures, of which William Farnum is the star. It is said to faithfully depict a cross-section cut of American history in the making, Tennessee and the Texas border being laid down in the episode. Issued orders "The Conqueror" will not be sold until it has first been seen by the exhibitor.
R. W. PRIEST Explains State Right Film Operating

Classifies Features for Successful Exploitation, from Artistic and Entertainment Standpoint; Calls "The Deemster" an Ideal Play

By ROBERT W. PRIEST

More loose reasoning, perhaps, characterizes what is written about motion pictures in general, and the state rights branch of the business in particular, than any other subject of current interest, excepting, of course, the war.

No Automatic Formula

The simplicity of the state rights plan of marketing pictures is, seemingly, so obvious to the meanest capacity that at the present time there is a bewildering list of these productions to select from. But there is no mechanical method known of producing “winners.” You cannot reduce the matter to an automatic formula. Motion pictures are essentially abstract conceptions, not concrete manufactures. It is usually very much a case of trial and error as opposed to mathematical precision when you come to filming and assembling your scenes. The finished result is a complex conglomerate of personal equations which may be an artistic and financial success or a dire failure on being shown to the public for the first time or thereafter. To this general rule, however, there are exceptions which I will subsequently cite.

But even so, you may roughly classify the state rights pictures. Yet more precisely, by the nature of things, they arrange themselves in some such order as the following:

(1) Features desirable in themselves.
(2) Features desirable in themselves and for their results.
(3) Features desirable for their results only.

Gives Films in Classes

If the unbiased student of the matter will consult recent records he will, I think, agree with me that this method of classification is permissible. To the first class belong machine-made program features; to the third, sex and problem films and empirical junk, i.e., 90 per cent of the whole. Now, when a buyer obtains a feature of the second class he invariably secures prestige and profit as the result of his judicious handling of it.

Such a picture as "The Deemster" properly takes its place in the second class; hence the favorable reception which it has received. Its success was made a practical certainty by a few simple calculations or factors invariably omitted by ignorant quacks.

Let us consider some of the reasons why "The Deemster" was a success. Than Hall Caine no modern author is better known, and the manner and original presentation of the production could not humanly be improved upon. Its publicity value and box office magnetism were universally recognized. The moment "The Deemster" was offered to the public the price fixed itself. In fairness to my contemporaries in the business it should be said that this is what usually happens when features of its class are exploited.

The Selection of Successes

It follows, then, that from the available list of state rights features a man of average intelligence can select productions that are bound to yield favorable returns. This is reducing state rights exploitation to a scientific basis. In other words, you may make financial success fairly certain.

The success of the territorial exploitation of the picture by state rights buyers is also as reasonably certain as the primary distributions, although this is not a subject that is within my province to discuss. What I am mainly concerned with on the present occasion is to make it clear that the proper production and exploitation of state rights features by responsible companies or individuals is virtually by risk, and that it is up to the buyer who obtains a franchise to profit by the data for making money out of the picture, which is usually in possession of the producing company. The concern with which I am associated is one of the few that not merely sells a picture, but also service for exploiting it.

Approaching the Ideal

Do we not, therefore, in these latter conditions approach near to the ideal of state rights exploitation in the motion picture field? The history of the business shows that no program has been attended by continuous and invariable success, but that individual productions upon which time and care have been extended have reaped the credit and profit of all concerned. "The
Fall of Troy,” issued in 1910, is the first classic example of the truth of the latter contention.

One of the advantages of dignified open-market (or state rights) film manufacture is that it is inimical to the sweatshop methods of film making, under which true art is unable to manifest itself.

R. C. MEGRUE, NOTED GOLDWYN AUTHOR, TO VISIT U. S. AND CANADA EXHIBITORS

Roi Cooper Megrue, playwright, co-author of Maxine Elliott’s first Goldwyn picture, “Fighting Odds,” and member of the Goldwyn advisory board, left this week for a tour of cities in the Canadian West.

Mr. Megrue has been assigned by Goldwyn Pictures Corporation to meet the managers of all the Goldwyn offices in Western Canada and also those in Seattle, San Francisco, Los Angeles, Denver, Minneapolis and elsewhere in that territory. Through these managers he will meet the owners of motion picture theaters in cities and towns of all sizes.

This is the first time in the history of the industry, it is said, that one of the big figures in dramatic authorship has ever been sent directly to the men who exhibit motion pictures to the public to ask them influential showmen their opinions as to what the public desires on the screen.

As Mr. Megrue and his mother will be in the North-west on and after October 7, the date when “Fighting Odds” is published, big exhibitors unquestionably will see to having him make personal appearances in conjunction with the presentation of Miss Elliott’s picture.

Among the cities in the Megrue itinerary are:

Canada—Calgary, Winnipeg, Banff, Edmonton, Vancouver, Victoria.

United States—Seattle, Portland, San Francisco, Oakland, San Diego, Denver, Minneapolis, Olympia, Tacoma, Sacramento, Berkeley, Los Angeles, Butte and Detroit.

LASKY ENTHUSIASTIC AFTER TRIP TO BIG PRODUCING COAST CENTER

When Jesse L. Lasky arrived in New York this week from his semi-annual tour of the Pacific Coast he declared his satisfaction in discussing the producing situation as he found it at the west coast studios of the company. The last time that Mr. Lasky visited the coast the producing activities of the corporation embraced only the Lasky and Morose studios at Hollywood and Los Angeles, respectively. Today California is literally dotted with the headquarters of independent producers who are at work preparing photoplays for distribution through the concern.

With the Lasky and Morose studios both being enlarged to accommodate the vastly augmented producing schedule of Paramount and Artcraft, there are also the studios of Thomas H. Ince being utilized to their capacity in the production of base pictures for Paramount and Artcraft. At Edendale, Mack Sennett is already hard at work completing his first Paramount-Mack Sennett comedies, in which there will appear the bevy of beautiful girls for which this great comedy producer’s pictures have long been celebrated.

“The fact about all this vast producing activity,” said Mr. Lasky, “lies not so much in its wide extent but rather in the remarkable situation presented by the individual activities of a number of great producing geniuses who are all engaged in preparing their best product for release by the one great institution.

CHANGE TITLE OF NEW MINTER FILM

The title of the patriotic picture Mary Miles Minter, American Film star, now working on has been changed from “The Call to Arms” to “Her Country’s Call.”

A. E. A. BARES BIG COMBINE PLAN

(Continued from page 11)

for our support on dues and membership that the exhibitor pays. WE HAVE NO PROMOTION SCHEMES—WE OWN NO TRADE PAPERS—we are a six sense. Most of our officers draw no salary except the general manager, who is hired to work for your organization are the exhibitors who worked at first against legislation; who worked against the tax of 10 per cent on gross receipts. We have no affiliation with film people and don’t spread any false propaganda and help others take our business from us.

Exhibitors Urged to Join A. E. A.

Every exhibitor is requested to act as a committee of one to help organize. Send your check for one year’s dues ($12) to The American Exhibitor’s Association, 1110 Times Square Building, New York.

Surely, if the exhibitors are willing to give up millions of dollars to ADVANCE DEPOSIT FOR FILM MEN, who have used it and are using it to increase your film service expense and now to build theaters to put you out of business, they will have confidence enough in fellow managers to organize with them and help pay the expense of running an office and support an organization that, with your help, will return your deposits to you and fight to put your business back on a decent, equitable basis of trade.

Therefore, act at once. Don’t be a slacker. Join today and we will carry the battle to an immediate victory.

Fraternally yours,

AMERICAN EXHIBITORS’ ASSOCIATION

Since no organization has had the power to fight out the big problem for exhibitors in the past, Charles C. Pettijohn states that all exhibitors will find great benefits in the A. E. A. providing they will join the fight against evils with the organization.

RALPH MORGAN, STAGE STAR, IS MODERN SPEED BOY IN MAKING FEATURES FOR WHOLESOME CORP.

Here’s the modern speeded boy—Ralph Morgan. Beginning last week, the ground-covering accomplishments of this hustling young man paled the wing-foot stuff of Mergury into the selling-player class.

For Ralph has suddenly found himself confronted with two separate and distinct occupations. He is best known for the role of the dashing Joe Bascom in “Turn to the Right,” which role he has played continuously for more than two seasons. Now he has been engaged by Wholesome Films Corporation to play the leading masculine role in “The Penny Philanthropist,” Clara E. Laughlin’s script, which production has begun in Chicago.

Should you chance to hear of a speeding taxi, shades drawn tight, with a human elbow or perhaps a foot protruding, careening through Lincoln Park, don’t suspect the Black Hand. Nay, Belladonna’s neither a Black Hand abduction nor Teuton intrigue. This, our Ralph Morgan, is one of the historic duty to another, in his new and novel taxicab dressing room, which he has affectionately dubbed “Saffron Susie.”

For it is a part of Ralph’s two contracts—you know, those iron-bound affairs—that neither of his engagements permits him to interfere in any way with the other.

Director General Guy McConnell insists that Ralph remain at the studio until the last possible minute; hence the “Saffron Susie.” All the comforts of the dressing room are embodied in the taxi. We have no affiliation with film people and don’t—rouse from one post of historic duty to another, in his new and novel taxicab dressing room, which he has affectionately dubbed “Saffron Susie.”

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THE FILM STOCK MARKET
By Paul H. Davis & Company
Chicago

American Film Company ........................................ 65 70
Beuln Film Corporation, pfd .................................. 90 100
one Star Corporation, pfd ................................... 97 99
one Star Corporation, com .................................. 18 22
Universal Film Corporation, pfd ............................ 13 16
Universal Film Corporation, com .......................... 18 21
New York Motion Picture Corporation ................... 60 65
art American Corporation, com ............................ 26
ates Film Corporation, com ................................ 40 60
lange Film Corporation ........................................ 1½ 1½
grid Film Corporation .......................................... ½ ½

Quotations August 21, 1917.

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

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

Metro, "The Jury of Fate"—Woman in travil just before birth of child; close-up of half-breed choking man over railing; shorter view of rape scene, shot with blood streaming from mouth.

Gold Seal, "A Wife's Suspicion"—Entry through window; two men climbing scenes and entry into house; working at safe.

Butterfly, "The Midnight Man"—All but last scene of man working safe; entry through window and four scenes of burglary at safe; one scene of burglar; blade; all restaurant fight scenes; mise-en-scene of attack on policeman.

Christie, "Merry Mix-up"—Robbing blind man; stealing match safe on man in cafe.

World, "The Guardian"—Banker paying blackmail to saloonkeeper; bung huss; taking valuables from floor after safe is opened; attack by thieves and two scenes of hold-up of policeman except climax scene and escape; slugging banker and robbing him near by.

Kar Bee, "Master of His Home"—Subtitles: "I'm not going to be anything of the sort." "Now I know what you meant when you said you were not going to be a grandmother!" "There's no explanation of murder." Reel 4, subtitles: "Nothing to worry about—just what our young wife may hope for!" "Advance congratulations—hope it's a success." "Now you are going to be a grandmother."

Triangle, "A Hotel Disgrace"—Scene of nude picture and first scene of nude statue.

Universal, "The Red Ace"—Flash attack by ape-man; attack on seafarer. No. 2, flash attack on man. No. 3, three scenes of semi-nude paintings and flash one where men appear in foreground at background, foreman "Have a drink."

Selby, "The Barker"—Altering accounts; pouring acid on net.

L. Ko, "Rough Stuff"—Close-up of exposure of model's back.

Falcon, "The Mainspring"—Flash four scenes of rioting miners.

Essanay, "Open Places"—Girl sitting on man's lap; flash two gambling scenes; three scenes of girl sitting on bar; girl caressing man on saloon porch.

Consolidated, "Charlie's Preparedness"—Stabbing man in posterior with dagger; throwing leg across girl's lap.

Metro, "The Girl Without a Soul"—Taking money from tin box; subtitle, "You had better remain here and go away tomorrow!"—vision of girl taking money from tin box.

Kar Bee, "Golden Rule Kate"—Adult only permit. Reel 1, flash gambling scenes; all scenes of women embracing men at bar and women drinking at bar. Reel 2, flash two gambling scenes; all but one scene of girl pointing gun at minister and another scene of woman with gun holding back crowd outside saloon. Reel 3, close-up of blonde woman and man drinking at table. Reel 4, flash all gambling scenes; five scenes of man and girl embracing at bar. Reel 5, scene of shooting man.

Great Northern, "The Opium Smoker"—Subtitle, "Hugo seeks forgetfulness," etc.; preparing opium pipe and lighting same.

Vitagraph, "By Right of Possession"—Two riot scenes; two scenes of assault on old man.

Vitagraph, "Bobby the Boy Scout"—Two scenes of binding boy.

Keystone, "She Needed a Doctor"—Reel 1, incident where doctor's wife has head between bars of bed eliminate doctor's notions with head indicating he wanted his wife to come further down in bed; scenes of doctor's hand on face of man in bed with him.

Joker, "Canning the Cannibal King"—First scene of prodding man with spear in posterior.

Pallas, "Little Miss Optimist"—Two views of stamp; murderer striking man on head with bronze; man striking Carden with bronze and two brief scenes.

L. Ko, "The Little Fat Rascal"—Three scenes on platform where girl exposes her legs in indecent manner.

Art Dramas, "The Eye of Envy"—Nude pictures in album; caress where man finges woman's dress; subtitles, "I consented to make him on condition that I be wife in name only!" "He agreed to my proposition, thinking to have his way after our marriage!" "With his young body, I could win her, wife or no!" incident of Wilbur going to woman's bedroom door and seeking admission; two scenes of Wilbur embracing woman on porch.

King Bee, "The Hero"—West fingering nose at bar tender; man placing legs in girl's lap.


BIJOU DREAM—Ivan, "One Law for Both," with Rita Jolivet.

BOSTON—Triangle, "They're Off," with Enid Bennett; Art Dramas, "When We Were Twenty-one," with Alma Hanlon; Triangle, "Wooden Shoes," with Beatrice Harrel; World, "Tides of Fate," with Alexandra Carlisle; Metro, "To the Death," with Alma Hanlon; Art Dramas, "Think It Over," with Katherine Calvert; Fox, "The Soul of Satan," with Gladys Brockwell.


COLONIAL—Artcraft, "Down to Earth," with Douglas Fairbanks.


PLAYHOUSE—Bluebird, "Mr. Opp," with Neva Gerber.


STUDEBAKER—Fox, "The Honor System," with Miriam Cooper.

ZIEGFELD—Paramount, "The Mysterious Miss Terry," with Billie Burke.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS
EDNA GOODRICH APPEARS IN A MUTUAL FEATURE SCHEDULED FOR SEPTEMBER 3

Edna Goodrich, noted stage star, will return to the screen September 3, in "Reputation," of her series of star productions for Mutual.

Miss Goodrich has been at work for months on the series of photo-dramas which she is making under her contract with John R. Freuler, president of the Mutual Film Corporation.

The first of the series was finished some months ago, but it was decided that the third must be well under way before the publication date of the first was announced.

In the meantime great interest has been aroused in the forthcoming Goodrich pictures. In addition to "Reputation," "Queen X" has been completed and "A Daughter of Maryland" is so far under way that it will be finished before "Reputation" is issued. The fourth of the series will be "American Maid," preparatory to the production of which are already started. Miss Goodrich will be directed in "American Maid" by Albert Capellani, the noted stage manager who has but recently come into the Mutual organization.

PICTURE INDUSTRY WAR COMMITTEE SEEKS TRADE'S AID FOR U. S. ON FOOD QUESTION

The War Committee of the motion picture industry appointed to act with Mr. Herbert Hoover on the food commission respectfully requests the consideration of the trade to the following:

The chairman of this committee now is in Washington getting in touch with the whole question and in conferences to determine along which lines the industry will be able to render the greatest aid to the country and the Government on the important question of food conservation.

Must Have Full Consideration

We realize the extreme necessity for prompt action, but at the same time feel that grave errors may be made and much effort may be wasted and in fact may have to be undone if full consideration be not first given to each step.

For this reason this committee requests the trade in general and every manufacturer and distributor in particular not to undertake the making or showing of any film dealing with any phase of food conservation until the many sides of the matter be given the most careful consideration and a plan of propaganda is worked out that is fundamentally sound in every particular.

Committee Will Consult with Trade

We believe everyone will realize the necessity for this mode of procedure. There will be a very large amount of work for the industry in connection with the various activities of the Government for the next few months and it therefore becomes imperative that no waste effort be expended anywhere.

This committee will be glad to consult and advise with anybody in the trade in regard to its future activities and will make its plans and suggestions public from time to time in the various trade papers at the earliest possible moment.

ARTHUR S. FRIEND,
Chairman Food Commission Committee of N. A. M. P. I.
SYNOPSIS OF CURRENT RELEASES

GENERAL

Between Man and Beast"—August 28 (three-reel Selig drama, with Bessie Lyon).—Milbank, his wife and daughter, after a long separation, are finally reunited. The daughter, who has been taken to a foreign country, is revealed to be the daughter of a famous detective. The plot revolves around the daughter's life in the foreign country and her eventual return to her family.

“The Nightcap”—August 28 (one-reel Nestor comedy, with Eddie Lyons and Lee Moran).—Eddie and Lee return home from club and Eddie gives Lee a fancy nightcap and gun. Edith and her mother being out, return to their father's house but find nothing but the cap. Since the character is away, the cap is believed to be lost. However, after explanations are made, Eddie promises never again.

“Props, Drops and Flops”—August 29 (two-reel L-Ko comedy, with Gladys Varden).—When Gladys, southerner, arrives at the U-Funny Theater, the property men immediately fall for her, to the disappointment of Mrs. Morris, the heavy, and Griffith, Gladys' fiancé. Walter, head property man, takes Gladys out for a ride and for this gets into trouble with Griffith. Back at the theater a fire starts and a general melee ensues.

Her Salvation"—August 25 (one-reel Selig drama, with Bessie Lyon).—A man, who has been taken to a foreign country, returns home to find his family has been sold. He is able to rescue them and return home with them.

UNIVERSAL

“Straight Shooting”—August 27 (one-reel Butterfly drama, with Harry Carey).—“Thunder” Flint and his gang plan to rob a bank and drive out the proprietor. They are stopped by a bandit, who is later revealed to be the son of the proprietor. The bandit is able to rescue the proprietor and drive out the gang.

“Hands in the Dark”—August 30 (two-reel feature, with J. Warner).—McQuire, a well-known man, is accused of the murder of a woman. His fiancée, Helen, is later revealed to be the real killer, and McQuire is exonerated.

“Why They Left Home””—August 30 (one-reel comedy, with Zasu Pitts).—Ira falls in love with Flossie, the leading lady, and goes to the city to see her. He meets Hank, a property man, and Hank takes him to the theater, where, behind the scenes, he views the play. He recognizes the principals and breaks up the show when Jack, the leading man, accuses Ira of stealing money. After makeup Ira is ejected from the theater and when told that Flossie has been married three times, Ira marries Mary, his sweetheart.

“Scandal Everywhere””—August 31 (one-reel Victor comedy, with Max Asher).—When Mrs. Max finds her husband flirting with the southerner at the hotel, she endeavors to take him in hand. But Max eludes her and buys the southerner some refreshments. They are watched by a detective and at every opportunity Max shoots at the detective. The result is a chase through every one in the hotel takes part.

“Jungle Treachery”—September 1 (two-reel Bison drama, with Babe Sedgwick).—When Nathan Briggs, who lives in the African jungle, learns that there is an English camp nearby he sends his daughter, Betty, to find out what is going on there. Betty falls down a slide and sprains her ankle. Bob, one of the party, hears her screams, rescues her and returns her to the camp. When Nathan learns that Bob is a hunter he is attacked by a lion. He is badly wounded and sending for Betty and Bob begs her forgiveness and gives Betty to the care of Bob. And as Mrs. Bob McPherson, Betty finds happiness in the jungle.

“Busting Into Society”—September 1 (one-reel Joker comedy, with Gale Henry).—Lizzie will not listen to the love story of Rupert, a hod carrier, because she wants to be a fine lady. Her father wins first prize in a lottery contest and they move to a big house and entertain the Grand Duke Larry, whom they hope to have as a son-in-law. During the party, Larry sizes up the silver and jewelry and after the meal is finished he holds them up and is about to get away with the valuables when Bob, who has been hired to keep an eye up and successfully rescues the silver and turns Larry over to the police. The hero of the hour and the prospective son-in-law, Rupert, is feted.

ARTCRAFT

“Rebecca of Sunnybrook Farm”—September 1 (five-reel comedy-drama, with Mary Pickford).—The Randalls, a family who lives on Sunnybrook Farm and the family being so large and the Randalls poor, Rebecca is sent to her aunt in New England. Her aunts shock the maiden aunts and they send Rebecca to school. However, she is disgraced when she is sent to a boarding school and she returns, a beautiful young girl. Adam Ladd, who had known her since childhood and had grown to love the child, reminds her of a promise she made him when a child. That when she grew up she would marry him. And after Rebecca has seen that every one is happy and well provided for she keeps her promise.

FOX

“A Domestic Hound”—August 18 (two-reel Fox comedy, with Hank Mann, Mabel and Shorty).—Hank and Shorty, with their wives, go to the seashore for a vacation. Hank and Shorty are enjoying themselves with the inquisitive when the “heavy” appears on the scene and proceeds to chase the men. On and on they run and getting weary they hide behind two beach umbrellas, but when they find their wives under the umbrellas they continue their chase with even more determination. The “heavy” still searches for some stolen money in the pocket of Hank and at a roof garden Hank
starts distributing it freely until inter-
rupted by his wife, a policeman, the
`heavy' and the owner of the
money. Hank and Shorty are forced to
retreat via a balloon.

**K.-E.-E.**

"Efficiency Edgar's Courtship"—September 3 (five-reel Essanay comedy-drama, with Taylor Holmes).—Edgar decides that if he has been suc-
sessful in business he can be success-
ful in love, and so starts out to win
Mary Pierce. However, his methods
do not appeal to Papa Pierce and he
is forbidden the house. He sends
clippings to Mr. Pierce telling how
girls have been led astray by their
fathers interfering with their love af-
fairs, but this only angers Mr. Pierce
more. As a last resort he gets Mary
to sign an agreement that she is to
forfeit a large sum of money if she
does not marry him. Rather than
lose the money Mr. Pierce willingly
gives up his daughter.

**PATHÉ.**

"Iris"—(five-reel Pathé drama, with
Alma Taylor).—Iris, a wealthy widow,
finds that her husband's will provides
that when she marries a second time
she will lose her wealth. She con-
tinues her lavish mode of living and
soon her money is used up. She ac-
cepts assistance from Maldonado and
the account he has given her is over-
drawn. She goes to another city and
seeks work, but is unsuccessful. Mal-
donado follows her and again offers
his assistance, giving her a beautiful
furnished apartment. Trenwith, a
struggling young engineer, loves Iris,
but when he hears her story he leaves
her in disgust. Maldonado, who has
overheard everything and knows that
Iris loves Trenwith, casts her off.
Desperate she determines to jump in-
to the river, but is prevented by Tren-
with.

**PARAMOUNT.**

"Egg Head"—August 20 (one-reel
M. A. P. I. comedy, with Victor Moore).
—Mr. Mc. is entrusted with a handbag
containing a most deadly munition
tucked in egg shells. He meets Iona
Mint, an heiress, and after dining with
them Iona takes Vic's bag home and
taking the eggs out puts others in
their place. Being interested in chick-
en breeding Iona takes the eggs out
to the nest to hatch. It is easy to
imagine the result.

**TRIANGLE.**

"Grafters"—August 26 (five-reel Tri-
angle drama, with Jack Deveraux).—
When Jack Towne comes into wealth
his Uncle Mark warns him to be care-
ful of grafters. Jack flirts with Doris
Ames at a roadside house and she
lures him on. One day they go for
a drive and Doris suggests that they
stop at a roadside tea. Here he
is confronted by a man, supposedly
a sheriff, who demands money or he
will arrest Jack. Jack escapes. An-
gered at the entire proceeding and
disguised with women, Jack advises
the police where the grafters are
located and they are arrested. When
he learns how Doris has accepted
the position because she thought it
was merely to teach Jack a lesson and
that her mother needed the money,
Jack forgives her and they are mar-
ned.

"Wee Lady Betty"—August 26
(five-reel Triangle, with Beatrice
Love).—When Roger O'Reilly comes
to rule O'Reilly's castle Wee Lady Bet-
ty moves her aged father to the
haunted chamber and in the guise of
a maid she too lives at the castle.
When Roger learns of the haunted
chamber he decides to nail it up until
he can investigate. One evening when
Betty brings her father some supper
Roger enters. Betty quickly jumps
into a suit of armor and endeavors
to frighten Roger, but Roger links
grazes her arm. He rushes out,
not knowing the damage he has done.
He is met by a mad throng of peas-
ants who believe Roger forced Betty,
whom they all loved, to leave the place. Betty comes out and
sends the mob away. They go leav-
ing Betty and Roger clasped in
each other's arms.

**PARAMOUNT'S NEW**

**"TWISTED THREAD"**

**SERIAL FINISHED.**

Initial Photonovel Soon to Be Issued to U. S. and Can-
adian Exhibitors

"The Twisted Thread," a new serial
mystery story made by the Herk-
heimer Brothers, at the studios at
Long Beach, Cal., has been completed
and will be distributed to American
and Canadian exhibitors through
Paramount.

The new serial, which is the first to
be issued through Paramount since its
inception as a distributing concern, is
to be published in fifteen episodes,
each episode consisting of two reels.
The date of publication will be an-
ounced shortly. Thursday at the
Clifford, the noted vaudeville player,
is featured in the photovonel.

Gordon Sackville, who made his first
screen appearance in a Para-
mount feature, plays opposite Miss
Clifford, and Corene Grant, Cullen
Landis, Ruth Lackaye, Ethel Ritchie,
Charles Dudley, William Reed, Val
Hardin, Bruce Smith, Lydia Chris-
opher, Frank Erlanger, Neil Holman,
Mollie McConnell, R. Henry Grey,
Ethel Pepprell and Jane Pepprell con-
stitute the cast.

**N. A. M. P. I. FILMS**

**OF GREAT SCENES**

**GET N. Y. SHOWING.**

Five exceptionally interesting reels
were shown at the Strand Theater by the
N. A. M. P. I. pictures, while perhaps being re-
stricted to too few producers, are ver-
much worth while. The series in
chudes love scenes, fights and deeds ob-
daring from many important pictures.

Unfortunately the three best fight
scenes ever shown on the screen, those
in "The Spoons," "The Barrier" and
"The Bar Sinister," were omitted, but
inasmuch as it is announced that the
picture would be added to from tim-
to time, it is reasonable to suppos-
that these fight scenes will be added.

Harold Edel announced that if profits, if any, from these pictures
would be devoted to combating a
verse legislation, against which the
teen committees now are using the
fluence in Washington, and to other
wise advancing the interest of the
motion picture industry. Five reels
of this series will be shown at the Stra-
 every week.
By "MAC"

Special meeting of the Advertising Film Producers’ Association, the picture department of the Associated Advertising Clubs of the U. S., will meet at the Rothacker Manufacturing Company, August 10, to discuss the cinema as regards advertising.

Fitzpatrick of Fitzpatrick and Roy left the city August 14 to visit the "upper peninsula," giving a chain of theaters the O. O. "Tis locked Kenneth will also gaze on his various summer resorts while in tow.

The diminutive Ivie Mack, local for Bluebird, Butterfly and Universal films, murmurs: "Never let your efforts to the sales of ambition." Wadyer mean? Ask just asked where you all were on your vacation, that's all.

He's everything, Ralph? "Really can't say," says R. O. Procter. "Those West comedies are keeping us from jumping around the book or the clamoring aggregation of kids crowding our offices daily." It's has always been in the film business.

It is here at last! You know, that projector, that Millman and Golby have been doing a song and dance about for the past decade or so. Oh, it's there—yes. I'll tell you about it; they're serious, and such young boys, too.

J. Mintz of the Unity Photoplays

Company and the well known "exhib." J. Cooper of the Twentieth Century Theater, were recently trying to get away from the intense heat by way of the automobile route. Naturally one has to stop and rest a while and after a few portions of the "liquid" relish, like the average business men, mathematicians became a topic of discussion and demonstration. In fact, M. J. readily convinced J. C. how to subtract five bucks from two bucks. Remember Cooper, old top; it depends on the geographical location whether it is counting-house value or cabaret mathematics.

Well, here's hoping you make it, Dick. Dick Travers has been called to the colors. He will report at Fort Sheridan shortly, to join the second reserve officers' training camp.

Low's Yonge Street Theater, Toronto, is starting their year's contract for World-Brady pictures. The first showing was Robert Warwick in "The Family Honor."

Phil Kaufman, newly elected vice-president of the Globe Films, Ltd., Toronto, recently visited New York, where he closed some big state right productions for Canada.

Martin Barnet, road representative of the General Films office in Toronto, has secured some splendid contracts in Ontario for "Tillie's Punctured Romance," which is being handled by the General Films Company, Ltd.

Shea's vaudeville theater, Toronto, is opening the fall season with a program of high class vaudeville and pictures.

Sam Glazer, the popular film traveler in Ontario, has been appointed manager of the Toronto office of the Famous Players Film Service. Glazer has been with the Famous Players for a long time and is very well known throughout the Dominion in film circles.

Manager C. A. Garner of the Mutual Film office, Toronto, is back in town from Chicago where he attended the convention of the Mutual Exchange Managers. He brought back with him the details of the new arrangements for the distribution of Mutual productions in Canada.

The O. Henry series of stories are to be seen at the Imperial Theater, St. John, N. B., very shortly. Manager W. H. Golding is writing a good publicity stunt for advertising this series, by offering a $21 set of O. Henry short stories. This set is to be given to the writer of the best appreciation of the place in American literature held by this master of the short story. This publicity stunt is arousing considerable interest and comment in St. John.

J. A. Bustin of the Imperial Theater, Windsor, N. S., has recently installed a new Powers 6-B machine and is making considerable improvements around his theater.

Mrs. R. H. Davidson, proprietress of the Dreamland Theater, Moneton, N. B., has purchased the building and site, with land adjoining same. She will follow this up by renovating and improving the theater. Mrs. Davidson has been running the theater about three years and has made splendid success of it.

Herbert Levy and Jimmie Martin, who are in charge of arrangements for the Butterfly Pictures employees' ball to be held at the Colonial ballroom September 29, promise all sorts of cute filmy little and tall butterflies will be there to flit about to the strains of dreamy music. Don't forget September 29—and Saturday evening, oh boy!

Perce Wells of Wilmington, N. C., president of the North Carolina A. E. A., informs us that any of the Chicago boys will be right welcome to visit the Ocean View (Va.) affair August 27-28-29. He also promises that "chicken dinners" will be served right on the premises. Never you all mind—we'll get you at Detroit next year.

M. Kline of the Strand Film Service, who returned recently from New York City, states he purchased more than 1,000 reels of film to publish to the exhibitors through his new exchange. With the supply he now has on hand, this will enable the exhibitor to select what he may need from a list of more than 3,000 reels of all kinds of subjects.
ASSOCIATED THEATERS, INC., IS ORGANIZED WITH 200 EXHIBITORS IN NORTHWEST

Will Not Start Activities of Booking Film, Handling Supplies and Equipment Until 1,000 Theater Owners Enroll, Says General Manager Hamlin

With two hundred theaters enrolled and determined not to start actual business activities until one thousand theaters are stockholding members, "Associated Theaters, Incorporated," was formed at the Hotel Dyeckman, Minneapolis, Minn., Tuesday, August 14.

The following officers were elected, each of whom is also a member of the Board of Directors: President, H. L. Hartman, Mandan, North Dakota; vice president, Forest Secor, Forest City, Iowa; treasurer, Henry P. Greene, Minneapolis; secretary, William S. Smith, Menominee, Wisconsin; chairman of board of directors, Charles W. Gates, Aberdeen, South Dakota; general manager, Thomas J. Hamlin, Minneapolis.

Adopt Hamlin Booking

The "Hamlin Plan" of booking was adopted, which is intended to conduct the looking of film, supplies and equipment at a minimum expense and solve the present high cost of marketing and distributing by cooperative collective merchandising.

The Minneapolis branch was opened at once in the Lumber Exchange Building, Minneapolis, but the actual opening of the proposed large central Minneapolis exchange and various sub-stations for inspection and shipping may not take place until December, according to Mr. Hamlin.

"We have incorporated for $100,000 under the laws of South Dakota, as 'Associated Theaters, Incorporated,'" declared Mr. Hamlin. "We have no connection either directly or indirectly with any other organization or group in the motion picture industry.

Stockholding Limited

"No exhibitor is expected to subscribe for more stock than what he would ordinarily pay for ten days' film rental, and no theater can find more than $1,800 worth of stock. "Neither myself nor any member of the board is drawing a cent of salary and the entire expense of organizing will not equal ten per cent. "We expect to do a film rental business alone of fully $50,000 a week, continued General Manager Hamlin. "and are incorporated to produce, buy, sell, lease and rent films, equipment and supplies, to buy, sell and operate theaters and to book films, vaudeville, tabloids and road attractions."

FALL AND EARLY WINTER FILM SCHEDULE

OF K-E-S-E FEATURES IS ANNOUNCED

K-E-S-E announces the completion of the program well into the winter. The schedule of films as arranged, follows:

August 27, "The Lady of the Photograph," Edison, featuring Shirley Mason; September 3, "Efficiency Edgar's Courtship," Essanay, presenting Taylor Holmes; September 10, "Fants," Essanay, in which little Mary McAlister will be starred; September 17, title not yet given out; September 24, "Clen of the Desert," Essanay, featuring Jack Gardner; October 1, title not yet announced; October 8, "A Fool for Luck," Essanay, presenting Taylor Holmes; October 15, "Fibbers," Essanay, featuring Bryant Washburn; October 22, title not yet announced; October 29, novelty film, title to be announced later, Essanay. Marguerite Clayton; November 4, title not yet decided upon; November 11, "Two-Bit Seats," Essanay, featuring Taylor Holmes.

In addition to these plays, George Kleinc has announced the following films for the Edison Conquest programs:


September 1, Conquest Program No. 8: "The Princess Nellie," featuring Katherine Townsend and Walter McDonald, four reels; "The Puzzling Billboard," one reel; "The Brook," Woodcraft for Boys, six reels; "Shipping Live Fish in Sealed Packages," combined in one reel; "Blind Fiddler," one reel.

ANIMATED TITLES, NEWEST ESSANAY FILM FEATU

An innovation called the animated title is being introduced in picture being published by Essanay.

One of the chief causes for criticism of subtitles, particularly where quantity are used in a feature, is the fact that many persons read the sub-title and then forced to con- sider several yards of the title being run off for the benefit of those who read more slowly. This has resulted in every possible subtitle being eliminated in the past, in the opinion of many that the subject can be made more or less a part of the title without in any way detracting from the entertainment of those who had found cause for complaint.

The animated subtitle was first introduced to the public in "The Conjuror," a recent film featuring W. Washburn.

Sam Gibson, one of the best known men in Quebec territory, is identified himself with the General Film Company. Gibson was associated with L. H. McLean, Famous Players and Globe Films.
ARTCRAFT PICTURES

Romance of the Redwoods," five reels, with Mary Pickford.
He Little American," six reels, with Mary Pickford.
"Three Little Muses," directed by M. Coban.
"Down to Earth," five reels, with Douglas Fairbanks.
"Ricochet of Sunnybrook Farm," five reels, with Mary Pickford.
"Barbar Y Sheep," five reels, with Elise Ferguson.

ART DRAMAS, INC.

- Van Dyke, "A Mute Appeal," five reels.
- "The Poor Terror," five reels, with Myrtle Gonzalez and George Henderson.
- "Humming Father Home," five reels, with Franklyn Farnum.
- "A Doll's House," five reels, with Dorothy Phillips.
- "A Little Orphan," five reels, with Eila Hall.
- "The Koolen's Oyster," five reels, with Clayton and Rupert Julian.
- "Fires of Rebellion," five reels, with Dorothy Phillips.
- "The Car of Chance," five reels, with Franklyn Farnum.
- "The Rescue," five reels, with Dorothy Phillips.
- "The Fire of Youth," five reels, with Jack Muthall.
- "The Man and Beast," five reels, with Eileen Seawick.
- "The Columbia Woman," five reels.
- "The Reed Case," five reels, with Allen Holubar and Louis Wolheim.
- "High Speed," five reels, with Jack Mulhall.
- "Dorothy's Standard," five reels, with Hoyt Stewart.
- "A Wife on Trial," five reels, with Mignon Anderson.
- "Follow the Girl," five reels, with Ruth Stonehouse.
- "The Broken Hour," five reels, with Dorothy Sullivan.
- "The Lair of the Wolf," five reels, with Gretchen Lederer.
- "Brothers in Arms," five reels, with Hardy Carey and Molly Beaton.

BLUEBIRD PHOTOPLAYS

- "Live Wildfire," five reels, with Herbert Rawlinson and Neva Gerch.
- "Money Madness," five reels, with Mary MacLaren.
- "The Circus of Life," five reels, with Zoe Rae.
- "The Fire of Youth," five reels, with Jack Muthall.
- "The Man and Beast," five reels, with Eileen Seawick.
- "The Columbia Woman," five reels.
- "The Reed Case," five reels, with Allen Holubar and Louis Wolheim.
- "High Speed," five reels, with Jack Mulhall.
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- "The Broken Hour," five reels, with Dorothy Sullivan.
- "The Lair of the Wolf," five reels, with Gretchen Lederer.
- "Brothers in Arms," five reels, with Hardy Carey and Molly Beaton.

FOX FILM CORPORATION

- "A Small Town Girl," five reels, with June Caprice.
- "The Book Agent," five reels, with George Walsh.
- "Heart and Soul," five reels, with Theda Bara.
- "The Final Payment," five reels, with Nance O'Neil.
- "The Silent Lie," five reels, with R. A. Wallk.
- "The Slave," five reels, with Valeska Suratt.
- "The Day's Sport," five reels, with Stuart Holmes.
- "Wrath of Love," five reels, with Virginia Pearson.
- "The King," five reels, with George Welf.W.
- "When a Man Sees Red," five reels, with William Farnum.
- "The Silent Partner," five reels, with Valeska Suratt.
- "The Innocent Sinner," five reels, with Mervin Cooper.
- "Two Little Imps," five reels, with Katherine and Jane Lee.
- "The Man of a Thousand Words," five reels, with Gladys Brockwell.
- "The Innocent Sinner," five reels, with Mervin Cooper.
- "Two Little Imps," five reels, with Valeska Suratt.
- "Wrath of Love," five reels, with Virginia Pearson.
- "Dorothy's Love," five reels, with Dorothy Farnum.
- "The Soul of Satan," five reels, with Gladys Brockwell.

FOX FILM COMEDIES

- "His Smashing Career," two reels, with Billie Ritchie.
- "The Present Beauty," five reels, with Bessie Berkey.
- "The Bench Policy," two reels, with Charles Conklin.
- "Worse Love," two reels, with Hank Mann.

KLEIN-RUSHDIE-SELIG-ESSANAY

- Essanay, "The Saint's Angel," five reels, with Henry B. Washburn and Mary Charlestone.
- "The Fatal Lion," five reels, with Vivian Reed and George Fawcett.
- "The Night Workers," five reels, with Margarette Claxton.
- "The Teller's Step," five reels, with Shirley Mason.

MUTUAL STAR FEATURES

May 14—American, "Amor for Spit," five reels, with Mary Miles Minter.
May 21—Powell, "The Mirror," five reels, with Marjorie Rambeau.
May 28—Hokheimer, "The Cheep Shot," five reels, with Harold Costello.
June 4—American, "Reputation," five reels, with Edna Goodrich.
June 11—American, "Periwinkle," five reels, with Mary Miles Minter.
June 18—Powell, "The Dazzling Miss Davison," five reels, with Marjorie Rambeau.
June 18—Hokheimer, "A Bit of Kindling," five reels, with Jackie Saunders.
June 23—American, "The Upper Crust," five reels, with Gale Kane.
EXHIBITORS HERALD

July 9—Powell, "Mary Moreland," five reels, with Mayrie Rambeau.
July 16—Herkomer, "Betty Be Good," five reels, with Jackie Saunders.
July 23—American, "Melissa of the Hills," five reels, with Mary Miles Minter.
July 30—American, "Fright and the Man," five reels, with William Russell.
Aug. 6—American, "Sons in Pawn," five reels, with Gal Kane.
Aug. 13—Herkomer, "Bab the Fixer," five reels, with Jackie Saunders.

PARAMOUNT PICTURES CORPORATION
May 7—Law, "The Primrose King," five reels, with Mae Murray.
May 10—Lasky, "The Silent Partner," five reels, with Blanche Sweet and Thomas Meighan.
May 2—Famillers, "Her Better Self," five reels, with Pauline Frederick.
May 28—Lasky, "Freckles," five reels, with Louise Huff and Jack Pickford.
May 31—Lasky, "Unconquered," five reels, with Fannie Ward.
June 7—McGowan, "Giving Becky a Chance," five reels, with Vivian Martin.
June 11—Lasky, "The Jaguar's Claw," five reels, with bessee Haya.
June 11—Lasky, "The Inner Shrine," five reels, with Margaret Illington.
June 18—Pallas, "A Roadside Impressario," five reels, with George Beban.
July 5—Morocco, "Big Timber," five reels, with Kathryn Williams and Wallace Reid.
July 9—Famous Players, "The Love That Lives," five reels, with Pauline Frederick.
July 12—Lasky, "The Flame of the Path," five reels, with Vivian Martin and Susse Haya.
July 19—Morocco, "Cook of Canyon Camp," five reels, with George Beban.
July 26—Lasky, "The Squaw Man's Son," five reels, with Wallace Reid and Anita King.
Aug. 5—"The Amazon," five reels, with Margaret Slezak.
Aug. 5—"The Varmint," five reels, with Jack Pickford and Louise Huff.
Aug. 18—"The Mysterious Miss Terry," five reels, with Billie Burke.
Aug. 19—"Haskins Togo," five reels, with Susse Haya.
Aug. 26—"Little Miss Optimist," five reels, with Vivian Martin.
Sept. 1—"The Breath of a Dream," five reels, with George Beban.
Sept. 8—"The Hostage," five reels, with Wallace Reid.

PARAMOUNT COMEDIES
May 7—Klever, "Invited Out." 
May 14—Black Diamond, "The Window Dresser's Dream." 
July 2—Klever, "Moving." 
June 4—Black Diamond, "Bungalow." 
June 11—Black Diamond, "Her Fractured Voice." 
June 18—Conover, "Half a Wife." 
June 25—Black Diamond, "Auto Intoxication." 
July 2—Klever, "Oh, Pop." 

PARAMOUNT TRAVELOG
May 7—Colorful Ceylon.
May 14—With the Randy Elephants.
May 21—Batavia—the Japanese Capital.
May 28—A Journey Through Java.
June 4—Surababo—the Ruzy Burz of Java.
June 11—The Road Lanes in Orient and Occident.
July 1—A Cocktail for the Marquise.
July 8—Fruitful Florida.
July 15—Palm Beach and Miami.
July 9—In the High Sierras.
July 16—In the Oregonian Wild.
July 23—Catching and Canning Oregon Salmon.
July 30—The Story of the Alaskan Gold Rush.
Aug. 6—Geyser of the Yellowstone.
Aug. 13—Wonders of Yellowstone.
Aug. 20—Tropical Nassau.
Aug. 27—Madrid to Madeira.
Sept. 2—Norway.
Sept. 13—Ileng Kong and the Pearl River.

PATH EXCHANGE, INC.
May 20—Thanhouser, "The Candy Girl," five reels, with Gladys Hulette.
June 24—Thanhouser, "Fires of Youth," five reels, with Helen Badgley and Frederick Warde.
June 24—Laskalda, "When Baby Forgot," five reels, with M. Osborne.
July 1—Thanhouser, "The Woman in White," five reels, with Renée La Bady.
July 8—Astra, "The Cigarette Girl," five reels, with Gladys Hulette.
July 15—Thanhouser, "It Happened to Aggie," five reels, with C. Leslie.
July 22—Astra, "The Last of the Carnabys," five reels, with C. Hulette.
July 29—Astra, "The On-The-Square Girl," five reels, with M. King.
Aug. 5—Laskalda, "Captain Kiddo," five reels, with Marie O'Brien.
Aug. 26—Heyworth, "Irish," five reels, with Alna Taylor.

SEIZNICK PICTURES
"The Price She Paid," seven reels, with Clara Kimball Young.
"The Eternal Sin," seven reels, with Florence Reed.
"The Easiest Way," seven reels, with Clara Kimball Young.
"The Lone Wolf," five reels, with Hazel Dawn and Bert Lytell.
"Pappy," five reels, with Norma Talmadge.
"The Moth," five reels, with Nita Norder.
"The Lesson," five reels, with Constance Talmadge.

TRIANGLE FILM CORPORATION
KAY EINZIE
May 6—"The Snarf," five reels, with Bessie Barrie.
May 12—"Happiness," five reels, with Enid Bennett.
May 18—"Black Sheep," seven reels, with Dorothy Dau.
May 25—"The Millionaire Vagrant," five reels, with Charles Ralston.
June 2—"Wolf Lowry," five reels, with W. S. Hart.
June 9—"How 'Ole Blue Eyes,'" five reels, with Bessie Barrie.
June 17—"The Girl Glory," five reels, with Enid Bennett.
June 24—"Beauty," five reels, with Louise Glau.
June 30—"Love or Justice?" five reels, with Louise Glau.
July 7—"These Excellency, the Governor," five reels, with Carmen Moore.
July 13—"Paws of the Bear," five reels, with William Demarest.
July 20—"Memoirs," five reels, with Olive Thomas.
July 26—"God's Country," five reels, with Hedda Hulette.
Aug. 2—"The Clodhopper," five reels, with Charles Ray.
Aug. 9—"Am Even Break," five reels, with Dorothy Jordan.
Aug. 16—"The Sawdust Ring," five reels, with Bessie Love.
Aug. 23—"The Strange Transgressor," five reels, with Louise Glau.
Aug. 30—"Time Clock and Diamonds," five reels, with William Howard.

TRIANGLE COMEDIES
May 6—"A Dishonest Burglar," one reel.
May 6—"His Criminal Career," one reel.
May 13—"A Laundry Charge," one reel.
May 19—"The Camera Cure," one reel.
June 2—"Trouble," one reel.
June 9—"His Social Ride," one reel.
June 16—"Lives of the Bakery," one reel.
June 23—"Wheels and Woe," one reel.
June 30—"His Marriage Failure," one reel.
July 7—"Their Weak Moments," one reel.
July 14—"His Speedy Lines," one reel.
July 21—"His Janitor's Vengeance," one reel.
July 28—"Dad's Downfall," one reel.
Aug. 4—"His Second Wife," one reel.
Aug. 11—"His Sudden Rival," one reel.
Aug. 18—"The House of Mystery," one reel.
Aug. 25—"His Fatal Move," one reel.
Aug. 29—"An Innocent Villain," one reel.
Aug. 19—"The Sole Mate," one reel.
Aug. 26—"His Widow's Night," one reel.

KEYSTONE COMEDIES
Apr. 29—"The Maiden's Trust," two reels.
May 6—"His Naughty Thoughts," one reel.
May 13—"Her Torpedoed Love," one reel.
May 20—"A Royal Rogue," one reel.
May 27—"The Oriental Love," two reels.
June 3—"Cactus Nell," two reels.
June 10—"The Thanhouser, "An Amateur Orphan," five reels, with Gladys Leslie.
June 17—"Skidding Hearts," two reels.
June 24—"The Dog Catcher," five reels.
July 1—"Who's Baby?" two reels.
July 8—"Dangers of a Bride," two reels.
July 15—"A Clever Dummy," two reels.
BIG V COMEDIES

"Dubs and Drygoods."
"Flatheads and Filthworns."
"Bombs and Blunders."
"Rogues and Recklessness."
"Jeurs and Jailbirds."
"Chinks and Changers."
"Heavy Hugs and Hula Hula."
"Gall and Gasoline."

"By Caste," IT if jr.

"The Capt. of the Grey Horse Troop," five reels, with Antonio Moreno and Edith Storey.
"The Eleventh Wife," five reels, with Peggy Hyland and Marc MacDermott.
"Clever's Rebellion," five reels, with Anita Stewart.
"The Soul Master," five reels, with Earle Williams.
"The Magnificent Meddler," five reels, with Antonio Moreno.
"The Question," five reels, with Alice Joyce and Harry Morry.
"The Great Root," five reels, with Earle Williams and Dorothy Kelly.
"A Ring in the Hills," five reels, with Belle Bruce and Antonio Moreno.
"Case," five reels, with Peggy Hyland.
"The Message of the Mouse," five reels, with Anita Stewart.
"The Stolen Treaty," five reels, with Earle Williams and Corinne Griffin.
"Richard the Brazen," five reels, with Alice Joyce and Harry More.
"By Right of Possession," five reels, with Antonio Moreno and Mary Anderson.
"The Second Mrs. Tangeray," five reels, with Sir George Alexander and Hilda Moore.
"Mary Jane's Pa," five reels with Marc MacDermott and Mildred Manning.
"Transgression," five reels, with Earle Williams.
"The Divorcee," five reels, with Mary Anderson.

WORLD FILM CORPORATION PROGRAM

"Mothers of France," five reels, with Sarah Bernhardt.
"Moral Courage," five reels, with Muriel Ostriche and Arthur Ashley.
"Yankee Pluck," five reels, with Ethel Clayton and Montagu Love.
"Maturity," five reels, with Alice Brady.
"The Crimson Wave," five reels, with Carlyle Blackwell and June Elvidge.
"The False Friend," five reels, with Gail Kane and Robert Warwick.
"The Stolen Paradise," five reels, with Ethel Clayton.
"The Divorce Game," five reels, with Alice Brady.
"Price of Pride," five reels, with Carlyle Blackwell and June Elvidge.
"The Brand of Satan," five reels, with Montagu Love, Gerda Holmes and Evelyn Greeley.
"The Beloved Adventurers," five reels, with Kitty Gordon.
"A Self-made Widow," five reels, with Alice Brady.
"The Iron Ring," five reels, with Arthur Ashley, Gerda Holmes and Edward Longford.
"Youth," five reels, with Carlyle Blackwell and June Elvidge.
"South Adrift," five reels, with Ethel Clayton.
"The Little Duchess," five reels, with Madge Evans.
"The Guardian," five reels, with June Elvidge, Monique Love and Arthur Ashley.
"The Marriage Market," five reels, with Carlyle Blackwell, Jane Elvidge and Arthur Ashley.
"Betsy Ross," five reels, with Alice Brady.

SERIALS

"The Secret Kingdom."
"The Railroad Raiders."
"The Gray Ghost."
"The Neglected Wife."
"The Seven Pearls."

MISCELLANEOUS

A. KAY COMPANY

130 Spoon Mary, C. 1,000.

AROSY FILMS, INC.

"Dye Get That Stuff!" five reels.
"Celebrated Silow Case," five reels.
"The Veh," five reels, with King Baggott.

ARIZONA FILM CORPORATION

6 She Obeys? six reels, with Billie West.

ARROW FILM CORPORATION

"Dear, Bess," nine reels, with Derwent Hall Caine.

GEORGE BACKER FILM CORPORATION

"The Sin Woman," with Irene Fenwick, Rele Hayes and C. Bruce.

REX BEACH PICTURES CORPORATION

"Barrier," ten reels.

BERNSTEIN PRODUCTIONS

"Knows," five reels.

DAVID BERNSTEIN

"Synopsis," with Evelyn Nesbit Thaw.

BIG BROTHERS COMPANY

"Her Condemned Sin," six reels.

BLUEBIRD

"Eagle's Wings," five reels, war drama.
"Even as You and I," five reels, with Lois Weber.

CARDINAL FILM CORPORATION

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

CINES CORPORATION OF AMERICA

"The Fated Hour," six reels.

CHRISTIE FILM COMPANY

"May 30," "His Last Pill," one reel.
"June 4," "Those Wedding Bells," one reel.
"June 11," "A Lucky Slip," one reel.
"June 18," "A Bold, Bad Knight," one reel.

CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.

CLUNE PRODUCTIONS

"Ramosa," ten reels.

CORONA CINEMA COMPANY


COSMOPHOTO FILM COMPANY

"The Black Spot," four reels.
"Incomparable Misses Bellairs," four reels.
"Liberty Hall," four reels.
"Hi Vindication," five reels.
"Victoria Cross," four reels.

CREATIVE FILM CORPORATION


DIXIE FILM COMPANY

"Tempest and Sunshine," five reels.

DIXIE FILM COMPANY

"Just a Song at Twilight," five reels.

EBONY FILM COMPANY CORPORATIONS

"Dart Blackhand Waited Man," one reel.
"Shine Johnson and the Rabbit's Foot," one reel.

E. I. S. MOTION PICTURE CORPORATION

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

E. & R. JUNGLE FILMS COMPANY

"Discovered," one reel.
"Napoleon's Night Out," one reel.
"When Jones Went Wrong," one reel.
"Circus Brides," one reel.
"Fowl Play," one reel.
"Jungle Rats," one reel.
"When the Clock Went Cuckoo," one reel.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM CORPORATION

"Alice in Wonderland," six reels.

EUROPEAN FILM COMPANY

"BIRTH," six reels.

EGUDEAN FILM COMPANY

"Where Is My Father?" seven reels.

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM


FAIROAM S. CIRCUIT, INC.

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

FLORA FINCH FILM CORPORATION

"War Brides," C., two reels, with Francis.

FRIEDER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

FROMHAM AMUSEMENT CORPORATION


GOLD MEDAL PHOTOPLAYS

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

GRAND FEATURE FILM CORPORATION

"Rey Beach on the Spanish Main," five reels.
"Rey Beach on Pirate Haunts," five reels.
"Rey Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

"The Birth of a Nation," nine reels, with H. B. Walthal.
"Intolerance," nine reels, with Mae Marsh.
HANOVER FILM COMPANY

"Maciste," six reels.
"How Uncle Sam Prepares," four reels.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

EDUCATIONAL FILM COMPANY

"The Valley of the Huc," one reel.
"The Shepherd of Cheba," one reel.
"High, Low and the Game," one reel.
"The Mysteries of Crystallization," one reel.
"The Living Book of Nature," one reel.
"Seren of Index," one reel.
"The Grang Outang," one reel.

EFFANGE FILM COMPANY

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

FRANK HALL PRODUCTIONS

"The Bar Sinister," nine reels.
"Her Fighting Chance," five parts, with Jane Grey.

HILLER AND WILK

"The Battle of Gettysburg."
"Wrath of the Gods."

HOWL COMEDIES

"Saloonistics."
"Automaniac."
"Neptune's Naughty Daughter."

IVAN FILM PRODUCTIONS

"Two Men and a Woman," with James Morrison, five reels.
"One Law for Both," twelve reels, with Leah Baird.

JUVENILE FILM COMPANY

"The World War in Kielder," one reel.
"A Chip Off the Old Block," one reel.
"Chip's Ellopemt," one reel.
"Chip's Backyard Barnstormers," two reels.
"Chip's Rival," one reel.
"For Sale-A Daddy," one reel.
"Chip's Carma," two reels.
"Chip's Movie Company," one reel.

KEEN CARTOON CORPORATION COMEDY CARTOONS

"Mose Is Cured," half reel.
"The Old Forty-Niner," half reel.
"Jeb Jenkins, the Village Genius," half reel.
"Jerry McBride Loses His Job," half reel.
"Zoo-Hilogical Studies," half reel.
"A Dangerous Girl," half reel.
"Dr. Zippy Opens a Sanitorium," half reel.

KLOTZ AND STREIMER, INC.

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

KULEE FEATURES

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

LEA-BEL COMPANY

"Modern Mother Goose," five reels.
"Snow White," four reels.
"Jimmie Gets the Pennant," Mo-Toy comedy.
"Out in the Rain," Mo-Toy comedy.

LINCOLN CYCLE PICTURES

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

C. POST MASON ENTERPRISES

"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.

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

MILO COMEDIES

"Great Danbury Fair," one reel.
"Never Again," one reel.
"The Devil In Again," one reel.
"Goosebump Ellopemt," one reel.

MONITOR FILM COMPANY COMEDIES

"Those False Teeth," one reel.
"Robinson Crusoe," one reel.
"How Levi Foiled the Folks," one reel.
"Dear Old Dad," one reel.
"The Ghost of Missouri Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

B. S. MOSS

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

PARAGON FILM COMPANY


PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

RAY COMEDIES

"Casey's Servants," two reels.
"Casey the White Wing," two reels.

SHERIOTT PICTURES CORPORATION

"The Black Stock," five reels.

SHERMAN ELLIOTT, INC.

"The Crisis," seven reels.

SHERMAN PICTURES CORPORATION

"I Believe," seven reels.
"The Land of the Rising Sun."

FRANK J. SENG

"Parentage."

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

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

SUNBEAM MOTION PICTURE CORPORATION

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

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION


SUPERIOR FILM COMPANY

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

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Liberte," six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatrice Michele.

UNIVERSAL

"Idle Wives," five reels.
"Where Are My Children?" five reels.
"Twenty Thousand Leagues Under the Sea," ten reels.
"People vs. John Doe," five reels.
"Robinson Crusoe," four reels.
"Hell Morgan's Girl," five reels.

VARIETY FILMS CORPORATION

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

WARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS


WHARTON BROTHERS, INC.


ELLA WHEELER WILCOX FILMS

"Meg’s Curse," two reels.
"Last When Young," two reels.
"A Married Coquette," two reels.
"Angel or Demon," two reels.
"Lord Speak Again," two reels.
"Divorced," two reels.

WARRENTON PHOTOLAYS FILM DISTRIBUTION CO

"The Bird's Christmas Carol," five reels.

WILLIAMSON BROTHERS

"The Submarine Eye."

"The Rival," two reels.
"Elopement," two reels.
"Falsehood," five reels.
"Falsehood," five reels.
**EAST**

Cleaveland, Ohio.—Frank P. Woda has purchased the Theater on St. Clair avenue near One Hundred and street.

Dover, Ind.—The Freebody Park Theater was re-
destroyed by fire; loss $20,000.

Cleaveland, Ohio.—A slight fire in the Hamilton Theater, by lightning striking the building, damaged the while a performance was in progress. The audience theater until firemen extinguished the blaze and returned.

Detroit, Mich.—C. H. Miles of the Orpheum Theater has leased the Regent Theater on Woodward avenue near Grand boulevard.

Alexandria, Ind.—Arthur Fuller, assistant manager of the Angela Theater, has left for Wyoming, where he will manage a motion picture theater for his father.

Topeka, Kan.—Fees aggregating more than $20,000 which were collected from film producers for censoring films were paid into the state treasury by the state superintendent of public instruction, under a recent decision of the Supreme Court.

Gail Kane played in "Souls in Pawn," her latest Mutual production, for a solid week at the Bijou Dream Theater, which adjoins one of the largest daily-change theaters in the country, on State street, in Chicago, and "got the money."

Here is a picture of the front of the Bijou Dream, showing the display which Manager Sigmund Faller arranged to attract passersby. State street, like the rest of the Chicago "loop" district, is given over to the daily-change plan, but Mr. Faller is having success with three-week runs.

**CENTRAL WEST**

Cleaveland, Ohio.—Frank P. Woda has purchased the Theater on St. Clair avenue near One Hundred and street.

Cleaveland, Ohio.—E. J. Wheelock, who has been associated with the Rex Theater, has purchased an interest in the Playhouse from Lipp & Cross and will assume the management.

Cleaveland, Ohio.—The Strand Theater on Walnut street has been enlarged.

Auditorium, R. I.—The Freebody Park Theater was re-
destroyed by fire; loss $20,000.

Cleaveland, Ohio.—A slight fire in the Hamilton Theater, by lightning striking the building, damaged the while a performance was in progress. The audience theater until firemen extinguished the blaze and returned.

Antonio, Pa.—William H. Wentz has opened the Theater here.

Antonio, Pa.—The Strand Theater on North Eighth street will have the first pipe organ used in any theater in the city. An Estey organ is now being installed.

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**SOUTH BEND, IND.**

The Orpheum Theater is to be re-
modeled at a cost of $400.

**DOWNTOWN, S. B.**

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**HOW MANAGER SIGMUND FALLER OF THE BIJOU DREAM THEATER, CHICAGO, ATTRACTED THE CROWDS FOR A WEEK'S RUN OF "SOULS IN PAWN," THE BIG MUTUAL PRODUCTION**

In addition to his lobby display he used the columns of the daily papers, but he got most of his patrons through his lobby display.

"I was well pleased with "Souls in Pawn,"" he declared on the day the showing of this film ended. "I got the money for me."

In addition to running the picture a week, Mr. Faller got 15 cents, while the house next door charged 10 cents for its daily-change program.
EXHIBITORS

William Russell is a “Knockout,” according to R. G. Willert, manager and owner of the Grand Theater at Laverne, Minn., up in the north country, where the people demand red-blooded American pictures.

“I wish to tell you what I think of Mutual’s series of Russell pictures,” Mr. Willert writes. “The last one I showed was ‘The Frameup,’ and I can truthfully say that it is positively the best picture I have ever had. It is an audience-pleaser from start to finish. Everyone talked about it.

“All the new Russells are ‘Knockouts’—pictures any exhibitor can be proud to show. I ran all of the first series, am well into the second series, and would like to ask when the third series will start.”

The new series of Mutual American star productions, with William Russell in the leading role, will start September 24 with “Sands of Sacrifice.”

ONE TOUCH OF NATURE,” K-E-S-E

BASEBALL FEATURE, WITH M’GRAW

AND GIANTS, ENJOYS BIG SUCCESS

As evidence that, despite the war, the national pastime of baseball remains in high favor with the public, it can be cited that “One Touch of Nature,” the Thomas Edison photoplay published through K-E-S-E, in which John J. McGraw, manager of the New York Giants, is proving a success, especially in cities where baseball prevails.

The Circle Theater, Indianapolis’ largest photo house, showed “One Touch of Nature” last week. It was scheduled for two days only, but met with such a cordial reception that the Circle extended the showing through the week.

John J. McGraw demonstrates in “One Touch of Nature” that, should he decide to quit playing baseball time, he will always find a field in motion picture work which is especially adapted.

GEN. BARRY AND STAFF WITNESS

PERSHING’S LANDING IN FRANCE

IN FILM AS GUESTS OF FREU

Major General Thomas H. Barry, U. S. A., commanding officer of the central department, U. S. A., and the members of his staff were the guests of J. E. Freuler, president of the Mutual Film Corporation, last week, when a special review of 600 feet of motion pictures showing the landing of the Pershing expedition in France on August 18th was shown, at the Mutual executive offices, 125 North La Salle Building, Chicago.

The picture, the first showing of the Pershing troops abroad, reached Chicago at 10 o’clock on the morning of August 15 as part of the current Mutual Weekly. General Barry evidenced keen interest in seeing the film, which was especially well-staged. A special showing was arranged for him and the officers at his headquarters.

The general was accompanied by Colonel R. E. Hunter, Major J. C. Richardson, Major Hubert E. J. Wills, R. C. Robertson and Captain E. J. Moran, from General Pershing’s staff, and other officers from the aviation corps, officers’ reserve training camp and Signal Corps, whose offices adjoin Mutual’s in the Consumers Building were present.

The film shows the arrival of the Pershing expedition in France, the disembarking of the troops at their base, the enthusiasm and interest of the French toward the Americans and a reception for General Pershing and “Papa P.”

SELI& TO FILM “THE STILL ALARM,”

ADAPTED FROM NOTED STAGE

“‘The Still Alarm,” a melodrama known to theater-goers of the past decade, will be produced on a lavish scale at the Selig studios, Los Angeles, under the direction of Colin Campbell. Always a play of stage appeal, it is suited to the screen version, where effects not possible to play on stage will be shown in realistic vividness. ‘The Still Alarm’ is one of the few successful stage plays that lend itself admnirably to picturization, having a splendid plot allowing much of the action to center about human reactions and other spectacular effects.

The cast, which is a large one, will be headed by Thomas Santachi, Bessie Eyton and Fritzi. Streets of substantial-looking buildings are being shot on the Selig lot for the forthcoming production, sole purpose of being burned down.
"THE MANX-MAN" FILM, FROM HALL CAINE

Thousands of British Soldiers on Isle of Man After Battle of
Marne Appear in Big Story; Author Aided
Tucker with Scenari;

special interest that centered
and was first, pubhshed showing of
"Manx-Man," at the Criterion
er in New York this week was
The story by Hall Caine has
ported by picture producers.
The book contains such rare
ities for dramatic and pictorial
gether with so many con-
and conflicts of character, that
practically no deviation from
author's narrative it offered a sub-
to fire any motion picture direc-
th with enthusiasm and inspiration.

Author Collaborated

Caine collaborated with Geo-
Tucker on the scenario of
made its appearance it created
sation. It ran through several
ns; and even now after many
ranks among the "best sellers." It
arked the zenith of Hall Caine's
as a writer of fiction, a fact
recognized in a recent letter
Henry J. Brock, the president
of the company offering the picture
at the Criterion.

When George Loane Tucker began
work on his scenario he had the co-
operation of Hall Caine from the
very first.

Soldiers in Picture

At the time the picture was taken
there were some thousands of Brit-
ish soldiers, the only survivors of the
"Battle of the Marne," who were
stationed on the Island of Man in
charge of 30,000 German prisoners.

Soldiers were required in the picture,
which is a compliment to both Mr.
Caine and Mr. Tucker these battle
scared warriors were detailed for a
day, by the home government, as
motion picture actors.

President Henry J. Brock of the
Manx-Man Company has left noth-
ing to chance; all the intrinsic values
of the picture will be greatly en-
hanced by its special musical setting
and special staging, which has been
arranged by S. L. Rothapfel, through
the courtesy of the Rialto Theater
Corporation.

EVEL PRODUCTIONS, INC., GETS "COME THROUGH"
FROM UNIVERSAL;

a purchase for Cash Plays for Distribution in United States
and Canada; Will Consider Only Plays Which Have
Been Successful in Metropolitan Showing

Evel Productions, Inc., located at
Broadway, N. Y., will purchase
cash outright for distribution to
the United States and
is the biggest and best special 
productions obtainable. Inde-
pendent producers have been invited
their pictures to the review-
board of Jewel Productions, Inc.,
and view toward selling them to
organization, which will endeavor
undertake the most efficient and col-
ative string of exchanges in the
industry.

To Buy Only Successes

of the striking innovations in-
ced by the officials of the Jewel
any is the rule that before any
ction is purchased or even con-
ed, it must have received the
public approval during its
ction of at least one week in a
ropolitan center.

As forerunner of the many fine
ations available to exhibitors
where through the Jewel ex-
s, they announce the purchase
the Universal Film Manufactur-
pany of George Bronson
Howard's exciting drama, "Come
through," which is well known to
have scored a decided hit during its
run at the Broadway Theater, New
York.

"Come Through" will be available
in the New York territory about the
middle of September and throughout
the remainder of the country shortly
thereafter. The New York exchange
has already been opened and will be
under the management of Harry Ber-
man. Mr. Berman has been an ex-
remely successful executive with the
Arctical Company. The office is loc-
ed on the fourth floor of the Mecca
Building, 1600 Broadway. Mr. Ber-
man is now accepting booking for all
New York state, Connecticut west
of the Connecticut River, and New
Jersey north of Trenton.

Opening Exchange String

Exchanges are also being rapidly
opened in the following cities: Bos-
ton, Cleveland, Detroit, Chicago, Min-
neapolis, Kansas City, Denver, Port-
land, Ore., San Francisco, Atlanta,
Dallas, Pittsburgh, Philadelphia and
Toronto, Can.

The entire circuit of exchanges will
be under the general supervision of
Leon J. Bamberger, who for the past
two years has been sales manager for
Vitagraph-V.L-S.E.

NEAL HART SIGNS

ANOTHER CONTRACT
WITH UNIVERSAL

To Play Leads in Western
Pictures; Five Reeler
Under Way

Neal Hart, Universal's hero of the
open range, signed a contract this
week to play feature leads in western
pictures for the next year.

NEAL HART NOW A UNIVERSAL STAR

Hart, who will henceforth appear
on the screen in the character he
knows so well, has had a varied
career.

After a pictures-pie career he be-
came deputy sheriff in Wyoming
which was most creditable and he
resigned with the good will of the
time to enter the motion picture
field, joining the Universal Company
years ago. He played an im-
portant role in the serial, "Liberty,
and has been featured for the past
year under the 101 Bison and Ve-
tor films, with George Marshall as
director. He has just commenced
the production of a five-reel feature,
"The Bumble Bee," in which he is
supported by Miss Vivian Rich,
Charles Hill Mailes, George Berrill,
Miss Miriam Shelby, Joe Rickson
and a score of the Universal cow-
boys. It is a typical western pic-
ture and gives Hart splendid oppor-
unities for powerful work before
the camera.
$200 FINE SET FOR CARRYING FILMS NOT CASED IN CHICAGO

Under an ordinance creating the Bureau of Fire Prevention and Public Safety in the city of Chicago, which was amended July 22, it is made a serious offense, punishable by a fine of from $25 to $200, to carry motion picture films anywhere within the limits of the city, except in individual boxes of tin or galvanized iron with tight-fitting covers or in substantially constructed galvanized steel containers, the covers of which shall be of similar material, with self-fastening lock.

The ordinance is being strictly enforced by trainmen and ticket agents on all lines of the Chicago elevated railroads.

The ordinance contains a number of sections pertaining to the handling and storage of films within the city limits.

AD FILM MEN MEET IN CHICAGO ON AUGUST 27

To Discuss Changes in By-Laws and 1918 Campaign

The Advertising Film Producers' Association has called a special meeting of that body for Monday, August 27, to be held at the Rothacker Film Manufacturing Company's studio, Chicago.

Changes in the constitution and by-laws of the organization will be discussed, as well as standards of practice and the 1918 campaign, with other matters of importance pertaining to motion picture advertising.

The Advertising Film Producers is a recognized department of the Associated Advertising Clubs of the World.

MARY MAC LAREN-HORSLEY PLAYS FOR STATE RIGHTS SALE

Mary MacLaren Photoplays made under her new contract with David Horsley will be sold on the state rights basis. This is the announcement made by David Horsley in New York, where he has closed negotiations in four states for the first of her new seven reel features, "The Counterfeit Soul." Mr. Horsley reports contracts signed for New York, New Jersey, New England and Pennsylvania.

MADAME PETROVA, NOTED STAGE AND FILM STAR, FORMS OWN PRODUCING COMPANY

Concludes Arrangement by Which She Is to Get Larger Remuneration Ever Paid Screen Star, It Is Said; Is Aligned with Superpictures

Madame Petrova, the noted stage and screen star, left New York last Tuesday for her summer home on the Maine coast after concluding an arrangement by which she is to receive the largest remuneration ever paid to a woman star, it is said. By telegraph the actress authorizes the following statement:

"It is true that I have formed my own company, the Petrova Picture Company, for the production of my own pictures in my own studios under my own supervision.

"This company has unlimited capital behind it, and I am to have unlimited time in which to get the very best results. I want to make a few big, very big pictures each year. All producing and distributing arrangements are in the hands of Frederick L. Collins, my partner in the new company."

At the office of Superpictures, Inc., Mr. Collins, who is also president of the McChure Publications, said:

"Madame Petrova's statement requires no confirmation from me. The Petrova Picture Company already is established.".

The Petrova pictures, all of which will be special productions, will be handled by Superpictures Distributing Corporation in accordance with its recently announced policy of pictures for big exhibitors. C. Milliken, president, of Superpictures, Inc., and secretary of McChure's, will act as general managers of the new company and handle its financial and business affairs.

LITTLE DOROTHY BEMHA IN WARREN FILM KNIT FOR SAMSIES IN

Little Dorothy Benham, daughter of Harry Benham, who playe the leading parts in Edward W. "The Warfare of the Flesh," industrious little lady in spite of fact that she is only five years old, on her next birthday. Ever since war was declared she wished wherever she could and she recently turned her energies to knitting for the "Sammies."

Little Dorothy is playing an important role in Mr. Warren's production, the title of which is not yet been announced.
THEDA BARA in CLEOPATRA
(William Fox)
Featuring

Marie Walcamp

in the Sensational Surprise Serial of the Season

A whale of a punch at the end of each episode simply compels your patrons to see the next chapter. It's a TRUMP SERIAL THAT WILL HANG UP NEW BOX OFFICE RECORDS WHEREVER SHOWN. Ask for the FREE Advertising Campaign Book. Get in touch with your nearest Universal Exchange.

The RED ACE

DIRECTED BY JACQUES JACCARD

16 WEEKS OF SURE BIG BUSINESS

UNIVERSAL FILM MFG. CO.

DIRECTOR OF "LIBERTY"

CARL LAEMMLE, President
"The Largest Film Manufacturing concern in the Universe"

1600 BROADWAY, NEW YORK
ATTENTION—EXHIBITORs!

William Fox Is Speaking

We want to tell you something more about STANDARD PICTURES.

They are better pictures than anyone has ever made before. We spent two and one-half millions making them, without saying a word about it.

We've got the pictures now. We won't book them to you until you have seen them first; that's how sure we are of their box-office powers.

If you don't think they are as big as we do, we don't want you to play them. If you review STANDARD PICTURES, however, with your own eyes and brain, you will realize their box-office value; you will become enthusiastic, a strong booster, an intelligent advertiser of STANDARD PICTURES. There are men ready to show them to you in any district of the United States and Canada.

JACK AND THE BEANSTALK played to turnaway crowds at the Globe Theatre.

THE SPY, William Fox’s sensational expose of Germany’s secret police system in the United States, is now at the Globe for a two weeks’ engagement.

William Farnum, the screen’s greatest actor, in THE CONQUERER, follows —— and others.

THE HONOR SYSTEM you all know—and if you don’t ask any New York or New Jersey Manager for his box office records.

Theda Bara will soon be seen on Broadway in a super-picture production of CLEOPATRA, which will distance anything we have ever seen for splendor—massiveness—and accuracy in production, to say nothing of the wonderful art of Theda Bara.

YOU WILL BE OBLIGED TO SEE ALL STANDARD PICTURES BEFORE BOOKING. THIS IS OUR POSITIVE RULE REGARDING STANDARD PICTURES.

These pictures can each be booked individually, and there is no obligation for you to take any picture that you do not want. You are welcome to one or all.

But see our Exchange Manager at once, before your competitor does.

Fox Film Corporation
Fox Special

Big News

George Walsh

Miriam Cooper

June Caprice

Valeska Suratt

Fox Film
FOX WILL RELEASE ONE SPECIAL PICTURE
BASED ON A SUCCESSFUL STAGE PLAY OR
URING THE COMING SEASON

with

GEORGE WALSH
VIRGINIA PEARSON
VALESKA SURATT
GLADYS BROCKWELL
JUSTIN FARNUM
MIRIAM COOPER
MIRIAM COOPER
JUNE CAPRICE
AND OTHERS

First Release
September 2nd

contract basis-
Applications
accepted now.

WIRE WRITE
OR CALL AT
NEAREST
BOX EXCHANGE

CORPORATION

GLADYS BROCKWELL

DUSTIN FARNUM
WILLIAM FOX
Presents

"JACK AND THE BEANSTALK"
is the "Peter Pan" of the films"Remold Wolf" in Morning Telegraph.
It seemed to entertain Broadway better
than the sensational type of films New
York is supposed to demand—N.Y. World..."JACK AND THE BEANSTALK" is the most
artistic Picture Wm. Fox ever produced—
N.Y. Tribune.
"JACK AND THE BEANSTALK" is the Fox
Film's most spectacular movie—
N.Y. Times.
It is another Fox Winner—
N.Y. American

Direct from
Its Big New
York Run at
the Globe Theatre

Book at Your Nearest Fox Exchange

FOX FILM CORPORATION
Personalities Your Patrons Will Learn to Love

IVAN MOZUKIN, NATALIA LESIENKO, VERA COLODNA, MLLE. CARALLI, ANNA NELSKA, ZOYA KARABANOVA and OLGA ZOVSKA are players with personalities selected by the deposed Czar of Russia because of their ability and trained at the Government expense. As personalities they are sure to become favorites with American audiences as they have become established in the hearts of their countrymen.

A distinguished dramatic critic says:

"The stage is a field in which the Russians have attained superlative excellence, and the Moscow Art Theatre is known all over the world as the pioneer in intelligent realism and one of the foremost theatres of the world."

N.S. Kaplan's Repertory of Russian Plays

was actually produced in Russia by famous Russian stars, from the stories of world renowned authors, a combination that brings to America

"Pictures That Are Different"

Centuries of oppression and suffering have left the impress of intensity on the Russian people. Eighty per cent. of the population were slaves, released from bondage as recently as 1861.

This intense feeling is reflected in the acting of Mozukin and his wonderful feminine associates of the Moscow Art Theatre.

Their portrayal of the stories of Tolstoy and his celebrated contemporaries visualizes the happenings of real life, expressed naturally by authors who have not stooped to appeal to shallow minds which demand that every story, every play, every picture shall end:

"AND THEY LIVED HAPPILY EVER AFTERWARD"

The first production will be presented to the trade at an early date by the

RUSSIAN ART FILM CORPORATION

729 Seventh Avenue, New York City
Charles Frohman Successes in Motion Pictures

Empire All Star Corporation Presents

Ann Murdock in

Outcast

"Outcast" is the first of the Charles Frohman Successes in Motion Pictures presented as Mutual Pictures—"BIG STARS ONLY." It is the same success that ran for months in London and on Broadway, New York, and toured the entire country as a spoken drama, playing everywhere to capacity business. Directed by Dell Henderson. Released the week of Sept. 10th. NOW booking at all Mutual Exchanges.

Coming---Charles Frohman Successes in Motion Pictures:
Julia Sanderson in "The Runaway"
Directed by Dell Henderson
Ann Murdock in "The Beautiful Adventure"
Directed by Dell Henderson
Olive Tell in "The Unforeseen"
Directed by John Q. O'Brien

Produced by Empire All Star Corporation
James M. Stadden, Pres.
Distributed by Mutual Film Corporation
John R. Freuler, Pres.
AMERICAN FILM COMPANY, INC.,
 Presents
 MARY MILES MINTER
 in
 "Charity Castle"

A delightful five-act drama by C. Doty Hobart. Directed by Lloyd Ingraham. Released the week of September 3rd.

"Charity" and her brother, "The Prince," left penniless at their mother's death, assail the home of the Ogre, assisted by Lucius the Actor, Bill the Burglar, and Sam the Bum. The Ogre, returning, threatens dreadful things, but eventually his heart softens and he re-names his gloomy mansion, "Charity Castle."

Book it NOW at your nearest Mutual Exchange.

Produced by
American Film Company, Inc.
Samuel S. Hutchins, Pres.

Distributed by
Mutual Film Corporation
John R. Freuler, Pres.
WILLIAM A. BRADY

says of

"Betsy Ross"
"The Corner Grocery"
"Shall We Forgive Her"
"The Burglar"

"I will donate $10,000 from my personal funds to the Red Cross if within a space of time equal to that consumed in the production of these four World-Pictures the same number of special-priced pictures of AS GOOD QUALITY have been made.

"THIS IS A CHALLENGE for a comparison between regular World program features of five reels each and an equal number of special price pictures, NO MATTER how long or pretentious."
WHAT HAVE

Will Buy All for Foreign

SAILING SHIP

FOREIGN OFFICE:
50 Odos Kolokotroni
ATHENS, GREECE
What to Offer?
Kinds of Film Markets
EMBER 27th

NEW YORK OFFICE:
Putnam Building, 517
ALEXANDER STATHTHOPOULO
Goldwyn Pictures

“Polly Of The Circus”
Cost $250,000

AND GOLDWYN presents this to the exhibitors of America at the regularly scheduled price with the hope and the certain knowledge that every exhibitor playing it will reap immense profits.

A production so big that it would make a fortune if handled separately—a picture so fine that many who have seen it say: Why do you let it go out to exhibitors at regular contract prices?

And it is true that it is worth double or triple the price you pay for it under a Goldwyn contract. But a group of skilled and earnest people have worked a year to make this and other pictures like it, firm in the belief that exhibitors everywhere will support a company capable of such achievements as Goldwyn Pictures.

These productions are worth more than we ask for them and they will make more money for exhibitors than any pictures now being made by any other producing organization in the world.

Goldwyn Pictures Corporation
16 East 42d Street . . . New York City
Telephone Vanderbilt 11

SALE ON USED MACHINES

Every machine listed has been completely overhauled and is guaranteed to be in perfect running condition

- Powers 6B, motor driven, with 110 volt, 60-cycle motor, used less than three months’ time, complete less rheostat $235.00
- Powers 6B, hand driven, complete less rheostat, used less than three months 200.00
- Powers 6A, motor driven, complete less rheostat, with 110 volt, 60 cycle motor 200.00
- Powers 6A, hand driven, complete less rheostat, used less than one year 175.00
- Powers 6A, hand driven, complete less rheostat, with 110 volt, 60 cycle motor 150.00
- Powers 6A, mechanism only 50.00
- Powers 6, mechanism only 25.00
- Motiograph, hand driven, like new, less rheostat 125.00
- Motiograph, hand driven, less rheostat, 1912 model 100.00
- Motiograph, hand driven, less rheostat, 1909 model 75.00
- Motiograph, hand driven, less rheostat, 1908 model 50.00
- B. & H. Compensarcs, 110 volt, 60 cycles 30.00
- Rheostats, 110 volts, slightly used, each 10.00

Exhibitors Supply Company, Inc.
407-8 Mallers Bldg.
Chicago, Ill.

157 N. Illinois St.
Indianapolis, Ind.
8th Week Chicago Loop

Opens
Sunday
Sept. 2

Should She Obey

Bandbox Theatre
Indefinite Run!

Read What They Say About It!

GREIVER & HERZ
402 Consumers Bldg.
Chicago, Ill.

Gentlemen:
It is a pleasure to inform you that your big feature "Should She Obey" packed my house for two days in spite of the warm weather.

You certainly made a ten strike when you bought this picture. It is worthy of all the praise that any first class feature deserves.

Hoping you will have more like this one, and you can depend on a two day's run from me at any time you can duplicate "Should She Obey."

Yours very truly,

Alfred Hamburger Theatrical Enterprises
Gaiety Theatre
Julius Lamm, Manager

GREIVER & HERZ
Telephone Harrison 3742
Consumers Building

CHICAGO, ILLINOIS
“BABBLING TONGUES”  
The Greatest “IVAN” Ever Produced  
Opens at Alfred Hamburger’s Ziegfeld  
Saturday, Sept. 1st  
and  
“Souls Redeemed”  
( THE WARFARE OF THE FLESH)  
Opens at Bijou Dream Sunday, Sept. 9th  
Both released through  
UNITY PHOTOPLEYS CO.  
FRANK ZAMBRENO, Pres.  
207 So. Wabash Ave.  
CHICAGO

COME EARLY  
AVOID THE RUSH!  
We are meeting all our patrons at  
102 North Fifth Avenue  
Chicago, Illinois  
WHAT ARE YOU BUYING?  
See us for lobby displays, interior decorations, frames.  
At prices that are right.  
EUGENE A. HAMBURG CO.
TAYLOR HOLMES

Now makes his screen bow with his famous Broadway smile

In “Efficiency Edgar’s Courtship”

The greatest laugh of the year

Released through the K. E. S. E.

---

Here’s a Letter
from one of the many satisfied users of
DE LUXE 4 PAGE PROGRAMS

When a man takes the time to write a letter like that, it means he’s not only satisfied—he’s mighty well pleased. It means that the De Luxe Programs do all we claim they will do.

Note what he says: “I also notice that my patrons take better care of them and seem to appreciate them, and fewer of them found on Theatre floor after show.”

His patrons don’t throw them on the floor—they save them.

When are you going to make us prove that De Luxe Programs are the only logical programs for your theatre? When are you going to take advantage of the FREE WRITE UP SERVICE? When are you going to give your patrons a program that they will not throw away?

Better get busy and let us hear from you before your competitor signs up for De Luxe Service.

We will quote you on quantities of 500 and up per week.

CAHILL-IGOE CO.
The Home of Cico Products

117 W. Harrison St.  CHICAGO
“WHOLESALE FILMS” CORPORATION © W. F. Corp.

New Sales Policy!
One Big Central Exchange!

CHICAGO

No Branches — No Go-Betweens. You Deal Direct With the Producers, and on a Straight, Square-Deal Basis.

We Ship to All Parts of the United States

We Pay Express Both Ways!

We make a Big Saving on Overhead Expense — no branch managers — no solicitors — no clerks. Therefore we can make this Liberal Proposition.

Shipments made far enough in advance to insure on-time delivery in any city in the United States.

Special Offer to Exhibitor’s Circuits

Interested? Write Today!

WHOLESALE FILMS CORPORATION

M. J. Weinfeldt, Manager
Executive Offices: Consumers Bldg., 222 So. State St., Chicago
The Distributing Center of the World
Paramount Deposits

NOTWITHSTANDING the terrific amount of objection which has been raised by exhibitors everywhere over the subject of “advance deposits” it has remained for the Paramount Pictures Corporation to develop recently a system of advance deposits which is far more iniquitous, from the exhibitors’ standpoint, than any which has previously been in vogue.

The system in question is that of requiring separate advance deposits on the productions of the various important players whose services are at the command of this company and its affiliated organizations.

Never since the first cry against advance deposits was raised has there been such a bitter feeling against a system as there is against this one, according to information the HERALD is receiving daily. In fact, this editorial is written at the earnest solicitation of a group of prominent exhibitors who state their belief that with the subject brought up for discussion generally they will receive an equitable readjustment, especially in view of Paramount’s long record of fair dealing with exhibitors.

The HERALD believes in accord with these exhibitors that the present system is eminently unfair and should be changed forthwith. This trade paper does not believe, however, that Paramount should be stripped entirely of its means of protecting itself against financial loss in its transactions with dishonest or unsuccessful exhibitors.

A fair deposit system is no more vital to exhibitors than is proper credit protection to producers and distributors. Those who make and distribute films must be protected against a high percentage of loss through non-payment of bills or the entire industry will encounter disaster.

But when the deposit system no longer remains a system of credit protection but becomes a system for borrowing large sums of money—without sanction of consent—from the exhibitors of the country, then it becomes a genuine evil and should be combated vigorously.

No honest and intelligent exhibitor can object to the proposition of giving to distributors fullest justification for the credit which the exhibitor asks. The motion picture business in the exhibiting branch is a “cash business” and for that reason exhibitors should not require any “terms” on the payment of their bills.

In addition, it must be recognized that there are a large number of exhibitors who, unfortunately, are not willing or able to meet their film bills promptly. This fact probably is the greatest contributing factor to the establishment of the advance deposit system.

But the Paramount system of “separate deposits” is more than a credit guarantee and as such should be modified.
An Exhibitor's Problem

NEVER since the birth of the motion picture industry has the exhibitor been confronted with such a complex booking problem as the task now before him.

There is a multitude of splendid productions being issued by companies everywhere. Pictures—and excellent ones—of every conceivable nature may be obtained. And the booking arrangements are almost as diversified as the themes of the pictures themselves.

The only possible hope for the exhibitor to master the booking problem before him lies in obtaining thorough and impartial information concerning the entire film market.

It is an axiom that the tastes of the amusement world are changing constantly, but it must be further realized at this time that the tastes of the amusement world of America have undergone a terrific change since the entrance of this nation into the War. And strangely enough many of the producers have not yet awakened to this fact.

But exhibitors, if they are to prosper during the ensuing Fall and Winter must recognize this fact and book their pictures accordingly.

The American public will want more to be amused than to be grieved, frightened or thrilled. This public will have sufficient of these latter emotions in the ordinary course of its existence and will turn to the film theatre for complete diversion and relaxation. And the wise exhibitor will have his program afford what they are seeking.

The great requirement upon the knowledge and information of the exhibitor at this time can only be successfully met with the aid of an impartial trade paper. The trade paper being a mirror of the trade and the products of the trade will reflect to the exhibitor what it is essential for him to know. Without such an auxiliary his task is practically hopeless.

Martin J. Quigley
FIRST A. E. A. SESSION OPENS IN VIRGINIA

To Confirm Officers, Define Policy, Lay Plans to Enlarge Organization, and Plan Fight on Menacing State Rights Combine; will Set Convention Date

To confirm the present temporary officers, definitely define the future policy of the organization, lay plans to enlarge the organization, and set the date for the first annual convention to be held in Detroit in 1918, the American Exhibitors Association went into its first general assembly August 29 to last until September 1, at Ocean View, Va.

New York and officers from thirty-eight states, in which strong A. E. A. branches have been formed by members of the new organization, were present at this first general session since the bolt and formation last July at the Chicago convention.

To Combat Combine
Aside from the general routine of work, careful plans will be made to combat the big state right combine, of which the Association last week warned exhibitors throughout the country. Also, campaigns will be laid out to eradicate the prevailing deposit system, to fight censorship, and the music publishers' combine, which already has demanded that exhibitors who play the music of any publisher in the combine must pay an annual tax of ten cents per seat.

While the American Exhibitors' Association is in session in Virginia, H. B. Varner, secretary of the North Carolina branch, will watch and report developments from Washington, D. C., concerning the theater tax which it is announced, is not yet "out of the fire."

Holders Present
The strong New England A. E. A. Branch, New York, led by Samuel Trigger; Chicago, headed by Henry Schoenstadt, who is accompanied by A. J. Krug, Louis H. Frank and Maurice Choykini; Ohio, headed by Samuel Bullock; J. H. Simpson, George Heinbuch, W. O. F. Combo, the big state right combine, which already has demanded that exhibitors who play the music of any publisher in the combine must pay an annual tax of ten cents per seat.

While the American Exhibitors' Association is in session in Virginia, H. B. Varner, secretary of the North Carolina branch, will watch and report developments from Washington, D. C., concerning the theater tax which it is announced, is not yet "out of the fire."

New York, Led: A. Ochs, president of the Motion Picture Exhibitors League of America, elected by that body to work for its interests, put his personal interests in the vanguard in the recent legislative fight at Washington, and instead of combating the proposed federal taxation on the smaller motion picture theaters, went on record as favoring such a tax, saying it had to come and could not be avoided, while at the same time he affixed his signature to a brief submitted by the film manufacturers, praying for relief against taxation on positive prints or negatives.

Defeated by Williams
That Ochs' plan to have the exhibitors of the country, including the large, small and middle-sized theaters, pay a just tax, with the manufacturers exempted from taxation, was defeated was due to the energetic efforts of James D. Williams, manager of the first National Exhibitors' Circuit, Inc., who early in the fight sent out telegrams to each of the circuit's members, urging them to use their every influence with senators and representatives to eliminate all theaters up to the twenty-five cent class in the proposed war revenue tax. This provision has passed the senate, and stands an excellent chance of being finally adopted by the conference committee of the Senate and House, although the fight is by no means over, and pressure still is being brought to bear to deprive revenue from this source.

Back of Ochs' duplicity to the exhibitors of the nation is found a most excellent reason. Ochs owns the Exhibitors' Trade Review, and depends entirely for his existence upon the advertising support given it by the film manufacturers. Ochs is said to have remarked that the time was ripe for the effort to exempt motion pictures up to twenty-five cents:

"Got to Be Taxed"—Ochs
"The five and ten cent theaters have got to be taxed. There is no getting out of it and there is no use trying to fight it. On the other hand I have got a trade paper, and I have got to have a advertisement. You can't blame me."

WILLARD-JOHNSON FIGHT FILMS BURN WITH DECKER PLANT

$19,000 Blaze Destroys Concern's Studio at Edgewater, N. Y.

The Decker Film Company plant, located at Edgewater, N. J., was destroyed by fire Sunday night, August 26. The loss is estimated at $19,000. The original negatives of the Willard-Johnson fight, filmed at Havana, were burned in the fire.
PRODUCERS PROTECTIVE ASSOCIATION NEWEST STATE RIGHTS CONCERN TO ENTER FIELD

Nearly 100 Percent of Producers Are Enrolled to Fight Salacious Pictures and Fly-By-Night Companies, It Is Said

The "P. P. A.," which stands for "Producers' Protective Association," is the latest organization to make application for a charter under the laws of New York and which will enter the field of state rights buyers for the betterment of the industry, it is announced.

William L. Sherrill, head of the Frohman Amusement Corporation, is the temporary chairman of the new body; M. A. Schlesinger, of the Mayfair Film Corporation, is treasurer, and Jesse O. Goldberg, of the Ogden Pictures Corporation, is secretary pro tem.

Nearly 100 per cent of the independent producers of the country have already enrolled, it is said. The purpose of the P. P. A. is to correct many evils which have sprung up in the territorial field. Efforts will be made to eradicate the salacious features from which the state rights buyers are the chief sufferers, by reason of small concerns who make one or two sensational films, reap a rich profit therefrom, and then go out of business. They will eliminate the sensational films and establish an exchange, presided over by a competent manager, where all films will be passed upon.

Officers Are Named.

The temporary directors of the organization are Messrs. Sherrill, Schlesinger, Goldberg, Harry Rapt, president of Rapt Productions, Inc.; Dr. Shallenberger, of Arrow Film Corporation, and Jos. A. Golden, of Triumph Film Corporation. Fourteen concerns have signed as members. Membership is by corporation only, and each is entitled to but one vote.

MONSTER EXHIBITORS' MASS MEETING WILL BE HELD IN DETROIT, SEPTEMBER 5-6, BY A. E. A.

Automobile Rides, Smoker, Cabaret and Theater Party Schedule for Theater Owners to Interest Business Men in New Association

Detroit, Mich. (Special to "Exhibitor's Herald).—A monster meeting of all the motion picture exhibitors of Michigan and the city of Detroit will be held by the A. E. A. in Detroit, September 5 and 6. The afternoons will be devoted to automobile rides about the city and at night a smoker and cabaret with twelve vaudeville acts. The ladies will be entertained at a theater party.

The purpose of the meeting is to interest more exhibitors in the new association and an invitation is extended to every exhibitor in the state.

The Detroit local of the A. E. A. now has eighty per cent of the exhibitors of the city and all are working in harmony to make Michigan solid in this organization.

Already arrangements are being made for the convention of the A. E. A., to be held in Detroit next July, by King Perry, secretary of the Detroit A. E. A., which promises to be the biggest one ever held in the United States.

"THE SPY," A FOX FILM IS HELD UP BY M. FUNKHOUSE

Major Funkhouse, Chicago's imitable motion picture censor, is at it again.

This time his mailed fist is aimed at "The Spy," a Fox feature film portraying the machinations of the German government secret agents. The Fox Film Corporation has begun court proceedings to have the picture passed by the over-zealous city censors and compel them to issue a permit for its presentation.

Attorney Charles P. Schwartz, representing the Fox Company, speaking of the attempt of the second Deputy of Police to administer the death penalty to "The Spy" film, said: "Funkhouse is playing into the hands of the Kaiser boosters in the city hall, and we do not intend to let him get away with it."

"Within the Law," another film made from the stage play by Bayard Veiller, is being held up by the Major. It is said the producers will also take this matter into court.

NOBLE FINISHES NEW FILM DRAMA FOR STATE RIGHTS

After ten weeks spent in making a special picture which represents his idea of the acme of motion picture production from the standpoint of direction, acting, story and photography, John W. Noble has completed his first important contribution to the state rights buying exchanges.

The drama, which concerns a pertinent subject, promises to cause comment by its presentation of a phase of the yet little understood by Americans far removed from the trenches.

Jules Burnstein, who has sole charge of the business management of Mr. Noble's special feature, promises that it will interest producers and dramatists as much as it does exhibitors and the general public.

ELSA FERGUSON IN HER FIRST ARTCRAFT PICTURE—"BARBARY SHEEP."

Three Tense Moments from the Robert Heichens Story Featuring Elsie Ferguson, the Noted Stage Star, to Be Issued in September. (Artcraft.)
A. E. A. BRINGS MEMBERSHIP APPLICATION IN N. A. M. P. I. TO AN ISSUE

In the following letter to the N. A. M. P. I., Charles C. Pettijohn, general manager of the American Exhibitors' Association, asks that the application for membership be brought to an issue.

In the letter, Mr. Pettijohn states that the A. E. A. does not care whether it has one or fifty votes on the directorate, and that William A. Brady, the N. A. M. P. I. only to answer the call of President Wilson as a unit of the industry to aid the government in the war crisis.

Mr. Pettijohn also asks that the A. E. A. be either promptly accepted or rejected so its members and officers know where the organization stands.

To President and Directors of the National Association of Motion Picture Industry,

Gentlemen:—

In order that the attitude of the American Exhibitors Association toward the National Association of Motion Picture Industry may be clearly understood and that the directors may have definitely in mind our position with reference to the A. E. A.'s 'application to affiliate with the National Association of Motion Picture Industry,' I am instructed by our directors to write you the following:

First—The American Exhibitors' Association, on July 20, 1917, tendered, through Wm. A. Brady, not as the President, as the President of the National Association of Motion Picture Industry, but as the designated official, by reason of his selection of the National Association of Motion Picture Industry, our hearty co-operation and services to help carry on the work set aside by our government for the Motion Picture Industry during the present crisis. We are building a business organization of exhibitors to the end that this may be effectively done and results obtained.

Cares Nothing About Votes. Second—We care not whether we have one or fifty votes, either as directors or members of the National Association of Motion Picture Industry, because voting inside the industry cannot interest us.

Third—We are asking nothing of you, and are offering only our affiliation and assistance in a stand with the other branches of the industry for what is healthful, and against that which unjustly attacks.

Fourth—On the other hand, we will not at any time, by any unit vote or combination of votes, permit ourselves to be bound to support any act, measure or effort that is not for the best interests of real exhibitors of America, who comprise our membership, nor for or against any faction in any other branch of the industry that may hereafter develop.

Seeks No Change In By-Laws. Fifth—We desire to have it clearly understood that our services are tendered, and that no application is made at this time for votes, or for any change in the by-laws of your organization.

Sixth—We ask that the directors at the meeting August 29, 1917, either promptly reject or accept our proffer of affiliation, assistance and co-operation in such manner as our position may be clearly and definitely interpreted by our officers and entire membership.

Very truly yours,

(Signed) CHAS. C. PETTIJOHN,
General Manager.

A. M. P. I., William A. Brady, president, ruled that the by-laws could be A. E. A., despite the fight waged by Ochs and his followers to exclude the new exhibitors' organization.

H. B. Varner Goes to Capital to Finish Death of Theatre Tax

Henry B. Varner, of Lexington, N. C., who represented American exhibitors' interest in Washington, and who was not instrumental in killing the proposed ten per cent tax on motion picture theaters, but who ably represented his trade on many other important issues, has been appointed chairman of the legislative committee of the American Exhibitors Association.

Big Southern Exhibitor

Mr. Varner is one of the representa-
tive exhibitors of the South, as well as publisher of several well-known newspapers. His personal acquaintance with many of the Washington officials aided him in the fight in behalf of American exhibitors.

Late Tuesday afternoon, August 21, in New York, Mr. Varner sat in a conference with John D. Williams, of the First National Exhibitors Circuit, and Charles C. Pettijohn, general manager of the American Exhibitors Association. It is known that this conference at Washington is not yet "out of the fire." Mr. Varner refused to confer with anybody on the subject except those who represented the exhibitors only.

Leaves for Capital

While no details of the conference were given out, it was announced at the New York headquarters of the A. E. A. by Mr. Pettijohn that Mr. Varner had left New York, Friday, August 23, for Washington, where he will remain and represent exhibitors until the tax question is decided.

Despite the fact that the ten per cent tax is not yet "out of the fire," it is stated that exhibitors have little to fear. Had this issue been taken lightly at the beginning, it is pointed out, scores of theaters would have been forced to close their doors under the burden of the proposed tax.

ALICE BRADY QUITS WORLD TO PRODUCE INDEPENDENTLY; FIRST PLAY FOR OCT. 15

Alice Brady, daughter of William A. Brady, director-general and head of World Film Corporation, has resigned from that organization and formed her own company.

She will become a star-producer at the head of the Alice Brady Pictures Corporation, which has been incorporated for $250,000 and will hereafter publish films of her own make under the new corporation.

The company has taken offices at 901 Lexington avenue, New York, and work has been started on the first picture, to be issued October 15.

WM. RUSSELL WILL STAR NEXT IN "LUCKY JIM," A FIVE-REEL COMEDY

"Lucky Jim" has been selected as William Russell's vehicle following "The Sea Master," now nearing completion. It is a comedy in five reels and will be produced by the American under the direction of Ted Sorman.

"THOU SHALT NOT KILL" IS TITLE OF NEW FOX FILM WITH VIRGINIA PEARSON

The new William Fox production which is in work at the big studios in Fort Lee, N. J., with Virginia Pearson in the chief role, has been titled "Thou Shalt Not Kill." William Nigh is in charge of the direction.

STAR AND SUPPORT IN "THE RED ACE"

"Sirens of the Sea," a six-part feature of Jewel Productions, Inc., went into the Broadway Theater August 26, with Louise Lovely, Jack Mulhall and Carmel Myers taking the leading parts. Alten Hollubar is the director and the story is by Grace Helen Baily.

The film story has to do with the finding on a Pacific coast island of a small girl, who is adopted by wealthy Americans dwelling on the island, where she is placed in a fashionable school, attended by girls from the states. Cruising in search of adventure is a blase millionaire, who, through field glasses, sees a novel sight when the girl students don weeds and ukuleles and dance on shore. He lands with a young companion and then things begin to happen.

The settings of the piece are said to be unusually elaborate, and a cast of 1,000 persons was continuously employed for the production, which took six months to complete. A special musical program accompanies the offering at the Broadway, where unusual preparations have been made for its premier. This is the second Jewel offering, the first having been "Pay Me," with Dorothy Phillips in the stellar role.

LAST SCENES OF CHAPLIN'S "ADVENTURER" ARE BEING TAKEN AT PACIFIC COAST

Mutual Comedian Will Be Seen in Role of Convict; Work of Cutting 20,000 Feet to Two-Reels Is Now in Progress

Charlie Chaplin will next be seen as a convict in "The Adventurer." The last few scenes of his forthcoming comedy are being taken at Los Angeles, and Mutual's $670,000 a year comedian is at work cutting the 20,000 or more feet of film which were taken in the course of the production down to the regulation 2,000 feet which will be seen on the screen.

Chaplin christens his own pictures, and it was not until the forthcoming comedy was in the last stages of production that he decided upon the title.

"FRINGE OF SOCIETY" FILM WILL PROVE ONE OF SEASON'S "BEST SELLERS" SAYS M. H. HOFFMAN

The first cutting of "The Fringe of Society," a Hoffman-Foursquare super-feature just completed by the George Backer Film Corporation, is finished. M. H. Hoffman asserts that this product will prove one of the "best sellers" in the fall offerings of the motion-picture industry.

Mr. Hoffman bases his belief upon the elements that form the picture. First, according to Mr. Hoffman, is the story, which has drama and action throughout. Next is the cast, in which Ruth Roland and Milton Sills are co-starring and supported by Leah Baird, J. Herbert Frank, George Larkin, Jules Cowles, Ollie Kirkby and Tammany Young. Robert Ellis directed the feature.

WE BURY OCHS' LEAGUE IN PITY, SAYS PETTIJOHN

C. C. Pettijohn, General Manager of the American Exhibitors' Association, in reply to the Exhibitors' Trade Review editorial of August 20, 1917, says:

"If the Motion Picture Exhibitors' League wishes to indulge in personalities to create discord and hard feelings between the American Exhibitors' Association and the National Association of Motion Picture Industry, let them go to it. If we did not know that the N. A. M. P. I. was as 'big' and broad as it is, we might be alarmed; but it is too comprehensive to be affected by an editorial that presents prima facie evidence of its purpose.

"The A. E. A. will always be in harmony with the N. A. M. P. I. in everything intended for the good of the industry.

"We have no answer to any of their personalities. We bury them with pity."

SENNETT COMEDIES FOR SEASON WITH STARS ANNOUNCED

Mack Sennett's first Paramount comedies to be issued the latter part of September will feature all the Sennett comedians and pretty girls.

In "Roping Her Romeo," Polly Moran plays a girl sheriff, Ben Turpin a wealthy waiter, Slim Summerville a gambler and Ethel Teare a girl from the city. Fred Fishback is directing.

In "A Bedroom Blunder," Charley Murray plays a "good natured husband who likes to flirt with the girls."

The "Fullman Bride" features Gloria Swanson as "the girl in the case," a beach maiden of imposing and impressive beauty; Mask Swain as a "waiter posing as a man of wealth," and Chester Conklin as an adventurer.

CHARLIE CHAPLIN IN FOUR SCENES FROM "THE ADVENTURER"
"THE CONQUEROR," BIG FOX FILM, WITH WILLIAM FARNUM, MOVES INTO N. Y. GLOBE THEATER SEPT. 10

Play Depicts Romantic Period of General Sam Houston; Called a Cross Section Cut Out of American History, Being Photographed in Three States

In "The Conqueror," which he offers as the first of the series of Standard Pictures of which William Farnum is the star, William Fox believes a new standard has been set in motion picture production—a standard which, going farther than the thrill and the spectacular, affords new and higher plans for dramatic exposition through the medium of the screen.

"The Conqueror" opens at the Globe theater, in New York, September 10, following "The Spy," the newest Fox success which enjoyed a Broadway run, playing to capacity houses.

"The Conqueror" pictures the heroic life and romantic times of General Sam Houston, known to every American. It is a cross-section cut out of American history in the making, and it holds intense interest for every citizen and resident of these United States.

Farnum In Houston Role.
There is probably no more romantic figure in American history than Sam Houston, and there is unquestionably no actor better equipped artistically as well as physically for the portrayal of Houston than William Farnum.

Given Henry Christeen Warnack's engrossing, virile story, and the facilities afforded by the unlimited resources of the Fox producing organization, it needed but the master hand of R. A. Walsh, the Fox director and the man who staged "The Honor System," to make of "The Conqueror" a photo-dramatic masterpiece.

Statistics On Production.
"The Conqueror" was photographed in California, Texas and Mexico," says Mr. Fox. "It was six months in the making. On the production $300,000 was spent. In the making of the picture, 8,000 persons were employed. Among these were 400 Sioux Indians secured through the Department of the Interior from the Pine Ridge Agency and for whose safe return at the end of their artistic labors a bond of $50,000 was deposited. And among the 8,000 also were Mexican soldiers, negroes from Southern plantations, Texas Rangers and U. S. Cavalrymen. Weeks were spent on the big battle scenes, thousands of dollars worth of ammunition went up in smoke, and as a result the battle scenes in "The Conqueror" are reality itself. About 1,000 horses appear in the picture and numerous other animals, among which is a dog that figures prominently in the action."

"THE GIRL ANGLE" IS FIRST OF NEW HORKHEIMER FILM SERIES WITH ANITA KING

Anita King, Balboa's new star, has begun work in a five-reel feature under direction of Edgar Jones, who has just completed "The Twisted Thread" for Horkheimer Brothers. Miss King's first story is "The Girl Angle," by L. Y. Jefferson. Miss King will be featured in a series of six photoplays, all to be produced under the management of E. D. Horkheimer and for publication by Mutual.

OCHS LAYS PLAN TO KEEP A. E. A. FROM N. A. M. P. I.

Lee Ochs and his followers held a heated discussion, it is reported, behind closed doors at the Astor Hotel, New York, on August 25, at which plans were perfected to fight the admission of the American Exhibitors' Association in the N. A. M. P. I.

The question of the admission of the A. E. A. came up before the national body on August 27, the matter having been held over from an adjourned meeting early in the month.

It is understood F. D. Eager, of Nebraska; Eugene Clark, of Mississippi; Daniels Chamberlain, of North Dakota; Peter J. Schaeffer, Joseph Hopp, William J. Sweeney, Robert Levy, of Illinois; Thomas Dunniss, of Minnesota, and many others attended the meeting.

$100,000 BLAZE RAZES EASTERN R. I. FILM PLANT

Studio Where Jaxon Films Are Made Wiped Out Aug. 23.

The plant of the Eastern Film Company, near Roger Williams Park, R. I., was destroyed by fire Thursday, August 23. The loss is estimated at $100,000.

Frank Lichnor, president of the concern, announces that the Eastern Film Company is publishing comedies on the General Film program under the name of the Jaxon Films. The headquarters of the concern have been established at 220 West Forty-second street, New York.

FOUR BIG SCENES FROM THE FOX FILM, "THE CONQUEROR"
HENRY WALTHALL WILL MAKE OWN PLAYS FOR PARALTA

Will Soon Start Work at Coast With Mary Charleson as Leading Lady

The Henry B. Walthall Pictures Corporation, capitalized at $100,000, has been organized in New York through the efforts of N. William Aronson, who has offices in the Times building.

Henry B. Walthall will thus head his own producing company and will appear only in such plays as have been personally selected by him. He will be supported, it is said, by Mary Charleson, and Reginald Barker will probably direct all productions.

The Walthall company will locate at 5300 Melrose avenue, Hollywood, Cal., and Mr. Walthall, Miss Charleson and Director of Publicity Aronson left New York August 22 for the west coast, where work will be started on the first picture.

The production will be made for Paralta, at the Hollywood studios, and later published through Triangle. The first film story already has been selected.

S. E. MORRIS GETS TERRITORY IN OHIO FOR SELZNICK FILMS

Sam E. Morris, who has been a member of the Selznick executive staff ever since the formation of the Lewis J. Selznick Enterprises, Inc., has been placed in entire charge of Selznick branches in the large Cleveland territory.

Under the Cleveland branch is included the entire state of Ohio and the eastern half of the state of Kentucky; a sub-office is located at Cincinnati. Mr. Morris is well known throughout Ohio.

MARION DAVIES OF STAGE STARTS NEW FILM FOR ARDSLEY

Marion Davies is in motion pictures to stay. At least the young star who left the cast of "Oh, Boy," at the Princess Theater, New York, several weeks ago, to make her film debut in her own story, "Runaway Romany," has decided not to return to the musical comedy stage for the present and this week started work on her second photoplay for the Ardsley Art Film Corporation.

Scene from Herbert Brenon's "The Fall of the Romanoffs," showing W. Francis Chapin Portraying Alexander F. Kerensky, Military Dictator. (Herbert Brenon.)

"FALL OF ROMANOFF'S" FILM SHOWS HISTORY OF EX-CZAR'S BANISHMENT TO A VILLAGE

Town of Tobolsk, in Which Rasputin Lived Until He Become Religious Preacher, Reproduced in Play to Be Screened in N. Y. Sept. 6

In "The Fall of the Romanoffs," which will be seen for the first time at a private showing at the Ritz Carlton in New York September 6, Herbert Brenon has an exact replica of the Russian village of Tobolsk in which Rasputin lived until he decided to become a religious preacher, and which now is the residence of the Czar in his exile.

This little town has received much dubious publicity in revolutionary Russia as the birthplace of this mystic who wielded so remarkable an influence over the ex-Czar's family up to the time of his assassination in Petrograd last December. The Czar's wife and children have accompanied him of their own free will to this little town where he has been sent for safety.

According to some newspapers, the ex-imperial family will reside permanently in the former governor's palace at Tobolsk, which is a large house without modern improvements built in the eighteenth century. Nicholas spent one night there in 1891 when returning from the Far East. Other newspapers say the former Emperor will stay at the ex-governor's palace for one week only, and then will be sent to a monastery in a forest twenty miles outside the town.

In "The Fall of the Romanoffs" Herbert Brenon shows the removal of the ex-Emperor and his family from the palace, and their transformation to a lonely estate.
MUTUAL "THE LOST EXPRESS" SERIAL WITH HELEN HOLMES COMES TO SCREEN SEPT. 17

Fifteen Chapter, Thirty-Reel Photonovel on Railroad Mystery Directed by J. P. McGowan to Be Published One Chapter a Week

The Mutual Film Corporation will publish "The Lost Express," a fifteen chapter, thirty-reel photodrama starring Helen Holmes on September 17. "The Lost Express" was produced by the Signal Film Corporation under the direction of J. P. McGowan. The production will be issued a chapter a week for fifteen weeks.

Helen Holmes' fame as a star in photodrama is international. Her successes have all been staged by Director McGowan. In staging "The Lost Express" he had the active assistance and co-operation of the author, Frederick R. Bennett, a newspaperman and the author of successful short stories and novels.

Scientific Mystery

"The Lost Express" is built around a scientific mystery. An express train carrying highly valuable documents leaves its terminal under armed guard.

"QUEEN OF THE SEA," NEXT FOX SPECTACLE SET IN OCEAN FEATURING ANNETTE KELLERMANN

Star and Cast Now Working on Film at Bar Harbor, Maine; Producer to Oversee Making of Story Written by George Bronson-Howard

"Queen of the Sea" is the title upon which William Fox has decided for the new sub-sea sportplay in which Annette Kellermann will display her aquatic talents.

Weeks have been spent in arranging the details of the production preliminary to the actual filming. The script has been completed, most of the casting has been done, and the "locations" have been selected.

Miss Kellermann and a large company of players now are at beautiful Bar Harbor, Maine, and work started this week on the new subject under the direction of John G. Adolph.

George Bronson-Howard, author and playwright, wrote the story, and the action will be entirely different from that of "A Daughter of the Gods," the successful fantasy in which Miss Kellermann also had the chief part.

In the making of "Queen of the Sea," Mr. Fox will have the co-operation and assistance of the Smithsonian Institute and the United States Fisheries Commission at Washington, and of the British Museum. Scenes will be taken at the bottom of the ocean by means of a patented submarine apparatus which will furnish something extraordinary and unique in the way of entertainment.

Mr. Fox will personally oversee the production of "Queen of the Sea."

THREE SCENES FROM FORTHCOMING PARALTA PLAYS

WHOLESALE FILMS CORP. AD. IN “HERALD” BRINGS BOMBARDMENT OF INQUIRIES, SAYS WEISFELDT

New Sales Policy Announcement Which Fills Long-Felt Want of Trade Grasped by Theater Owners; Concern to Pay Express Both Ways

Recent announcement of the sales policy of Wholesome Films Corporation, Chicago, has stirred wide-spread interest in the motion picture trade. M. J. Weisfeld, general manager, literally has been swamped as a result of the page advertisement which appeared recently in the “Exhibitor’s Herald.”

“We expected many inquiries when our new plan was announced,” Mr. Weisfeldt asserted. “Our expectations have been exceeded many fold. The response of exhibitors literally has been a bombardment—gratifying testimony that the new Wholesome Films Corporation sales plan fills a long-felt want in the exhibitor’s field.

Proof of Accomplishment.

“It is proof,” Mr. Weisfeldt continued, “that we are accomplishing what we set out to do, namely, to give the exhibitor what he wants. It is proof too that the exhibitor appreciates this opportunity to deal direct with the producer—that he appreciates our offer to pay all express charges.

“A special feature of our plan which makes a generous offer to exhibitors’ circuits, has proved a sensation among theater owners.”

“The Penny Philanthropist,” by Miss Clara E. Laughlin, the first film of the Wholesome Films Corporation, now is practically completed.

Ralph Morgan In Lead.

Director Guy McConnell, with an able cast headed by Ralph Morgan of the “Turn to the Right” company, has been putting in long hours at the Wholesome Studios on the North Side, Chicago.

M. J. Weisfeldt, general manager of the Wholesome Films Corporation, announces that the film will be ready for publication within the month.

Eddie Foy, Jr., son of the inimitable Eddie, the world’s greatest father, has been an interested spectator at the Wholesome Studios during the production of “The Penny Philanthropist.” Young Foy is a close friend of Director Guy McConnell.

JULIA DEAN OF STAGE NOTE JOINS WORLD PICTURES

Exhibitors Will Be Able to Present Patrons With Entirely New and Novel Screen Entertainment, Is Promise of H. C. Allen

H. C. Allen, president of the Peter Pan Film Corporation, promises to give exhibitors and the public something entirely new in a series of pictures based upon a trip around the world to be participated in by Mr. and Mrs. E. Richard Schayer, Mr. and Mrs. W. F. Aldrich and an Irish terrier “Bill.”

Mr. Schayer was formerly publicity manager for Lewis J. Selznick and recently married Miss Ethel Taylor. The Peter Pan Film Corporation is sending them upon a trip around the world with the idea of making a record of their trip. Mr. Aldrich will be cameraman.

Will Live As Natives.

The idea is not to merely make a series of views of foreign lands, but the travelers will live as the natives of other countries do, and get their pictures from that angle.

Mr. Schayer will be the hero of the series. He is a cross between Jack London and Richard Harding Davis combined with Kipling’s sense of finding a good story, it is said. He was formerly connected with the staff of the New York Evening World and has had wide experience as a newspaper man, war correspondent and writer of short stories.

The serial will be entitled “The Honeymooners.” While no definite time has been allotted to the production, it is expected that they will complete it in about two years.

First Scenes In Hawaii.

The party left New York August 1 for San Francisco, from which point they sailed for Honolulu. The first pictures will be made in Hawaii, where Mr. Schayer will recruit a company of nates. They will remain one month in Hawaii, then the party will sail for Japan.

THE START OF “THE HONEymooners”

Left—Mrs. E. Richard Schayer (nee Ethel Taylor), The Wedding Party Leaves for Hawaii. Right—
E. Richard Schayer, the Groom. (Peter Pan Film Corp.)
The first of the Goldwyn productions, "Polly of the Circus," featuring Mae Marsh, is something well worth anticipating. The story is an excellent one and deals with circus life—a subject which should interest both young and old. The story has a very well-marked dual line. Scenes of humor and pathos are combined in an excellent manner.

Mae Marsh handles her role in a manner which only Miss Marsh can. The role of Polly seems to have been created especially for her, and she is capable of moving spectators to laughter or tears in a way superior to anything yet done by her on the screen. Every member of the supporting company has been selected with care, and the result is a well-balanced cast. The settings and photography are in keeping with the other good points of the production.

The exhibitor, in bringing "Polly of the Circus" to an audience, is bringing something that the patrons have long waited for. There is every reason to believe that exhibitors will have little difficulty in filling both their houses and box offices with this first of the Goldwyn offerings.

The story deals with a little bareback rider, known as Polly. Both of her parents are dead and only Toby, circus hands, are her sponsors. One night, while performing, Polly is thrown from her horse and injured. She is taken to the home of Parson Douglas and the circus is forced to leave without her. She endeavors to send him away, but he will not go. The tents catch fire and there is general confusion. Out of the wreckage the parson and Jim bring Polly to safety. In the arms of the parson Polly bids her circus friends good-bye forever.

Bessie Barriscale in
"WOODEN SHOES"
Triangle comedy-drama; five parts; published August 26

As a Whole .................................. Good
Story ........................................ Likeable
Star ........................................... Admissible
Support ...................................... Sufficient
Settings ...................................... Suitable
Photography ................................ Agreeable

The role of Pamplona Smith is well adapted to Bessie Barriscale and Miss Barriscale has made of her role a charming character. "Wooden Shoes" deals with quaint old Holland. The story and production are of an entertaining nature, and no doubt picture patrons will be pleased with it. Miss Barriscale and her supporting cast do some good work. The photography is clear and the settings, supposed to be in Holland, are realistically done.

The story deals with the son of a wealthy family who marries a young Dutch girl. The family denounces him and after the death of his wife he and his daughter struggle on. He dies, and Pampy is left alone. She decides to go to her wealthy grandfather in America. A young officer of the Hussars, succeeds in establishing a young girl, who partially resembles Pampy, in the Smith household and they extract large sums of money from the old man. The painting of an artist, who is in love with Pampy, establishes her true identity. The grandfather is happy to find his granddaughter so refined. The intrigues are put in the hands of the law and Pampy and the artist are happily married.

Lillian Walker in
"LUST OF THE AGES"
Ogden Picture Corp. drama; five parts; state rights

As a whole ................................ Real enjoyment
Story ........................................ Well told
Star ......................................... Excellent
Support ...................................... Remarkable
Settings ...................................... Fine
Photography ................................ Adequate

Lillian Walker has done nothing so good as her portrayal of Lois Craig, in "Lust of the Ages," nor has any screen actress been so handily invested with a more delightful character to portray. Her work stamps her as one of the screen’s foremost players. The story shows, allegorically, the greed, unhappiness and sadness that comes through the lust for gold.

Edmund Craig, excellently portrayed by Harry Revier, through his obsession for greater wealth, saddens the life of his wife and daughter, suddenly dying from a stroke of apoplexy, as he argues with his board of directors for control of the food market. As the daughter grows into young womanhood she writes a book in which she tells of the effect on the poor of the grasping men in high financial places. She has worked under the tutelage of her college president, in the preparation of her book. Lois is engaged to a brilliant young financier, Byron Masters, who also seeks to crush everything in his path to accumulate greater wealth.

Lovers in order to test her resolve, he offers the chance in which she has found the aid of the president so valuable. Because of his antagonism, the professor is dismissed at the instigation of Masters. Lois goes to his fiancée to plead for the professor’s reinstatement, but is refused, whereupon she breaks her engagement, at the same time asking Byron to read her book. Throughout the night he studies the book and becomes convinced that Lois is right in her premise and seeks her forgiveness. She writes the professor and they are married, with a happy life in sight.

In many places the story treads on old ground, but is so cleverly handled as to avoid the commonplace. Its episodes are tremendously gripping, particularly “The Temple of Mammon,” which is an unusually strong spectacle. The interplay of the picturization of the book, in which Masters becomes the hero and Lois his only, is unique and abounds with thrills. Another episode with much heart interest is one in which Lois, as the fairy princess, seeks, through the invention of her scientist sweetheart, to prevent all war. Her scientist has invented a liquid free from the sake of the story, will make war impossible. A pro-German ruler is brought into the scene and he causes the inventor to be shot, thus defeating the purpose of the two who would destroy the world’s monopoly of gold. This is a tragic bit, wonderfully well done. Probably no such excellent exhibition of double exposure photography has before been shown. Much credit is due Joseph Seiden for this work. Special mention should be made of the acting of Jack Moore as Byron Masters. He is a convincing financier and a charming lover. The story was written by Aaron Hoffman and directed by Harry Revier.

Catherine Calvert in
"THINK IT OVER"
U. S. Amusement Corp. Art Dramas drama; five parts; published August 13

As a whole ................................ Satisfying
Story ......................................... Ordinary with new twists
Star ......................................... Good
Support ...................................... Excellent
Settings ...................................... Salient
Photography ................................ Clear

Herbert Blaché, who wrote and directed "Think It Over," has given an orderly and entertaining piece of work. Able support is accorded her by Richard Tucker, as Henry Whithworth; A. Iloy Lack, as George Baring, a villainous guard; Eugene Borden, as James Baring, and Augusta Burmeister, as Mrs. Martin.

Photographically, "Think It Over" is perfect, and the picture has been given an unusually careful production. The
settings are well done. The deft hand of Herbert Blaché is seen throughout the five reels, the many humorous touches helping materially to sustain the interest. Exhibitors should draw good houses with "Think It Over."

The story: Alice Rowland, an orphan, is under the guardianship of George Baring, an unscrupulous person, who is desirous of having her marry his son, James. However, Henry Whitworth has been asked by Alice's mother to look out for her interest. Alice overreaches the scheme to force her to marry James and she goes to Whitworth. Whitworth informs the detectives who follow her that they cannot take her without the proper warrant and order from court. While they are securing the order, Alice marries Whitworth. She is later kidnapped and placed in an insane asylum. Whitworth compels Baring to disclose her whereabouts and he rescues her. Alice learns to love Whitworth and her loveless marriage develops into a happy one.

June Elvidge in "THE MARRIAGE MARKET"

World drama; five parts; published September 3

As a whole, Thrilling; Story, Holds; Stars, Excellent; Support, Very good; Settings, Clear.

"The Marriage Market" presents the tragic story of a marriage for money. Not a new theme, but in the present instance presented with a splendid case, including Carlyle Blackwell, June Elvidge and Arthur Ashley and skilfully directed. The picture contains exceptionally good photography, striking close-ups of characters posed before a black background, lending novelty and sharpness to many scenes. Audiences who like stories with fast action, well produced and acted impressive settings, will find "The Marriage Market" a most engrossing and artistic photodrama.

June Elvidge and Carlyle Blackwell in a tense scene from "The Marriage Market" (World)

The wonderful work of June Elvidge is especially pleasing and she is thoroughly at home in the role of the "little thoroughbred" society girl.

The story: Helen Grant is loved by a poor broker and a rich, worthless clubman. Her father becomes involved in a Wall street deal and in order to save him from disgrace Helen marries the man of wealth, accepting a check from him for $100,000 with which to pay off her father's debts. Her sacrifice is in vain, however, as her father kills himself and she is forced to receive the odious attentions of the drunken, domineering husband. She refuses to accept his money, pawns her jewels and invests the money in stocks. She is finally forced to sell her pet riding horse, and when keeping the appointment with Foxhall, a wealthy roué, she is forced to shoot him to defend herself. Complications follow when her husband enters and finds her lying on the floor and Foxhall, who had been only slightly wounded, standing over her. He fires and kills Foxhall and flees. The young broker arrives by appointment and finds Foxhall dead. He is arrested and tried for the murder while Helen is recovering from her ordeal. The real murderer is apprehended at the close of the trial and the young broker and Helen are united.

Taylor Holmes in "EFFICIENCY EDGAR'S COURTSHIP"

Essanay—K-E-S-E comedy-drama; five parts; published September 3

As a whole, Excellent; Story, Splendid; Star, Entertaining; Support, Fine; Settings, Appropriate; Photography, Clear.

"Efficiency Edgar's Courtship" is the kind of a production which is rare. It is a splendid, entertaining feature. The exhibitor booking this picture will make no mistake. The picture is handled in an exceptionally fine manner, and is unique in starting. Taylor Holmes is shown addressing the audience, and then throughout he is telling the story direct instead of its being told, as most screen stories are.

Taylor Holmes has a strong personality and wins admiration from the start. The character of Edgar Bumpus could fit Mr. Holmes no better were it especially written for him. Virginia Valli, Ernest Maupin and Rodney La Rock furnish a strong supporting cast.

There is no reason why exhibitors should not find this picture a box office winner. And no doubt patrons will await with expectancy further productions featuring this admirable star. The photography is excellent throughout and the settings have been well selected.

The story: Edgar Bumpus, known as Efficiency Edgar, because of his efficiency in business methods, decides to use efficiency tactics in his courtship of Doris Pierce and decides she will make him the right sort of a wife. Obstacles in the persons of Mr. Pierce and Wimple present themselves and only by demanding ten thousand dollars or Marie does Edgar win the girl.

The Chicago K-E-S-E exchange arranged a special showing of the picture, to which representatives of the various branches of the trade were invited. A special musical score has been written for the play, and this music, rendered by an eight-piece orchestra, fits the action of the picture very well.

Mr. Holmes appeared in person and was greeted with applause. At close of the picture the guests were enthusiastic in their praise of Mr. Holmes' characterization.

Rupert Julian and Ruth Clifford in "MOTHER O'MINE"

Bluebird drama; five parts; published September 3

As a whole, Good; Story, Appealing; Stars, Likeable; Support, Ample; Settings, Photial; Photography, Clear.

"Mother O'Mine" deals with a topic which should appeal to everybody. It concerns a person who is dear to the heart of everybody—mother. Because of these two direct appeals an exhibitor should have little difficulty in making the production a box office success to the interest of most patrons, and the little touches of pathos in the carrying out of the story make it of the human interest type.

In the cast are Rupert Julian, Ruth Clifford, E. A. Warren, Jane Whitworth and L. S. Foxhall. The story is from the pen of Elliott J. Clawson. Direction by Rupert Julian. The exterior settings are beautiful; the interior settings appropriately selected and the photography is the usual Bluebird standard.

The story: John Standing loved his mother, but in his mad rush for love he neglected to visit her. John is engaged to Catherine Woodson, the proud daughter of a prouder family. At a brilliant reception given by John, his mother makes him a surprise visit. John, ashamed to introduce her as his mother, tells Catherine it was his old nurse. In the still of the night the mother steals back to her home. When John finds she has gone home next morning he is very much ashamed. He goes to Catherine and asks her to break the engagement. He then goes to his mother's home and decides to devote the rest of his life to her. But Catherine comes to him. She loves his mother and there is a happy ending.

MISS CONCORD IN LEE CHILDREN FILM

Lillian Concord, well known in musical comedy circles, squares and triangles, has been cast for the leading adult role in the new picture which Jane and Katherine Lee are making for William Fox. Miss Concord was with the forces of Andrews Dippel, light opera producer of note, for several seasons. Stuart Sage, who has been in several Fox plays, has also been added to the Lee children's cast. Kenean Buel is directing the production.
Edna Goodrich in

"REPUTATION"

Empire-Mutual melodrama; five parts; published September 3

As a whole: Good
Story: Melodramatic
Star: Likeable
Support: Good
Settings: Well selected
Photography: Satisfying

The production has a story, as a melodramatic nature, dealing with the life of a small town girl and her experiences in the big city, will not doubt find interest in "Reputation." Miss Goodrich gives the characterization of a young girl is successful in a likeing to Constance. The Empire All-Star Corporation produced the picture and John B. O'Brien did the directing. The photography is good. The story is laid in the winter season and many good snow scenes have been used.

The supporting cast includes William Hinckley, Frank Goldsmith, Carey Lee, Esther Evans, Nellie Parker Spaulding and Mrs. Brundage.

The story: Determined to earn sufficient money to send her aunt up in business before her marriage, Constance Bennett goes to New York as a model in a cloak house. The manager, who has been jealous of Constance to Constant. His wife burns of this and goes to Constance's home town and denounces the girl. When the girl returns nobody will have anything to do with her and she goes back to New York where Edward Berste, her former employer, sets a trap for her. In order to save herself, Constance shoots Berste. At the trial, however, she is acquitted and shortly thereafter she and John Chaver are married.

Wallace Reid in

"THE HOSTAGE"

Paramount drama; five parts; published September 10

As a whole: Well handled
Story: Good
Star: Fine
Support: Capable
Settings: Useful
Photography: Clear

"The Hostage" starring Wallace Reid is a well handled production. The story is good. Unfortunately, it is of the type that will not appeal to all classes of audience. To the patrons accustomed to the finer class of productions this should prove an interesting film. Wallace Reid and his supporting cast do very good work. The settings have been well chosen and the photography very good.

The story is of mountain life and deals with the animosity the lowlanders have for the mountaineers. A war between the two groups is successful in each side finds it is losing, they decide to make a truce in which the mountaineers will allow the lowlanders to depart in peace providing they destroy nothing, and as a hostage of good faith they demand the eldest daughter, Petrova, as a hostage.

The son is taken to the home of the mountaineer captain, who has two daughters. At first the elder daughter will have nothing to do with the son. However, sympathy takes the place of animosity and soon both young people are in love.

The lowlanders do not keep their word and attack one of the mountain towns. They are beaten, but because they broke the truce, the son is to be shot. Just as the captain is ready to give the word to shoot, word comes that a new peace has been made between the fighting people and they have united to fight another enemy.

The life of the young hostage is saved and he and his mountain sweetheart are happy.

Madame Petrova in

"TO THE DEATH"

Metro drama; five parts; published August 27

As a whole: Fair
Story: Trite
Star: Good
Support: Good
Settings: In keeping
Photography: Clear

"To the Death" is the usual story of the poor girl with wonderful talent who goes to Paris, gains success, falls in love and then to avenge the death of her younger sister, stabs her lover because she suspects him of infidelity and the cause of her sister's death.

L. Case Russell wrote the story, Burton L. King directed it and Nite, Petrova plays the leading role. As Bianca, a Corsican girl, with a thirst for vengeance, Petrova looks and acts the part very well. There is a very villainous villain, acted by Wyndham Standing, and the usual good looking hero, portrayed by Mahlon Hamilton.

The story: Bianca models in clay and makes faces for a living. She accepts an opportunity to go to Paris and receive an art education, promising to send for her sister Rosa and mother. A secret service agent betrays Rosa, and Bianca hurries home. Upon the death of Rosa she swears vengeance. She promises to marry Lavine, the secret service agent, if she will disclose Rosa's betrayer and is horror stricken when Lavine shows her a photograph of Etienne, the man she loves. He comes to her room and she plunges a dagger into his breast. Lavine forces her to accompany him to a hotel and there Lavine scornfully boasts of having won her by trickery, using Etienne's assumed name to lure Rosa away from home. Lavine's valet informs the police that he is a traitor to his country and he is arrested. Bianca returns to her studio to find Etienne recovering from his wound and they face a future of happiness.

Roscoe Arbuckle in

"HIS WEDDING NIGHT" (Paramount Arbuckle)
Arbuckle-Paramount comedy; two parts; published August 20

With pleasant memories of "The Butcher Boy," "His Wedding Night" is something that might well be anticipated with expectancy. The production might best be described as being a "scream" from beginning to finish.

Most of the action takes place in a combination drug store and soda parlor. "Fatty" loves the proprietor's daughter, Al St. John is an unconquerable rival. But "Fatty" succeeds in impressing the girl and the wedding date is set. A special messenger brings the wedding gown and the bride.

Roscoe "Fatty" Arbuckle and Support in Scene from "His Wedding Night."
Shirley Mason in
“THE LADY OF THE PHOTOGRAPH”
Edison—K-E-S-E drama; five parts; published August 27

As a whole—Comedy. Story—Fascinating. Ear—Excellent. Support—Splendid. Settings—In keeping with the story. Photography—Good. Holland and its dikes and windmills have been used as the background for this conventional story, which makes an acceptable vehicle for pretty June Caprice. The sub-titles are all in verse. Unique settings have been provided and the atmosphere of the wood of the shoes is well carried out.

June Caprice is the heroine of the piece; Harry Hillard is her man, in love with Gretchen; Margaret Fielding, a jealous minx, in love with Carl; while Marcia Harris is a domineering foster-mother to Gretchen and Dan Mason a funny Herr Haas, the mad marauding marauder. Marcia is a shrewd, insidious dog, “Queenie,” plays an important part, well. The story was written by Adrienne Johnson and ably directed by Harry Millarde.

The story: Gretchen lives with her foster-mother, Mrs Van Lorn. She is the town pet and in love with Carl, a wood chopper, also a foster child. Herr Haas, the town capitalist, despite his fifty-nine years, wishes Gretchen to marry him, promising Mrs Van Lorn a generous loan to pay the mortgage on her home. She bids Gretchen “forget the love tales of Carl. He has nothing else to give. Marry Herr Haas and in comfort live.” After many vicissitudes, in which Gretchen is accused of stealing, Herr Haas is arrested, and the mortgage on the farm is paid off, Hulda, which Hulda placed in Gretchen’s pocket. She is about to be placed in the stocks, but the constable is ordered by the prince, who is none other than Carl, to place the villainess in jail; this comes to a pleasing end when Gretchen marries the prince.

Marian Swayne in
“THE LITTLE SAMARITAN”
Erbograph-Art Drama drama; six parts; published August 24

In the story of “The Little Samaritan,” the author, Rev. Clarence J. Harris, has, according to the advertising, constructed a story of “simple charm and delightful appeal.” This should read; “simple charm for simple people.” In fact, the story is very slight and poor. It concerns a $300-a-year clergyman, who in a silk hat and Prince Albert coat comes to a sassafras town to hold services. He locks himself in the belfry and otherwise makes an ass of himself, and gets away with it among his simple parishioners.

It is evident that Rev. Harris knows country parishes as well as city audiences and exhibitors. On the speaking stage nothing but an egg and vegetable net would have enabled this troupe to depart in peace, and then it would have been in pieces. It is like trying to hang a calico portraite on a chintz public—it cannot be done. Perhaps it is not up to the Rev. Harris, for maybe an infant wrote the titles. Nevertheless, one is enough to illustrate. Imagine anything but a blush leader of a girls’ room—this, supposed to come from the lips of the doltish preacher: “It lies between you and I.” It seems too bad to inflict such poor grammar upon the young persons, who are the only ones who can be induced to buy tickets for this picture. There were others, but this one was the worst of the lot.

The story concerns a small town, peopled by bigoted, narrow-minded, selfish individuals, who pretend to be Christians. In the center of the little town Gray Temple is situated. She is disliked by the girls because she is an orphan, and gossips surround her with calumny. The new minister, however, befriends her and helps her. He sees through the masks worn by his congregation and the collection money is stolen. An old negro is accused, and Lindy, rather than see him go to jail, confesses to having stolen the money herself. The minister uses the incident as his text and a love romance follows, in which Lindy and the minister play important parts.

OLIVE THOMAS STARTS A NEW FILM
“BROADWAY ARIZONA” FOR TRIANGLE

OLIVE THOMAS, who has just completed her latest Triangle picture, “Broadway, Arizona,” will start work next week on a new play, which she has selected.

Bessie Love in
“Wee Lady Betty”
Triangle comedy-drama; five parts; published August 26

As a whole—Delightful. Story—Entertaining. Ear—Excellent. Support—Splendid. Settings—Carefully selected. Photography—Clear. “Wee Lady Betty” is a story of Ireland, full of Irish folk lore and lads with shillalahs, ready to fight at the drop of the hat. There are castles and ghosts, a couple of good fights, and the ever-winsome wee Bessie Love to top it off. This is a very good story, with strong sub-titles and excellent direction and photography.

Bessie Love in the “Wee Lady Betty” of the story, beloved by the fishermen, who resent the intrusion of a New Yorker who has come to claim his castle, held in trust by Lady Betty’s father. A young man, Proctor, tiles through the story and looks and acts every inch the little maidservant she is supposed to be. A capable cast is in support.

The story: Wee Lady Betty and her book-worm father live in the O’Reilly castle, overlooking the little Irish settlement. A change in their lives comes when the new landlord arrives from America, and Lady Betty locks her father in an isolated part of the building and becomes one of the servants to the new tenants. She frightens intruders away by hiding behind an old armor and rattling its metal arms. The villagers pick a quarrel with the newcomer and she exacts a promise from them to be law-abiding or they will be jailed. The young man Proctor marries her and the soldiers, the lady Betty, her father and faithful dog, and in a fierce battle with the natives is saved by Betty quelling the mob. Of course, the fine looking man falls in love with Betty and it all ends happily.

THREE NEW PRODUCTIONS FEATURING
ETHEL CLAYTON ARE NAMED BY WORLD

New World-Pictures Brady-Made, in which Ethel Clayton assumes the star roles, are “The Woman Beneath,” “The Dormant Power” and “Easy Money,” all of which will be published between the present time and the opening week of December.”
"WINNING PAIR," A GOLD SEAL FEATURE WITH RUTH STONEHOUSE HEADS UNIVERSAL PROGRAM AUG. 28

"The Winning Pair," a Gold Seal comedy-drama, featuring Ruth Stonehouse and Roy Stewart, heads Universal's regular schedule of films for August 28. August 27, Monday, is Butterfly Day, as usual, signaled by the assurance of 'Straight Shooting,' in which Harry Carey is starred. The story of "The Leading Pair" details the adventures of Jack Croft and Beatrice Moore, son and daughter, respectively, of two gouty and grouchy shoe manufacturers formerly business partners, now bitter enemies, following some trivial difference in which neither would admit himself at fault. Jack loves Beatrice, but the parents of both become so highly indignant when they consider the mere possibility of such an alliance. Jack, therefore, sets out to make himself independent of his father by showing that he is able to create a business where none existed before. He makes a brave start, but is threatened with disaster through over-confidence. Then Beatrice, who makes no pretense of being a business genius, happens along and by clear thinking and rapid action puts over the deal that Jack has stumbled in a way to bring the tight-fisted fathers together on common grounds of admiration for her prowess.

Eddie Lyons and Lee Moran will also be seen on the same day in a Nestor comedy entitled "The Night Cap." 

Two-Reel Comedy for August 29

"Props, Drops and Flaps," a two-reel L-KO comedy, will be the offering for Wednesday, August 29. This is a sketch of life behind the scenes in a burlesque theatre. The 87th issue to the Animated Weekly will be released on the same date. J. Warren Kerrigan is in the star of "Hands in the Dark," the feature scheduled for Thursday, August 30. Kerrigan is supported by Edith Johnson. The story has to do with a young man who is in love with the daughter of a wealthy miser. When the father is mysteriously murdered, circumstantial evidence makes it appear that Kerrigan is the author of the crime. The manner in which the girl in the case solves the mystery of her father's death, incidentally saving her lover's life, adds several unusual thrills to the film.

Laemmle Author of Film

William Franyey will be seen on the same day in a Joker comedy, entitled "Why They Left Home." This clever burlesque was written by Carl Laemmle during a recent visit to Universal City at Franyey's special request, and bears witness to Mr. Laemmle's versatility. It is a caricature of life behind the scenes in a theater, and depicts the events that take place during the production of a melodrama with the rather significant title, "The Salary of Sin." Franyey is capably supported by Lillian Peacock and Milburn Moranti.

Scandal Everywhere, a Victor comedy featuring Max Asher and Gladys Tannen, will appear Friday, August 31. The 34th issue of the Screen Magazine, issued simultaneously with the Asher comedy, will contain many timely subjects, including pictures of the new food conservation work of the government.

Eileen Sedgwick and Fred Church will be featured in a two-reel Bison, entitled "Jungle Treachery," to be issued Saturday, September 1. Gale Henry and Milton Sims also will be seen in a Joker comedy, "Busting Into Society." The 16th issue of Current Events will make the third film for the day, completing the week's program.

JULIAN ELTINGE, THE FAMOUS FEMININE IMPERSONATOR, IN SCENES FROM "COUNTRESS CHARming"

MUTUAL'S "TWO-A-WEEK" FEATURE PLAN STARTS SEPTEMBER 3 WITH "REPUTATION" AND "CHARITY CASTLE"

Edna Goodrich and Mary Miles Minter Are Stars in Initial Plays Under New Plan Framed by Freuler

Mutual opens its schedule of two star productions a week September 3, when it will issue "Reputation," the first of a series of feature productions starring Edna Goodrich, the stage and screen "Ruthless," and Mary Miles Minter, star of the first of a new series of Mutual-American pictures, featuring Mary Miles Minter.

The studios producing features for Mutual have spent a strenuous summer in preparation for the elaborate plans of John R. Freuler, president of the Mutual Film Corporation, to put into the market two five-reel features a week. Mr. Freuler and the executives of the various producing companies have been in close touch all through the hot season, selecting stories, supervising direction and overseeing the most minute details of production that there would be no hitch in the "two a week" plan and that the standard of the plays would conform to the high standard which the executive chief of Mutual had laid down.

"Reputation" is from the story by John Clymer. Miss Goodrich carries the role of a small-town girl who goes to the city to "make good" and returns, unblemished, but with a reputation. The play is admirably suited to Miss Goodrich's particular talents.

"Charity Castle" is a five reel dramatic fantasy in which Mary Miles Minter plays the role of a fairy princess. It is another modern fairy story, different to a marked degree from the others in which Miss Minter has appeared and which have been successes.

Mutual's schedule for the week of September 3 carries one comedy, a one-reel cub starring George Ovey. "Jerry Tries Again" shows Jerry's further efforts to secure a bride via the wire ad route. Like "Jerry's Eugenic Bride," applicants fail, one after the other, until a particularly fat one gets by the examining board. Jerry is saved from matrimony when he finds that the regulations of the eugenics board necessitate his own examination.

Reel Life No. 71, Mutual's film magazine, for September 6th, shows a watering system for a small farm, how the United States government handles its mail, takes visitors on a visit to a skunk farm conducted by a fifteen year old girl, and shows how the five senses are more acutely developed by business and by various pleasures. The reel carries an animated drawing from Life entitled "Fresh Advances in the Champagne District." "Mutual Weekly," the weekly news reel, will carry, in addition to pictures of the history-making events which are taking place in America, glimpses of the American soldiers in their camp in France.

Grace De Gerro, aerial star of the Sells-Floto circus, has been engaged for Keystone comedies, and during the past week put the girl players through a number of flying ring stunts for a new comedy being filmed under the direction of H. Raymaker.
IVAN MOZUKIN, ONE OF RUSSIA’S FOREMOST DRAMATIC ACTORS, STARS IN “PAINTED DOLL,” FIRST ART FILM

Regarded as the foremost actor in Russia, Ivan Mozukin has been selected by the Russian Art Film Corporation as the first personality to be introduced to American theater-goers in the new repertory of the films which N. S. Kaplan has brought from the studios of the noted Moscow Art Theater. Mozukin will have the leading role in “The Painted Doll,” a powerful dramatic drama in which minor roles will be played by other prominent players—Natalia Lesienko and Tanya Fetner.

Practically all of Mozukin’s artistic career has been spent in Moscow, dictated by the system under which art is fostered and developed in Russia. As a product of this system Mozukin was taken at early age and trained at the expense of his government, which now demands that he restrict his talents to home consumption.

“The Painted Doll” will present Mozukin as a famous engineer, with a record of achievement in big things. His wife frowns on his professional success because he does not share her social aspirations. They are separated for long periods and during one of these periods he becomes fascinated with the pretty wife of one of his plodding subordinates. So great is his infatuation for her that he even murders the husband so that he may have no rival. Then his wife gives birth to a son and he transfers all his affection and ambitions to the boy. But he cannot forget the other woman, nor his crime and the torture finally brings the film story to an intensely dramatic climax and he becomes insane.

Arrangements are practically completed for the first showing to the trade of “The Painted Doll” and other features of the Russian repertory.

“FLY-COP,” NEW BILLY-WEST COMIC CALLED BEST OF KING BEE PLAYS

The latest Billy West Comedy is probably the best film that the King Bee Company has yet turned out. The plot, for farce comedy, is unique, it is said.

Billy West is the "hoob" of the town police force, and for this reason is sent to obtain evidence on a ladies' gambling den, which the police commissioner doesn’t want to raid. He takes off his uniform and becomes a “fly-cop,” which is the title of the picture. Accidentally, and quite unexpectedly, he obtains the evidence, and then, without reporting to anybody, attempts to make the raid single-handed. In doing this, he finds himself in grave difficulties with the rest of the force, but after many comical mishaps emerges triumphant, and is appointed chief-of-police by the mayor.

“HUMILITY” AND “LOYALTY” FEATURES BEING HANDLED BY BERNSTEIN NOW IN N. Y. READY FOR DISPOSITION

Isadore Bernstein, of the Bernstein Film Productions, has arrived in New York for the purpose of disposing of two big features, “Humility” and “Loyalty,” which he recently completed.

His agents, Shepard and Van Loan, now are negotiating with several persons for the sale of these features, and will probably have some interesting announcements to make within the next few days. While both are up to the Bernstein standard of photography and direction, “Loyalty” seems to be the favorite at the present moment, for it deals with the drug evil and has one of the finest characterizations of a “dope” fiend ever seen on the screen, it is said. It should be a big box-office attraction for this reason.

The cast includes Betty Brice, Murdoch McQuarrie, Jean Hathaway and Jay Morley, who gives the excellent impersonation of “Hugh Gordon,” a man who is addicted to the drug habit.

The story centers around James Randall, a prominent and successful theatrical producer, who is rehearsing his latest comedy. The company are all assembled on the stage when the prima donna becomes enraged over some fancied slight, and refuses to continue with the rehearsal. She leaves the theater in a temper, and Randall sends for the little understudy, Nell Woodward, to read the lines. This is the opportunity that Nell has been hoping for, and instead of reading the lines she sings them so beautifully that Randall and the entire company are amazed. Randall sees in the little girl the making of a prima donna, and engages her for the role with one stipulation—that she is not to marry during the life of her contract. Randall’s interest in the girl is purely a business proposition—she is one of the much-talked-of “finds” dreamed of by theatrical producers. The story from this point is carried to a fitting dramatic climax.

FILMS OF ITALIAN BATTLE FRONT ARE LACKING IN ACTION

“The Italian Battlefront,” the official war films of the Italian government, being issued in four parts, while artistic, are weakly lacking in action. They would make popular travelogue subjects, but in these days of meritorious war pictures, filled with close-to-the-lines scenes, anything put out with a war picture caption has to be not only good, but “different.”

These Italian pictures are different only because they are Italian and are entirely devoid of interest as war films, having been made by a man with wonderful technique as a landscape artist, but lacking the essential qualifications of a camera artist.

There will be no great rush to see this panorama except perhaps by foot-cover specialists and “tontorial ambassadors.” The pictures may contain a great “human, dramatic notes,” but it will soon go to protest.
THE FILM STOCK MARKET
By PAUL H. DAVIS & COMPANY
Chicago

BID

American Film Company........................................... 65  70
Lincoln Film Company.................................................. 80  90
Long Star Corporation, pfd........................................ 101  101
United Film Corporation, Inc...................................... 20  23
Mutual Film Corporation, pfd..................................... 13  16
New York Motion Picture Corporation.................................. 10  21
North American Corporation, Inc.................. 20
States Film Corporation, co.......................... 20
Thanhouser Film Corporation.................................. 40  50
Triangle Film Corporation................................. 15  17  20
World Film Corporation........................................... 78  78

Quotations August 28, 1917.
This department will furnish, on request, such statistics as are available concerning the above or other motion picture stocks, provided such request does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

J. B. SARDY & CO.
Film Stocks  Bonds  Investments
27 South LaSalle Street
Telephone Majestic 7640
CHICAGO, ILLINOIS

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

Metro, "To the Death"—Two scenes of woman with dagger taking oath of vengeance at altar.

Goldwyn, "Baby Mine"—View of money.

Fox, "A Soft Tenderfoot"—Six closeups of painting showing back view of nude woman.

Star, "The Untamed"—First two snake scenes in second reel.

Horkheimer, "Bab the Fixer"—Girl at table thumbing nose.

Famous Players, "The Mysterious Miss Terry"—Policeman looking at shot, three holdup scenes; four holdup scenes and shooting scene; man looking at statue.

E. S. Film, "The Great European War of 13 Nations"—Scenes showing the massacre of arm and leg stumps; scenes of cripples walking on artificial legs.

Pathes, "The Mad Lover"—Subtitle: "High Noon," and entire scene of cuped at bedroom door; letter to girl's aunt ending, "and it's not my fault;" boots at bedroom door.

OGDEN PICTURES CORP., ENGAGES
G. W. BEYNON TO WRITE MUSIC
SCORE FOR "LUST OF AGES" FILM

The Ogden Pictures Corporation has engaged Geo. W. Beynon to prepare a complete and original musical score for the production, "The Lust of the Ages," in which Lillian Walker is starred. Mr. Beynon, after viewing the picture, stated that of the hundreds of musical scores prepared by him he does not recall a single photoplay production which lends or adapts itself to so much originality as this production. The score is for an orchestra ranging from four to forty pieces.

The distribution of the musical score is just one of many novel advertising features issued in connection with "The Lust of the Ages." A film card containing a reproduction of a chest of gold, around which are cubes or frames of positive film, being scenes from the production, which are beautifully tinted and toned, is an added novelty. These film cards, when hung in the lobby, or in front of an electric bulb, will give an unusual effect to those viewing it, and is also employed by film salesmen handling the production in order to present to theater-goers in concrete form an idea of the beauty of photography, tinting and toning and the massiveness of interior settings and the scenery employed in the production.

A heavy circular cardboard, ten inches in diameter, containing on one side a reproduction of a twenty dollar gold piece and on the other side a picture of Lillian Walker, is an unusual window card, issued in connection with the production. This replica of the twenty dollar gold piece can be devoted to various uses, as, for instance, tacking them on the four corners of the lithographs and booklets, hanging them in lobbies, putting them in windows of stores and nailing them to telegraph poles and other places. A further novelty consists of an advance trailer, which, contrary to usual trailers, does not contain another scene from the film, but various poses of Miss Walker in various characters showing the wide range of her versatility in make-up.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


CASTLE—Arctstra, "Down to Earth," with Douglas Fairbanks.


PLAYHOUSE—Bluebird, "Mother o' Mine," with Ruth Clifford.

ROSE—Arctstra, "Down to Earth," with Douglas Fairbanks.

STUDEBAKER—Fox, "The Honor System," with Miriam Cooper.

ZIEGFELD—Fox, "The Sin Woman," with Irene Fenwick.
KYNE'S STORY "A MAN'S MAN," STARRING KERRIGAN ENTHUSIASES PARALTA OFFICERS AT FIRST SHOWING

Film Romance in Seven Parts to Be Published Through Triangle in September Contains Battle Scenes; Set in U. S. and Central Republic

Carl Anderson, president of Paralta Plays, and other officers and directors of that corporation have seen a run of the first print of J. Warren Kerrigan's production of Peter B. Kyne's "A Man's Man." They express their approval in very enthusiastic terms.

This production will be shown in seven parts. The first two reels relate the incidents occurring in the United States and five reels picture the events of the story occurring in the imaginary Central American republic of Sobrante. There are some battle scenes in the last two reels, but they are not sufficiently dominant to overshadow the sentimental interest. On the contrary, they really only form an heroic background to a very fascinating love interest between the parts Mr. Kerrigan and Lois Wilson act.

It is predicted that "A Man's Man" is going to prove a woman's play, in that it should appeal to the women patrons of theaters.

Some interesting character work is done by Ida Lewis as "Mother Jenks" and Ed. Coxen, as the Irish tramp, "John Cafferty," whom the Sobrantes call "Senor Juan Caffetero." These parts are strong character roles and figure most conspicuously in the development of the story.

"A Man's Man" will be published through the Triangle Distributing Corporation in September. Prior to publication a special invitation showing will be made.

"EFFICIENCY EDGAR'S COURTSHIP" WITH HOLMES FOR SEPT. 3, LEADS ESSANAY'S FALL PROGRAM

Five-Reeler Tells of Young Man's Endeavors to Win Girl by Business Methods; Other Autumn Features, With Well Known Players Named

The Essanay fall program will be headed by "Efficiency Edgar's Courtship," in which Taylor Holmes is starred. The story is in five parts and tells of a young man's endeavors to win his heart's desire by strictly business methods. It will be published September 3.

October Film Named. Mr. Holmes will appear in October in "A Fool For Luck," a comedy-drama adapted from the story by Kennett Harris entitled "Talismans," published in the Saturday Evening Post. This will be followed by "Two Bit Seats" in November, another adaptation from a magazine story.

Bryant Washburn, whose "Skinner" pictures have met with such universal success, will appear in another comedy-drama entitled "The Fibbers" in September.

"Pants" Appears Sept. 10.

Little Mary McAlister's first big starring vehicle, "Pants," will be issued on September 10, and the little player is scheduled to appear in another comedy-drama in five parts in October.

Two reel adaptations of George Ade's fables in slang will be published by the Essanay Company, one each week through the General Film Service.

FUN-ART FILM CO. TO MAKE TWO-REEL COMEDY SERIES

The Fun-Art Film Company has been organized by Harry I. Garson, who is also personal manager for Clara Kimball Young, to produce a series of two-reel pictures. Mr. Garson has signed a contract for five years with the well known vaudeville team of Ray and Gordon Dooley.

The comedies will be known as the "Dooley series," and it is Mr. Garson's belief that he has a real find in this team of clever artist, who are nineteen and twenty years of age respectively. The first film will be published sometime in September.

UNIVERSAL SIGNS ROSEMARY THEBY FOR NEW COMEDIES

Will Appear in Farce Films With Lyons and Moran

Rosemary Theby has signed a contract with Universal to appear in a series of comedies with Eddie Lyons and Lee Moran. This will be the second time that Miss Theby has appeared under the big "U" banner.

Previous to her present connection, she appeared in a series of comedies under the direction of Harry Myers which gained wide popularity. Miss Theby may also be featured in dramatic roles after she has completed the work already laid out.

It is safe to expect that she will produce equally new and effective characterizations under the present working arrangement with Universal.

MME. PETROVA TO POSE FOR BOOK COVER ARTISTS

Mme. Olga Petrova, who recently formed her own company for the production of her own pictures in her own studio is spending the short time remaining before September 3, when she will begin work, in sitting for oil, water-color and pastel portraits by several prominent artists. A beautiful pastel of Petrova, by Neysa McMein, the well-known magazine cover artist, will be reproduced on the cover of the November issue of McClure's Magazine.
SYNOPSIS OF CURRENT RELEASES

GENERAL

"In After Years"—September 1 (one-reel Selig drama, with Eugenie Besserer).—Lucille Davers is a woman whose youthful loveliness and charm succumb to the ravages of time. She surmounts the petty jealousies and ambitions of so-called prestige and interests herself in bringing comfort and happiness to those who have known nothing but poverty and drudgery.

"Pioneer Days"—August 27 (two-reel Selig drama, with Adrienne Revell).—The story is laid during the days in 1812 when England and the United States were at war and England endeavored to devastate what was then the northern frontier. The Fort Dearborn massacre and other thrilling events are presented in the production.

"Outcast"—September 10 (six-reel Empire drama, with Ann Murdock).—Miriam, a beautiful young girl, is betrayed by a handsome adventurer, who deserts her and marries an old woman with money. After the birth of her baby, Miriam takes to the streets in order to support the baby, but it dies. Despairing of any future for herself, Miriam becomes a courtesan and later the mistress of Geoffrey Sherwood, who has been jilted by his fiancee. Miriam hopes that Sherwood will marry her, but this hope seems to lessen. However, when his fiancee marries another man, Sherwood marries Miriam.

"The Bride's Silence"—September 10 (five-reel American drama, with Gail Kane).—The Standish family is proud of the name and when young Nathan Standish is murdered, Sylvia, his sister, allows Bobbins, the footman, to be accused of the murder, while in her heart she believes a Standish committed the murder. She and the district attorney are married and when a detective takes up the case of the murder she becomes frightened. However, the Standish name is cleared and Bobbins exonerated when a girl suicide confesses to the murder, saying young Standish had betrayed her and she sought revenge.

MUTUAL

"Charity Castle"—September 3 (five-reel American drama, with Mary Miles Minter).—Mr. Simmons and his wife and her illegitimate brother are sorry for Merlin Durand, because his miserly millionaire father has turned him away. Charity and her brother go to the Durand castle to intercede for the son, but they find the castle is not inhabited. They invite a few of their friends up and arrange a good time. When the ogre, as the elder Durand is known, enters. At first he is furious, but the efforts of Charity championing his son win the old man and all ends happily.

"Jerry Tries Again"—September 6 (one-reel Cub comedy, with George Ovey).—Jerry tries again, but every candidate is rejected by the eugenic bureau. Jerry writes and asks six girls to meet him at the same time. He takes all six to the eugenic bureau and all are rejected, except one. Jerry takes the maiden to the minister and the minister demands his eugenic certificate. Jerry goes to the bureau, but is immediately rejected.

UNIVERSAL

"Who Was the Other Man?"—September 2 (five-reel Butterfly drama, with Frank O'Neal).—During the course of the United States Secret service, and Schumann, a member of the German secret service, resemble each other so much that Walbert is mistaken for Schumann. Through this deception Walbert is able to round up the members of the Black Legion and prevent valuable papers from going away from the United States government.

"The Empty Gun"—September 4 (three-reel Gold Seal drama, with Lon Chaney).—Frank and Jim both love Mary. Frank is successful in winning the girl's love and they make their home a shack in a western mining town. Frank possesses some gold which must leave on the night train. A terrific storm arises and the train is many miles away. The depot master will not accept the gold, and so Frank takes it home. Dressed as a tram he returns to his shack and tells the gold fires at him just as Jim enters the door. Jim and Frank struggle in the dark and, as Jim is about to be beaten, Mary fires again and Frank drops to the floor, dead.

"Looking 'Em Over"—September 4 (one-reel Nestor comedy, with Eddie Lyons and Lee Moran).—Eddie and Lee, both married, decide to go to a cafe. Lee's wife's brother arrives with a friend and they take the two wives to the same place. The husbands become jealous and put on watter's clothes and watch their spouses. As they see the men pay their wives more and more attention, they decide it is time to put a stop to it and crown the men with dishes of soft food. After a general melee, wife explains to Lee that it is only her brother.

"Office, Call a Cop"—September 6 (one-reel Joker comedy, with William Friese).—Evelyn, a nameless blonde, is kidnapped by some Chinamen. Sweeney, the officer, sees this and determines to rescue her, but he is sent in another direction by the Chinese people. He marks another attempt to rescue the girl and is knocked on the head. When he comes to, he is offered a pipe and pill by the Chinamen and, not suspecting, accepts both. When Mr. Dale arrives on the scene and is ready to give Sweeney a reward for his bravery, the opium pipe falls out of his coat and he is locked up with the rest of the opium smokers.

"A Dream of Egypt"—September 6 (two-reel feature, with Lena Baskette).—Little Lena Baskette has a passion for dancing and when her father brings home a statue of a beautiful dancing girl Lena is charmed with it. That evening she dreams that she is a poor Egyptian dancing girl and her mother is her sister and her father her mother's sweetheart. Her sister is captured by an Egyptian prince for his heart and the little girl goes to the palace to please the prince and the return of her sister. She dances for the prince and he lets the sister go, but keeps the little dancer. The sweetheart arrives with the guards and both are rescued only after Lena has fallen, exausted with dancing, at the feet of the prince. She awakens to find herself on the floor.

"The Curse of a Flirting Heart"—September 7 (two-reel Victor comedy, with Max Asher).—Mr. Max, being fond of flirting, Mrs. Max decides that she, too, can flirt. She goes to the park and sits beside her husband as the Tibet comes along and starts a flirtation. When he discovers his mistake he runs away and flirts with a neighbor. They go to the motion picture theater. Mr. Max and the neighbor's husband go, too. At the theater pictures of local happenings are shown, among them Mr. and Mrs. Max dining with each other. They decide to abandon flirting.

"A Gale of Verse"—September 8 (one-reel Joker comedy, with Gage Henry).—Lizzie is anxious to sell her poetry to the town newspaper, but is not successful. Her father offers a large reward if the editor can get her to return to the farm. The editor and the reporter plot to frighten the girl, but she overthrows the plot. She is successful in landing a gang of counterfeiters in the hands of the law. The reporter marries Lizzie.

"The Lute of the Circus"—September 8 (two-reel Bison comedy-drama, with Eileen Sedgwick).—Bud is anxious to become a lion tamer and Lily, his sweetheart, a bareback rider. They learn that a circus is in need of a bareback rider and animal trainer. Both apply and get
the positions. But after many hardships both are glad to get back to their original positions and forget about working in a circus.

BLUEBIRD

"The Charmer"—August 27 (five-reel Bluebird drama, with Ella Hall).—After a trans-Atlantic liner had been torpedoed by an enemy, Ambrosia Lee is left an orphan. She lands on the shore of Penstockter, a quaint New England town, where she is offered as a prize on the wheel of fortune at a bazaar. Cynthia Perkins, a spinster, holds the lucky number, and Ambrosia is installed as dish-washer. She is a great believer in fairies and when she learns that the parents of Don Whitney, her prince charming, are seeking a divorce, she writes Mr. Whitney, saying that if he will be good she will love him and set matters straight. At the trial, the paid co respondent of Mrs. Whitney's fails to appear and Ambrosia, learning that the trial cannot proceed without the co respondent, and remembering her letter to Mr. Whitney, does not go to court and tells of her letter. When the contents of the letter are read, the heart of Mrs. Whitney is softened and she withdraws her suit. When Cynthia Perkins learns that the trial has been called off to court, she sends the little girl away. The Whitney's, learning of her distress, adopt her and she and her prince charming are extremely happy.

FOX

"The Soul of Satan"—August 19 (five-reel Fox drama, with Gladys Brockwell).—Miriam Lee, who has known nothing but a life of drudgery, becomes happy when she believes herself to be the lawful wife of a man. She quickly marries, but is later disposed of by the owner of a gambling establishment. Through Miriam, Joe manages to win large amounts of money from rich men whom Miriam has lured to the establishment. "Lucky" Calvert, who is disposed of by Miriam out to get him. Carson recognizes Valdez as the man who ran off with the wife of his friend, Jim Calvert. He wires Calvert and soon Joe finds himself face to face with his bitterest enemy. After Joe is shot dead by Calvert, Miriam learns that she has not been Joe's wife. She also listens to Carson's love pleadings, wisely.

"Betrayed"—September 1 (five-reel Fox drama, with Miriam Cooper).—Carmelita loves Pepo, but when she meets Leopoldo, a Mexican bandit, she forgets Pepo. She falls asleep and dreams that Americans are after Leopoldo and she sends a note to the American officer, with whom she has fallen in love, telling him that she will meet Leopoldo. At the brook, Leopoldo, who has intercepted the note, puts his hat and coat on the girl, pretending to be afraid she will catch cold. The Americans creep up and shoot the girl. She awakens to find her home surrounded by Americans, led by Pepo, who are searching for Leopoldo, who has taken refuge in her home. After the bandit's capture, Pepo is given the reward and he and Carmelita live happily ever after.

GREATER VITAGRAPH

"Soldiers of Chance"—(Five-reel Vitagraph drama, with Evart Overton).—Peter Lawler, an unscrupulous promoter, sets his sights on Josephine and threatens Win ton, a girl of high character. Lawler endeavors to force Josephine to marry him by inveigling her father into a brawl and then convincing him that he is a murderer. For security, he demands the hand of Josephine. Billy Mountain, who is desirous of starting a South American revolution, comes to New York and tries to get Lawler to sign some papers which will give him a foothold in revolution. He captures Lawler and takes him on his yacht. Josephine and her father, afraid of discovery, follow. They arrive in South America andBilly starts the revolution. Josephine and Billy are captured and are to be shot, but Josephine promises Lawler that she will marry him if he will spare her life. He spares her and Josephine gets word to Mountain's troops, who come to their rescue. Lawler is shot. The revolution is over and by the appearance of the man she believed he had killed, and Josephine and Billy are married.

JEWEL

"Sirens of the Sea"—(Five-reel drama, with Louise Lovely and Jack Mulhall).—Sybil, who was washed ashore from a wrecked ship, is reared by Wellington Stanhope and his wife. She was the only survivor of the lost ship and nobody knows anything about her. On her eighteenth birthday she gives a party and Julie, who is jealous of her beauty, is among the guests invited. Gerald Waldron and Hartley Royce meet Sybil and both fall in love with her. Sybil likes Gerald and so does Julie. Hartley Royce plots with Julie to separate the lovers whenever possible. Sybil starts out to get Haji to tell the fortunes of the young people. Royce follows her and, catching up with her, takes her to his boat and he and his friends jump into the sea if he will not leave. He again attempts to take her in his arms and she jumps into the sea. Hartley and Gerald both start to find the girl. Gerald is successful.

PARAMOUNT

"The Cinderella Husband"—August 27 (one-reel Klever comedy, with Victor Moore).—A carnival is to be held in the town where Vic and his wife live and the queen is to select her king by having all the men put their shoes in a basket and, blindfolded, she is to select a shoe, the owner of which is to be king. Mrs. Vic decides that her brother must enter the contest and so they start off. Vic, who has been left behind to do the housework, decides that he, too, will enter the contest. He gets a shoe which the basket is dowered by his wife and by her brother. He rushes home and gets there before Mrs. Vic. The next day the queen picks Vic as king. This disgusts Mrs. Vic and between her and her brother they make life harder for Vic than ever, but he works it out, so he lives happy ever after.

TRIANGLE

"The Man Hater"—September 2 (five reel Triangle drama, with Winifred Allerton, Eugene Pallette, and Leopoldo, whom she has married by her drunken father and hates them. Joe Stull, a bashful blacksmith, falls in love with her and pleads with her to marry him. Her mother dies suddenly and Phemie, with her baby sister, goes to Joe and asks him to marry her. Joe is very happy and rushes for the parson and they are married in the blacksmith shop. Joe does everything in his power to win her love, but she remains cold. A dashling widow moves in from Joe's blacksmith shop and starts a flirtation with Joe. Joe, hungry for love, finds himself going to the widow frequently. One day Phemie goes to the widow, denounces her and demands her to let her husband alone. At last love has softened the heart of Phemie and when Joe takes her into his arms for the first time all the bitterness and hate are wiped away.

"Ten of Diamonds"—September 2 (five-reel Triangle drama, with Dorothy Dalton).—Neva Blaine, a cabaret girl who has still retained her virtue, is educated by Warren Kennedy. Kennedy's reasons for taking the girl in are to get revenge on Eliza Hopper, who, through intrigue, had robbed him of the girl he loved, on his wedding night. Neva is successful in winning Hopper, but she still loves Kennedy. Hopper arrives and Neva begs Kennedy to release her, but Kennedy refuses. Neva, distracted, spills wine over her dress and goes home to hermother. The guests and Hopper turn from her in disgust. She goes back to her room and Kennedy, unable to resist the forces that draw him to her, goes to her and they exchange vows of love.

ILL-FATED SHIP SINKS WITH PRINT OF "SUBMARINE EYE"

Early in July the Williamson Brothers disposed of the South African rights on "The Submarine Eye" to Investors'Scope, Limited, of Cape Town. Joseph Fisher of the latter company left New York on the City of Athens, July 12. After sailing thirty-five days the ill-fated vessel was sunk in sight of Cape Town. News dispatches of the disaster carried only the list of American victims, but no tidings of other passengers.

A cable from Cape Town has just been received by Williamson Brothers announcing the rescue of Mr. Fisher, who requested a duplication of his contract for prints and advertising. His print went down with the ship.
The appointment of Otter Elliott as Motion Picture Theater Inspector for the Province of Ontario, to succeed the late Inspector Robert C. Newman, has met with universal approval in film circles throughout the province. Mr. Elliott was formerly assistant to Mr. Newman, and in this capacity has had a splendid training for his new position. He is extremely popular with the exhibitors and doubtless will continue to maintain the high efficiency which already exists in this department. The Government has appointed John Leonard, of Toronto and a returned soldier, to the position of Assistant Inspector of Theaters.

The Orpheum Theater of Lethbridge, Alta., is going to repeat "Idle Wives," a Universal special production. Manager Hanson stated that this has been a big money maker for him, hence his repeat booking.

Conditions in Edmonton, Alta., have not been up to the mark in film circles and there is not much improvement lately, although the attendance this summer was considerably better than last. However, the managers are optimistic for future business. The Monarch Theater of this city has the unique distinction of being the first to run Artcraft Pictures this week.

Calgary has lost one of its most energetic exhibitors in the person of George Aylesworth, who has left to join the United States Army Officers’ Training School at Fort Sheridan. Mr. Aylesworth has piloted the Princess Theater of Calgary through three seasons of hard times until today it is one of the best theaters in that western city. On the eve of his departure Mr. Aylesworth was the recipient of a military wrist watch given by D. G. Walkley, manager of the Canadian Universal Film Company. Calgary. Mr. Aylesworth also was the honored guest at a supper tendered by the Princess Theater employees and Universal staff, at which J. C. Belmont told something of the work Mr. Aylesworth had done for the benefit of the motion picture business.

Ben Crick, of the Allen Theater, Calgary, has left for Toronto, to assume the managerial duties of the new Allen Theater in the Queen City.

Calgary is to have another theater shortly.

Charles Hansen, who owns the Empress and Orpheum theaters in Lethbridge, Alberta, has taken over the lease of the old Monarch and is remodeling it extensively. He expects to have the fall opening in a few weeks.

The Regent Theater, Calgary, announces its fall policy. Goldwyn pictures and big attractions will be the program.

J. R. McKenny, formerly road man for the Canadian Universal in eastern Ontario, has been appointed manager of the Bluebird pictures for Canada, with headquarters in Toronto. Mr. McKenny states he is receiving some splendid bookings for Bluebirds.

Henry Fischer, the well-known film representative in Canada, has been appointed Ontario manager for the State Right Features, 106 Richmond street, West, Toronto. This organization will have the rights for the Alice Howell Comedies and American State Rights features in the Dominion of Canada.

Toronto Theater News

Once more the Canadian National Exhibition draws near and the downtown Toronto theaters have laid plans to play to big business owing to the big influx of visitors from all parts of Canada who annually come to take in the sights of the big exhibition.

Shea’s Hippodrome has booked the Bluebird picture, "Mother o’ Mine," for the week of August 27. This is one of the most beautiful Bluebird pictures that has been issued in many a day, and the enterprising management of Shea’s will doubtless make it a big business-puller by their special advertising.

Another big attraction for the exhibitor visitors will be "Intolerance," which will be shown at Massey Hall for two weeks, commencing Monday, August 27. The Grand Opera House has also secured a strong attraction for the same two weeks in "A Daughter of the Gods."

At the Strand will be shown "Beware of Strangers" for one week, while for the week of September 3 the Regent Theater has booked "The Barrier" and will play "Triby" the week of August 27.

Harry Pomeroy, manager of the Hippodrome, has been able to secure Evelyn Nesbitt Thaw in "Redemption" for the entire two weeks. This picture packed 'em in at Loew’s Theater just a short time ago.

It will be seen that there are some mighty big attractions booked for the two weeks that the exhibition is in swing, and without doubt all the downtown theaters will get much extra business. At any rate they are preparing for it.

Jim Davidson has been added to the Toronto office of Pathe and will travel throughout Ontario in the interests of Pathe Gold Rooster plays.

Among the Ontario exhibitors who were in Toronto this week were Mike Harris, of Sarnia; Mr. Sullivan, of St. Catharines; Mr. Robinson, of Peterborough; John Green, of Galt, and Bill Odlum, of St. Catharines. Mr. Odlum is making plans to reopen the opera house in St. Kitts.

**CANADIAN FILM NEWS**

**"ALL ABOUT BEES" WILL BE ISSUED**

BY L. W. BRIND

J. Frank Brockliss, Inc., Will Distribute Varied Educational Series

W. L. Brind, F. Z. S., through J. Frank Brockliss, Inc., is about to distribute the first of a series of educational films, entitled "All About Bees."

These will be known as the Brind Educational Films and it is proposed to publish them at the rate of one a month. The next subject will be "Denizens of the Bird World," with the idea of giving a mere passing "flash" of these interesting and important subjects, the producer will present sufficient scenes of adequate length to convey a lasting impression on the minds of onlookers. Thus a lesson will be taught and entertainment afforded simultaneously, whether in the theater or school.
All records on "Hank" Fords on upkeep, etc., are kindly referred to Si Greiver. If Si happens to be absent, ask for "Umbrella" Herz.

J. L. Friedman, of the Celebrated Players Co., believes that the "Hans & Fritz" comedies, shortly to be published by this company in this territory some time this month, will find the same welcome that the "Mutt & Jeff" reels did.

The American Standard Motion Picture Corp. now is located at 1400 Broadway, New York City, having recently closed and moved with the Chicago quarters.

It looks like Bryant Washburn and Ralph Proctor are going into training for the secret service judging by the "capers" pulled out on the Northside "somewhere," either late August 21 or very early August 22.

Herman Bland, erstwhile exhibitor distributor, is being swamped with congratulations upon the arrival of an embryo nurse for the Red Cross, at the Bland domicile just awhile ago.

"MUTT AND JEFF" COMEDY RIGHTS SELL IN TWO STATES

The Warner Brothers, who have been closely associated with all branches of the motion picture industry, last week acquired the rights to the new Mutt and Jeff comedies for New York and Northern New Jersey, from the Bud Fisher Films Corporation. They announce very successful booking for these comedies already, and predict great popularity for them in the new territory.

JUDGE W. BROWN, JUVENILE EXPERT, WRITES FILM PLAY

"Nancy's Baby" Title of First Story for Universal; Series to Follow

Judge Willis Brown, widely known throughout the United States as a juvenile authority and educator, has been lured into the motion pictures. That is, the founder and first judge of the Utah juvenile courts and the originator of the Boy City movement, has written a number of stories for the screen which are to be produced by Universal.

At the invitation of Carl Laemmle, Judge Brown journeyed to the Pacific Coast motion picture city at the close of a recent lecture tour, and submitted several stories he had created largely out of personal experiences.

The first of these stories to be filmed is entitled "Nancy's Baby," in which Violet MacMillan will be starred on the Butterfly program. A series of boy stories will follow.

BOOK

Rep Beach Travels of Adventures for Money and Greetings

CHANGES OF THE WEEK

Sidney Samson, formerly assistant manager of the Mecca Exchange of the Universal Company, has accepted the position of branch manager for the Gaumont Company, Slumber, N. Y., during the extended leave of absence granted Harry King Toole. Mr. Toole has joined his company at the Plattsburg Barracks, N. Y., where he is a member of the Sixth, of the Eighteenth Provisional Regiment of the officers' training camp.

The sheriff of Hudson county, N. J., sold at public auction on August 4, the office furniture of the Centaur Film Corporation at Bayonne, to satisfy a judgment held by Charles Pope.

Jack Weaver of the Universal advertising department has returned from a two-weeks vacation. He has been resuscitating at Camp Frijoles, Hunters Island, N. Y.

Wally Van gave the first showing of his picture on August 5th. The picture was titled "Love and Pep," and all who viewed it agreed that it was full of "pep" and should prove a money-getter as a gloom chaser.
**CALENDAR OF FEATURE RELEASES**

### ARTCRAFT PICTURES
- June 8: "The Thin Man," five reels, with Myrtle Gonzales and George Hernandez.
- July 10: "A Little Tougher," five reels, with Myrtle Gonzales and George Hernandez.

### BLUEBIRD PHOTOPLAYS
- July 5: "The Campfire," five reels, with Myrtle Gonzales and George Hernandez.

### BUTTERFLY PHOTOPLAYS
- May 21: "Like Wolves," five reels, with Herbert Rawlinson and Neva Gerber.
- June 4: "The Circus of Life," five reels, with Zoe Rae.
- June 18: "The Fugitive," five reels, with Myrtle Gonzales and George Hernandez.
- July 23: "The Imagery," five reels, with Myrtle Gonzales and George Hernandez.

### FOX FILM CORPORATION
- May 15: "Heart and Soul," five reels, with Theda Bara.
- June 3: "The Slave," five reels, with Valeska Suratt.
- June 10: "The Broadway Student," five reels, with Stella Adams.
- June 17: "Whips of the West," five reels, with Virginia Peerson.
- July 2: "The Rhythm of Life," five reels, with Myrtle Gonzales.
- July 9: "Red Stockings," five reels, with Myrtle Gonzales.
- July 16: "Speed," five reels, with Myrtle Gonzales and George Hernandez.

### KLEINE-EDISON-SELIG-ESSANAY
- May 21: "Essanay, "The Night Worker," five reels, with Margaret Clayton.
- May 28: "Essanay, "The Telltale Step," five reels, with Shirley Mason.

### METRO PICTURE CORPORATION
- May 21: "The Beautiful Life," five reels, with Francis X. Bushman.
- June 4: "The Toreador," five reels, with Myrtle Gonzales.
- June 10: "The Captive," five reels, with Myrtle Gonzales.
- June 17: "The Mysterious Mr. Tiller," five reels, with Ruth Clifford and Rupert Julian.

### MUTUAL STAR FEATURES
- Nov. 5: "American, "The Mummy," five reels, with Myrtle Gonzales.
May 21—Famous Players, "Her Better Self," five reels, with Pauline Frederick.

May 25—Lasky, "Blackbeard," five reels, with Louise Huff and Jack Pickford.


June 5—Morocco, "Giving Becky a Chance," five reels, with Vivian Martin.


June 15—Lasky, "The Little Dreamer," five reels, with Margaret Selby.

June 15—Pallas, "A Roadside Impresario," five reels, with George Behan.


July 2—Famous Players, "At First Sight," five reels, with Mae Murray.

July 5—Morocco, "The Golden Timber," five reels, with Kathleen Williams and Wallace Reid.

July 9—Famous Players, "The Love That Lives," five reels, with Pauline Frederick.

July 12—Lasky, "Forbidden Paths," five reels, with Vivian Martin and Ses-Martha.


July 19—Morocco, "Cook of Canary Camp," five reels, with George Behan.


July 26—Lasky, "The Squaw Man's Son," five reels, with Wallace Reid and Anita King.


Aug. 5—The Amazons," five reels, with Marguerite Clark.


Aug. 19—The Mysterious Miss Terry," five reels, with Billie Burke.

Aug. 19—"Hashish," five reels, with Mme. Petrova.

Aug. 26—"Little Miss Optimist," five reels, with Vivian Martin.

Sept. 3—"Lost Treasure," five reels, with George Arliss.

Sept. 10—"The Hostage," five reels, with Wallace Reid.

Sept. 10—"On the Level," five reels, with Fannie Ward.

Sept. 17—"Doubles," five reels, with Pauline Frederick.

Sept. 17—"Exiles," five reels, with Mme. Petrova.

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TRIANGLE COMEDIES

May 20—"The Camera Cure," one reel.

May 25—"Twin Babies," two reels.

July 27—"His Social Rise," one reel.

July 27—"Love and Fish," one reel.

June 8—"The Girl and the King," one reel.

Aug. 3—"Perils of the Bakery," one reel.

Sept. 16—"Wheels and Way," one reel.

June 10—"His Marriage Failure," one reel.

July 17—"Their Weak Moments," one reel.

July 17—"His Speedy Finish," one reel.

Aug. 24—"His Better Fate," one reel.

Aug. 24—"Dol's One Night," one reel.

July 1—"A Janitor's Vengeance," one reel.

Sept. 15—"Aired in the Bath," one reel.

Aug. 8—"His Thankless Job," one reel.

Aug. 13—"His Sudden Fort," two reels.

July 13—"The House of Scandal," one reel.

July 22—"His Fatal Mist," two reels.

July 22—"An Innocent Villain," two reels.

Sept. 19—"Sole Mates," one reel.

July 29—"His Widow's Might," one reel.

Sept. 2—"A Fallen Star," one reel.

Aug. 21—"His Fatal Fate," one reel.

July 16—"Skidding Hearts," two reels.

June 24—"The Dog Catches," two reels.

June 21—"Whose Baby Doll," two reels.

July 8—"Dangers of a Bride," two reels.

July 12—"A Clever Dummy," two reels.

KEYSTONE COMEDIES

May 20—"A Royal Rogue," one reel.

July 25—"Oriental Lover," two reels.

Aug. 3—"Cactus Neil," two reels.

Sept. 10—"The Bungling Burglar," two reels.

July 17—"Skidding Hearts," two reels.

June 24—"The Dog Catches," two reels.

June 21—"Whose Baby Doll," two reels.

July 8—"Dangers of a Bride," two reels.

July 12—"A Clever Dummy," two reels.

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GREATERT VITAGRAPH-V-L-S-E

May 21—"Clever's Rebellion," five reels, with Anita Stewart.

May 25—"The Soul Master," five reels, with Earle Williams.

June 11—"The Mildest Mischief Maker," with Antonio Moreno.

June 11—"The Question," five reels, with Alice Joyce and Harry Morley.


June 25—"A Son of the Hills," five reels, with Belle Bruce and Antonio Moreno.

July 9—"Castle," five reels, with Peggy Huyland.

July 9—"The Message of the Mouses," five reels, with Anita Stewart.

July 6—"The Stolen Treaty," five reels, with Earle Williams and Corinna Griffith.

July 22—"Richard the Beaver," five reels, with Alice Joyce and Harry Morley.

July 24—"The Ring," five reels, with Max Marlow and Mary Anderson.

Aug. 6—"The Second Mrs. Tansquers," five reels, with Sir George Alexander and Hilda Moore.

Aug. 13—"Mary Jane's Pa," five reels, with Mac McDermott and Mildred Manning.

Aug. 29—"Transgression," five reels, with Earle Williams.

Aug. 27—"The Invirres," five reels, with Mary Anderson.

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WORLD FILM CORPORATION PROGRAM

May 21—"Yankee Puck," five reels, with Ethel Clayton and Montage Love.

May 28—"Ceratops," five reels, with Allen Brady.

June 5—"The Lion's Gaze," five reels, with Robert Warwick.

The Moth," five reels, with Norma Talmadge.

The Lesson," five reels, with Constance Talmadge.

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The Silent Master," D., seven reels, with Robert Warwick.

The Lion Wolf," five reels, with Hazel Down and Bert Lyle.

Poggy," five reels, with Norma Talmadge.


"The Moth," five reels, with Norma Talmadge.

"The Lesson," five reels, with Constance Talmadge.

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SERIALS

A KAY COMPANY
Golden Spoon Mars, C. 1,000.

ARGOSY FILMS, INC.
Where D’ye Get That Stuff? five reels.
The Celebrated Sieloc Case, five reels.
Absinthe, five reels, with King Baggott.

ARIZONA FILM CORPORATION
Should She Obey? six reels, with Billie West.

ARROW FILM CORPORATION
The Deemster, nine reels, with Derwent Hall Caine.

GEORGE BACKER FILM CORPORATION
The Sin Woman, with Irene Fenwick, Reine Davies and C. Bruce.

REX BEACH Pictures CORPORATION
The Barrier, ten reels.

BERNSTEIN PRODUCTIONS
Who Knows? five reels.

DAVID BERNSTEIN
Redemption, with Evelyn Nesbit Thaw.

BIOGRAPH COMPANY
Her Condoned Sin, six reels.

BLUEBIRD
“Eagle’s Wings,” five reels, war drama.
“Even as You and I,” five reels, with Lois Weber.

CARDINAL FILM CORPORATION
Join the Woman, eleven reels, with Geraldine Farrar.

CINES CORPORATION OF AMERICA
The Fated Hour, six reels.

CHRISTIE FILM COMPANY
day 21—“The Milky Way,” one reel.
day 2—as “His Last Pint,” one reel.
une 4—“Those Wedding Bells,” one reel.
nue 11—“A Lucky Ship,” one reel.
nue 13—“A Bold Bad Knight,” one reel.
nue 23—“Almost a Scandal,” one reel.

CLARIDGE FILMS, INCORPORATED
The Birth of Character, five reels.
The Heart of New York, five reels.

CLUNE PRODUCTIONS
“Ramona,” ten reels.
The Eyes of the World,” ten reels.

CORONA CINEMA COMPANY
The Curse of Eve, seven reels, with Emil Markey.

COSMOPOPHOTOFILM COMPANY
The Black Spot, four reels.
Incomparable Mestros Bellars, four reels.
Liberry Hall, four reels.

“His Vindication,” five reels.
“Victoria Cross,” four reels.
“The Marx-Man,” eight reels.

CREATIVE FILM CORPORATION

CREST PICTURE CORPORATION
“The Chosen Prince,” eight reels.

DIXIE FILM COMPANY
“Tempest and Sunshine,” five reels.
“Just a Song at Twilight,” five reels.

EBOY FILM CORPORATION
“The Black Hand Waited Man,” one reel.
“Shine Johnson and the Rabbit’s Foot,” one reel.

E. F. S. MOTION PICTURE CORPORATION
“Trooper 44,” five reels, with George Soule Spencer and June Daye.

E. & R. JUNGLE FILMS COMEDIES
“Discovered,” one reel.
“Napoleon’s Night Out,” one reel.
“When Jones Went Wrong,” one reel.
“Circus Brides,” one reel.
“Fowl Play,” one reel.
“Jungle Kate,” one reel.
“When the Clock Went Cuckoo,” one reel.

ENLIGHTENED PHOTOPLAY CORPORATION
“Enlighten Thy Daughter,” seven reels.

ESKAY HARRIS FEATURE FILM COMPANY
“Alice in Wonderland,” six reels.

EUGENIC FILM COMPANY
“Birth,” six reels.

EUROPEAN FILM COMPANY
“Fighting for Verdun,” five reels.

EXCLUSIVE FEATURE FILM CORPORATION

FAIRMOUNT FILM CORPORATION
“Hate,” seven reels.

J. W. FARNHAM
“Race Suicide,” six reels.

FIRST NATIONAL EXHIBITORS’ CIRCUIT, INC.
“On Trial,” nine reels, with Sydney Ainsworth.

FLORA FINCH FILM CORPORATION
“War Brides,” C., two reels, with Flora Finch.

FRIEDRICK FILM CORPORATION
“A Bit of Heaven,” five reels, with Mary Louise.

FRIEDIAN ENTERPRISES, INC.
“A Mormon Maid,” six reels, with Mae Murray.

FROHMAN AMUSEMENT CORPORATION
“God’s Man,” nine reels, with H. B. Warner.

GOLD MEDAL PHOTOPLAYS
“The Web of Life,” five reels, with James Cruze.

GRAND FEATURE FILM COMPANY
“Rex Beach on the Spanish Main,” five reels.
“Rex Beach in Pirate Haunts,” five reels.
“Rex Beach in Footsteps of Capt. Kidd,” five reels.

GRAPHIC FILM COMPANY
“The Woman and the Beast,” five reels.

D. W. GRIFFITH
“The Birth of a Nation,” nine reels, with H. B. Walthall.
“Intolerance,” nine reels, with Mae Marsh.

HANOVER FILM COMPANY
“Masiste,” six reels.
“How Uncle Sam Prepares,” four reels.

HARPER FILM CORPORATION
“Civilization,” ten reels.

HAWK FILM CORPORATION
“Monster of Fate,” five reels.

EDUCATIONAL FILM COMPANY
“The Valley of the Hoh,” one reel.
“The Sheep of Cholet,” one reel.
“High, Low and the Game,” one reel.
“The Mysteries of Crystallization,” one reel.
“The Living Book of Nature,” one reel.
“Beren of Index,” one reel.
“The Orange Outing,” one reel.
EFFANGE FILM COMPANY
"The Marriage Bond," five reels, with Nat Goodwin.

FRANK HALL PRODUCTIONS
"The Bar Sinister," nine reels.
"Her Fighting Chance," five parts, with Jane Grey.

HILLER AND WILK
"The Battle of Gettysburg."
"Wrath of the Gods."

HOWL COMEDIES
"Balloonatics."
"Automaniacs."
"Neptune's Naughty Daughter."

IVAN FILM PRODUCTIONS
"Two Men and a Woman," five reels, with James Morrison.
"One Law for Both," twelve reels, with Leah Baird.

JUVENILE FILM COMPANY
"The World War in Kiddland," one reel.
"A Chip Off the Old Block," one reel.
"Chips' Eloquence," one reel.
"Chips' Backyard Barnstormers," two reels.
"Chips' Rival," one reel.
"For Sale—A Daddy," one reel.
"Chips' Carma," two reels.
"Chips' Movie Company," one reel.

KEEN CARTOON CORPORATION COMEDY CARTOONS
"Mose Is Cured," half reel.
"The Old Forty-Niner," half reel.
"Ich Jenkins, the Village Genius," half reel.
"Jerry McDub Loses His Job," half reel.
"Zoe-Hillographic Studies," half reel.
"A Dangerous Girl," half reel.
"Dr. Zippy Gains a Sonitorium," half reel.

KLOTZ AND STREIMER, INC.
"Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.

KULEE FEATURES
"Germany on the Firing Line," five reels.
"France on the Firing Line," six reels.
"The Unborn," five reels.

LEA-BEL COMPANY
"Modern Mother Goose," five reels.
"Snow White," four reels.
"Jimmie Gets the Pennant," Mo-Toy comedy.
"Out in the Rain," Mo-Toy comedy.

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

C. POST MASON ENTERPRISES
"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.
"Who's Your Neighbor?" seven reels, with Christine Mayo.

MILO COMEDIES
"Great Danbury Fair," one reel.
"Never Again," one reel.
"The Devil In Again," one reel.
"Gooseberg Eloquence," one reel.

MONITOR FILM COMPANY COMEDIES
"Those False Teeth," one reel.
"Robinson Crusoe," one reel.
"How Levi Footed the Fokka," one reel.
"Dear Old Dad," one reel.
"The Ghost of Moortown Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA
"It May Be Your Daughter," five reels.

B. S. MOSS
"The Girl Who Doesn't Know," five reels.
"In the Hands of the Law," five reels.
"One Hour," six reels.

PARAGON FILM COMPANY

PATRIOT FILM CORPORATION
"How Britain Prepared," eight reels.

PIONEER FEATURE FILM CORPORATION
"The Soul of a Child," five reels.

PRIVATE FEATURE FILMS
"Ignorance," six reels.

RAY COMEDIES
"Casey's Servants," two reels.
"Casey the White Wing," two reels.

SHERIOTT PICTURES CORPORATION
"The Black Stork," five reels.
"The Crisis," seven reels.

SHERMAN PICTURES CORPORATION
"I Believe," seven reels.
"The Land of the Rising Sun."

SUNSHINE FILM PRODUCING COMPANY
"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION

SUPERIOR FILM COMPANY
"The Faucet," five reels.
"The Cowpuncher," six reels.

TODAY FEATURE FILM CORPORATION
"Today," with Florence Reed.

TRIUMPH FILM COMPANY
"The Libertine," six reels.

ULTRA PICTURES CORPORATION

UNIVERSAL
"Idle Wives," five reels.
"Where Are My Children?" five reels.
"Twenty Thousand Leagues Under the Sea," ten reels.
"People vs. John Doe," five reels.
"Robinson Crusoe," four reels.
"Hell Morgan's Girl," five reels.

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

WARNER BROTHERS
"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS

WHARTON BROTHERS, INC.

ELLA WHEELER WILCOX FILMS
"Meg's Curse," two reels.
"Lais When Young," two reels.
"A Married Coquette," two reels.
"Angel of Demons," two reels.
"Lord Speaks Again," two reels.
"Divorced," two reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.
"The Bird's Christmas Carol," five reels.

WILLIAMSON BROTHERS
"The Submarine Eye."
Flushing, N. Y.—A new theater, with a seating capacity of 2,500 will soon be erected here by Wilmer & Vincent.

Philadelphia—The two-story brick motion picture theater at 916 Girard avenue has been conveyed by Charles H. Gol- turn to John E. Hardy.

Rochester, N. Y.—Extensive improvements are to be made by the Lincoln Theater Company, 700 Jay street, to the theater building on Jay street. The work will cost $2,500.

New York—From the middle-west comes news of the progress which George W. Weeks is making in his new post of division manager of the Hoffman-Foursquare Exchanges. The latest engagement by Mr. Weeks, following his securing Leo Denison for Cleveland, is H. W. Smith. Mr. Smith hails from Detroit, but his activities will now be confined to Cincinnati, where the offices of the Foursquare Exchange are located in the Strand Theater building.

Division Manager Weeks reports excellent bookings for "The Bar Sinister," "The Sin Woman," "Her Fighting Chance," and "A Trip Thru China"—not to mention future business for the new Hoffman-Foursquare features, "The Silent Witness," "The Fringe of Society," and "Madame Sherry," to be issued in the fall. The Walnut Street Theater, Cincinnati, the Colonia, Columbus and the Rialto of Ft. Wayne are a few of the Central States houses that are showing Foursquare pictures.


New York—R. M. Vandervilt, who recently joined the Peter Pan Film Corporation as vice-president and general manager, is at present traveling through the country outlining the exchanges and outlining sales plans for the various territories. Mr. Vandervilt has made a specialty of this kind of work, and excellent results are to be expected.

New York—The New York Hoffman-Foursquare Exchange, under the management of Hy Gainsbore, is doing a big summer business. Says Mr. Gainsbore: "Foursquare exhibitors are discovering that one of the best forms of insurance they can carry is our product. It affords the patrons the sort of satisfaction they want when the mercury climbs in the thermometer bulb."

Some of the recent New York Foursquare Exchange bookings are: Keith's Prospect Theater, three days, for "The Sin Woman"; the Harlem Opera House, "The Sin Woman," three days; the Park Theater, Jay Ridge; "The Sin Woman," for two days, and the Apollo, in 125th street, which also has contracted for this feature.

The Sheer Brothers of Corona have booked "The Sin Woman" and "Her Fighting Chance," while the Tiffany of the Bronx, has chosen "The Bar Sinister" for an early showing. The Garden Theater, at Webster avenue and 93th street, will show both "The Bar Sinister" and "The Sin Woman," and the Regent, in Fulton street, Brooklyn, has likewise selected both of these features. The Adelphia and the Olympia, New York Broadway theaters, will shortly show "Her Fighting Chance," as will the American Music Hall, at Far Rockaway.

An exceptional line of advertising and publicity matter for George M. Cohan's second photoplay, "Seven Keys to Baldpate," has been prepared by the Exploitation Department of the Artcraft Pictures Corporation. A twenty-four sheet which has been proclaimed by many to be one of the most attractive pieces of paper prepared this season, shows the popular player in one of the big scenes of the photoplay. The line of lithographs includes one twenty-four-sheet, two six-sheets, two three-sheets and three one-sheets, all of unusual design and appearance. Attractive store cards, slips, and a novelty key puzzle are other splendid business stimulants prepared by Artcraft for this film.

A large assortment of newspaper cuts and mats of complete advertising layouts, together with special articles in mat form, have been prepared by the publicity department, and a complete press book, containing ten pages of stories, ranging in size from squibs to lengthy interviews, gives the exhibitor plenty of material for his local publications.

In addition to the material already prepared by Artcraft, its Exhibitors' Aid Department is giving special service and suggestions to showmen on extensive campaigns for the presentation of this novel offering. "Seven Keys" will be published early in September and many managers have already commenced advertising this production.

Marion, O.—The Grand Theater Company has opened the new $100,000 picture theater here, owned by the Elks.

Williamsport, Ind.—Manager Reece has installed a new projection machine and made other improvements in the Princess Theater.

Indianapolis, Ind.—The Alhambra Theater, one of the chain of houses owned by Barton & Olson, has just been opened, after being rebuilt at a cost of $40,000. Edwin Booth, who has managed the theater for the last year, will continue in that position. Two new Simplex machines have been installed and the theater has been equipped with a complete ventilating system.

Irwin, Pa.—Peter Steenhausen has purchased the opera house from the Odd Fellows and will turn it into a motion picture theater.

Rochester, Ind.—The K. G. Theater has been closed and will be remodeled by J. F. Dysert, the owner. Mr. Dysert proposes to erect a new theater north of the Arlington hotel.

Cincinnati, O.—Several changes have been made in the new Clinton Theater plans, being built by Charles W. Murphy, and it is said the house will be much more elaborate.

Chicago, Ill.—The Irving Theater Company has leased from Charles O. Race, the theater at southwest corner of Crawford and Irving Park boulevard, for ten years from October 3, at an annual rental of $10,000.

Westbrook, Minn.—J. Bauer, manager of the Dixie Theater, states that the "Adventures of Shorty Hamilton," in which "Shorty" Hamilton stars, is one of the best features he ever used, and fans enjoyed it.

R. H. Cropper, general manager of the Standard Film Corporation, which has branch offices in St. Louis, Kansas City, Chicago, Minneapolis and Omaha, and which controls the Billy West Comedies for that territory, gives the following reason for the success of the comedies. Mr. Spitzer is a firm believer in advertising, and has organized a territory-wide newspaper campaign. The pictures are playing to packed houses and growing more popular every day, it is reported.
“Skinner’s Baby,” the third of Essanay’s Skinner fetuses, is, according to statements made by K-E-S-E, shattering record even those established by “Skinner’s Dress Suit” and “Skinner’s Bubble,” which are frequently referred to as the “big successes of the year.” Bryant Washburn, assisted by Hazel Daly, made the most of the story in “Skinner’s Baby,” and it promises to be one of the big money-makers of 1917.

Sault Ste. Marie, Canada.—Leo Crum, manager of the Princess Theater, Sault Ste. Marie, Canada, adopted some originality in his advertising for “The Girl and the Game.” Mutual serial starring Helen Holmes. He used space three inches by two columns to carry out the idea, and this is the way he did it:

$250 REWARD
LOST—A brindle dachshund, five feet long and seven inches high. Intelligent and affectionate disposition and fondness for children and soup bowls.

$250 REWARD
will be paid to any one returning him to the undersigned. In addition, too, finder will be given one reserved course ticket to “THE GIRL AND THE GAME” for every foot of dog returned. He shrinks from water, so catch him before it rains, or he’ll shrink a couple of tickets on you. His distinguishing mark is that two back teeth are missing. Let him bite you and examine the mark. No questions asked. I will be out all night, waiting. PRINCESS THEATER.

Mr. Crume’s originality and the use of liberal space paid handsomely at the ticket window.

Milwaukee, Wis.—Manager E. C. Bostick set a new record for his record-breaking Merrill Theater in Milwaukee on his week’s run of “Skinner’s Baby,” the third of Essanay’s Skinner pictures, in which Bryant Washburn is being featured.

Good advertising by Manager Bostick on his runs of the two previous Skinner productions, “Skinner’s Dress Suit” and “Skinner’s Bubble,” had brought record-breaking crowds and what was better for the third picture, established Skinner and his little Wife, Honey, as likeable figures in the eyes of his patrons. In fact the third picture needed no advertising to get capacity business, but the Merrill manager was bent on maintaining his record-breaking speed. He set about it in this manner:

Three days before he opened his week’s run of “Skinner’s Baby,” he mailed out and distributed fancy postal cards typical of announcements of a birth. They read:

“Ma and Mrs. William Manning Skinner wish to announce the arrival of William Manning Skinner, Jr., at the Merrill Theater.”

Manager Bostick followed this up by decorating the exterior of his theater with elaborate baby designs, as well as the star’s name in lights, then dressed his big lobby up as a typical nursery. In the center of the place he stationed a baby cab with a big doll.

Here is his letter to Essanay announcing the results of his work:

“The Merrill Theater broke all records for attendance this week, when we showed ‘Skinner’s Baby’. The crowds were so large that we were compelled to turn away hundreds every night during the week. The compliments paid the picture were exceptionally fine. Yours, E. C. Bostick.”

Toronto, Ont.—The Regal Films, Ltd., of Toronto, reports that the Mutt and Jeff Animated Cartoons are growing more popular daily. Practically their entire territory is booked, and they attribute their big sale largely to the favor which these clever cartoons have found with the military audiences throughout the country. The exchange feels that these are just the type of pictures which appeal most at this time, for they are light and humorous, and amusement is what the Canadians need now.

WM. FOX PICKS PHOTOPLAYS FOR PRODUCTION WHICH ARE READ TO HIM WHILE BARBER PLIES HIS TRADE

Let photo-playwrights tear their hair over this—but this is the way one motion picture magnate judges their product.

William Fox, head of the various cirena enterprises that bear his name, is a mighty busy man. He has a private barber shop in his office. Every afternoon his staff barber arrives, and Mr. Fox retires to the barber chair. While the tonsor thus plies his job, a young woman enters, and the plot begins; she brings the plot with her, and she begins it. Jack Lait, who writes the story in the American Magazine for September, has seen that and knows it to be true.

Seated in a far corner of the room, she begins to read scenarios in a metallic unemotional voice.

“I wouldn’t let an actor or a director read me a story on a bet," says Mr. Fox. "Those fellows can make anything sound good." While the lady with the zinc throat reads on, Mr. Fox lies in the chair under the soothing touch of razor, brush, or vibrator, his eyes closed, half dozing. Not until he has gone to bed, many hours later, does he turn back to those scenarios. Here is how he accepts scenarios:

“The ones I can remember when I get in bed are the ones I want. I know that those which registered on my half-sleeping brain hours before, and still stand there in relief, are the ones that will register on the brain of the audience. Those are the ones that ‘stick’ with me. Those are the ones I want.”

Washington, D. C.—Arthur S. Kane, general manager for the Lewis J. Selznick Enterprises, Inc., has opened a new exchange here V. F. Whitaker, recently sales manager for Airart, has taken charge.

Columbia, S. C.—The Broadway Theater let a contract to Halbeck & Heslop for the erection of a 40-foot addition to the building, which will materially increase the seating capacity. The improvements will cost $10,000.

Little Rock, Ark.—Mayor D. M. Pixley vetoed an ordinance abolishing motion picture exhibitions on Sunday and fixing a fine of $25 for violations.

PORTLAND

Portland, Ore.—Gunther-King Company will repair the theater at 365 Washington street.

San Jose, Cal.—The Empire Theater at 15 North Second street, which was closed for several weeks undergoing repairs, has been opened by Manager Ellis Jones. The theater has been equipped with the newest ventilating system and seven exits have been added. The house was recently damaged by fire to the extent of $1,000.

Pacific Grove, Cal.—C. B. Clark, manager of the Iris Theater, reports that Kob & Dill in "Three Pals" broke all attendance records at his house since the theater opened.

Denver, Colo.—H. T. Nolan, one of the foremost figures in the Western exchange world, has opened an office in Denver, Colo., from which he is handling the Mutt and Jeff comedies for Wyoming, Southern Idaho, Utah, Colorado, Northern New Mexico and the Black Hills section of South Dakota. He is also about to open an office in Omaha, in order to take care of the territory of Nebraska and Iowa. He reports that he is booking the new comedies very rapidly, and that much of his new territory is already sold out.

SOUTH

Monroe, La.—The Lyceum Theater here was recently destroyed by fire.
I. C. GREEN, OF GAULT, ONT., SEEKS A RECORD WITH “GREAT WHITE TRAIL” FILM IN CANADA

Also Secures Rights to Wharton Feature for Alaska; Leaves Ithaca Plant With Three Prints and Advertising Territory Purchased

Ithaca, N. Y.—John C. Green, of Galt, Ont., who has purchased the entire Canadian and Alaskan rights to the Wharton feature, “The Great White Trail,” arrived in Ithaca last week and departed two days later with three prints of the picture and advertising matter, which he intends to use as the beginning of his exploitation.

“I intend to ‘circus’ this picture as no picture ever was ‘circused’ in Canada,” said Mr. Green. “This advertising is just going to be a beginning with me. And when I get through with that end of things the film printing end of the business better be ready for business, because I’m going to need more prints of ‘The Great White Trail.’ I’m a record in Canada—and I’m pretty confident that I’m going to get it.”

Mr. Green intends to do his booking through Regal Films, Ltd., of Toronto, and will open the picture shortly for a week’s run in one of the big houses there.

“JIM OF THE 3-C RANCH,” FIRST PRODUCTION OF SHAMROCK CORP. TO BE ISSUED BY ULTRA FILMS

Initial Play Published Sept. 5, Will Be Followed by Features Oct. 5 and Nov. 5; to Make and Issue One Play a Month

The Shamrock Photoplay Corporation (San Jose, Texas, announces that it has completed its first picture, entitled “Jim of the 3-C Ranch.”

The film will be exploited by the Ultra Films, Inc., of New York, which as contracted for one two-reel western features each month.

The Shamrock company has just completed its second picture, to be known as “Down at Apache Pass,” a story written round Pat. Carret, the fighting New Mexico sheriff; Geronimo, the notorious Apache chief, and Billie the Kid, a notorious outlaw.

The third western picture will be “Down at the 4-D Ranch,” a story of the Indian nation as it was before the opening of Oklahoma. These films will be published to exhibitors September 5, October 5 and November 5.

The company of players with the Shamrock Corporation includes Guy Robinson, Angela W. Porter, Wade Huf- flette, Frederick B. Pate and Blanche McCar- city. The pictures are being directed by M. A. Kent, formerly with Lasky, Vitagraph and other companies.

“SCANDAL,” COSMO HAMILTON’S SERIAL STORY, IS CONSTANCE TALMADGE’S FILM VEHICLE

Player Makes Debut in Lead Role on Selznick Program in Character of “Worst Spoiled Woman in America”

The first picture in which Constance Talmadge, who is the latest addition to the Selznick players, will make her appearance as a film star is a screen version of Cosmo Hamilton’s serial, “Scandal,” now appearing in the Green book.

The role of Beatrix Vanderdyke, “the worst spoiled woman in America,” gives Miss Talmadge a good vehicle, it is said.

Cosmo Hamilton, whose “Blindness of Virtue” and “Sins of the Children” place him among the foremost British novelists, wrote the story.

The screen version of “Scandal” is being directed by Charles Giblyn, and in the company supporting the star are Harry C. Browne, J. Herbert Frank, Aimee Dalmores, Ida Darling and Glad- den James.

Work on the production has been going along steadily for the past two weeks in the Selznick studio in the Bronx, and on the beautiful estate of Commodore E. C. Benedict at Greenwich, Conn.

Carmen Myers has joined the forces of the Jewel Productions, Inc., and is appearing in “Si-rens of the Sea,” her first vehicle under the Jewel banner.

The Mutual Film Corporation announces the appointment of George E. Jackson, as manager of the Portland, Ore., branch. He succeeds W. F. Dobbs.

S. D. Palmer, former editor of the Ogdenburg Journal, has joined the publicity staff of the Universal Film Company and will have charge of the out of town syndicate news.

NEW PRODUCING CONCERN OPENS OFFICES IN TOLEDO

The Fidelity Picture Plays Syndicate has been organized at Toledo, Ohio, with a capital of $250,000 and has opened offices in the Spitzer building.

Several prominent and experienced producers are interested in the venture and a lecturer of national prominence is also at its head.

The company proposes to make a number of big photodramas to run two house and be sufficient for an evening’s entertain- ment.

The first picture will deal with an American historical romance pertaining to Mormonism. The company announces that a number of well-known actors have been engaged, and the feature will be given the best direction, photography costuming and mechanical effects possible. Most of the settings will be natural scenery.

J. E. WELCH WILL HANDLE OFFICE OF BUD FISHER FILMS

Bud Fisher has selected J. Edward Welch as general office manager of the Bud Fisher Films Corporation.

Mr. Fisher goes to war this month and as H. A. Brock, the former manager, has been called to the Quartermaster’s De- partment of the army, it was necessary to find a man of ability to look after the affairs of the organization.

When Mr. Welch came to New York from Baltimore, where he had been an exhibitor, he met Mr. Fisher, who offered him a place in his company.

E. A. HAMBURG CO., FRAME MAKERS, IN NEW “LOOP” OFFICE

Down-Town Chicago Headquarters Opened at 102 North Fifth Avenue

The Eugene A. Hamburg Company, makers of picture and lobby display frames, announce the opening of the new down-town Chicago offices, at 102 North Fifth avenue.

The new quarters will be used for general offices and a spacious assembling room has been provided where patrons can inspect all makes of frames turned out by this firm.

The Hamburg Company is one of the leading concerns in this line in the Cen- tral States and the new quarters were found necessary to handle the increase in business. The company will continue to operate the factory at 2021-27 Federal street, as heretofore.
CROPPER CONFERS WITH LESSER ON EXCHANGE DEAL

Plan Coalition of Rental Branches Spanning Entire U. S.

During the visit just concluded by R. C. Cropper, president of the Standard Film Corporation, to New York City, it became known this week a part of his conference with Sol. Lesser, the Art Dramas distributor in Arizona, California and Nevada, had to do with the proposed coalition of the independent exchanges covering the United States.

This is interesting to exhibitors, who will speculate as to the possible course to be followed by the exchanges should they become allied. Coalition of independent exchanges should mean, for one thing, says Mr. Cropper, a very considerable step towards the solving of many of the problems of distribution now confronting exchanges. The Standard Film Corporation is said to be the largest independent film exchange system in the country. Its offices are located in Chicago, St. Louis, Omaha, Kansas City and Minneapolis, and it is rumored that a sixth office is soon to be opened in another central state city. The Standard distributes the Art Dramas program and the Billy West King-Bee comedies throughout its territory and also has just purchased rights on the Christie comedies.

"BARBARY SHEEP" IS COMPLETED BY ELSIE FERGUSON

Play Directed by Tourneur Most Elaborate Made at Fort Lee Studio

With the completion of the big Algerian street scenes for Elsie Ferguson's initial picture, "Barbary Sheep," the production of this playopay drew to a close at the famous Players-Lasky studio in Fort Lee, N. J. For practically two months work on this production has been in progress under the direction of Maurice Tourneur, and it is announced that the film is the most elaborate ever staged at the studio.

Another item of notable interest in connection with the merits of this picture is the fact that Robert H. Hichens is its author and that the original book from which the film is adapted proved this noted writer's greatest seller since "The Garden of Allah."
GENERAL PERSHING’S TRIP TO A TRENCH AMMUNITION FACTORY IN GAUMONT REELS

American Battalion of Soldiers Leaving Paris for Position Close to Battle Front, Caught by Camera for News Film; G. A. R. Reunion Pictured.

When General Pershing recently paid visit to a French ammunition factory, his trip was recorded by a camera man for the Societe des Etablissements G. A. R. Reunion in Paris. Colonel Pershing visited an American battalion leaving Paris for a position close to the front. The American boys are being given a rousing send-off by the Parisians. An echo of what was the greatest war to its time was the reunion of the Grand Army of the Republic at Boston. The veterans are shown as they parade proudly as they did when they marshaled Pennsylvania avenue in 1865. New York’s contribution to war pictures this week is the visit of the Bel- gian mission, coming from Washington, and the departure of the “Fighting Sixty-ninth” regiment for camp on Long Island before setting sail for France. Wallace Ward, Conn., in which 19 persons were killed and 40 injured is shown in Mutual Weekly No. 139. The manner in which the armored cars were wrecked is vividly pictured.

From San Francisco come pictures of the arrival of the Japanese mission. This city also contributes to the sports for a picture by W. W. Reedy winning the Golden Gate swin. Another sporting picture shows the speedway triumph of De Palma, winner of the great automobile race over Oldfield and Chevrolet. The letter is seen changing a tire in 11 seconds.

PARAMOUNT WILL ISSUE SEVEN FILMS WITH NOTED PLAYERS FOR SEPTEMBER

With the announcement of its September films Paramount establishes more firmly than ever its determination to improve the quality of production and place before the exhibitor under its new studio series “The Story of a Camera” a higher grade of photoplays.

For September there will be seven Paramount pictures starring Marguerite Clark, Pauline Frederick, Pauline Lord, Julian Eltinge, Mme. Petrova and George Beban.

September will mark the advent of Mary Roberts Rinehart upon the motion picture scene as an author, the adaptation of the first of her celebrated “Sub-Deb” stories, starring Marguerite Clark, being scheduled for early release by Paramount. This production will be called “Bab’s Burglar,” and the titles of the others in his series will be announced later.

The first production of the month will be George Beban in “Lost in Transit.” Wallace Reid follows Mr. Beban in “The Hostage.”

Charles Kenyon, whose “Kindling” made him world famous as a dramatic artist and who has already written successful productions for Paramount, is the author of “On the Level,” in which Fanny Ward will appear. Pauline Frederick appears as a society belle in a scene written especially for her by Hector Turnbull. It is called “Double Crossed” and has to do with political intrigue in high circles.

The production in the list is “Exile,” written by a poet, Dolf Wyllard. Madame Petrova is starred in this film. Gelett Burgess and Carolyn Wells furnished the vehicle for Julian Eltinge’s first screen appearance, “The Countess Charming.”

DIRECTOR EDGAR LEWIS STATE RIGHTS FILM NEARS COMPLETION ON NEW YORK LOCATION

Few productions have presented the many obstacles overcome by Edgar Lewis during the staging of his new special state rights picture now nearing completion at Ticonderoga, New York, according to Charles Abrahms, who recently returned from a visit to the director’s camp.

The story, which is from the pen of Anthony P. Kelly, called for “locations” which could only be supplied by beautiful country such as that surrounding the spot where Mr. Lewis and his company have spent so many hours. He was compelled to build practically a whole town and supply water for the effects by means of fire engines and hundreds of feet of hose was looked upon as a small matter by the director, and when he found that artificial lighting would add to the effectiveness of some of his big scenes a dynamo was hauled to the spot on a truck and electricity was made to order by popping up the rear end of an automobile and running a belt from the driving wheel to the electric motor.

The Edgar Lewis Company has been living in the woods for more than two months and expects to be back on Broadway with the new production completed in the near future. More than ordinary charges were made by state rights buyers because of the success of “The Bar Sinister,” which was the first picture made by Mr. Lewis under his own management and backed by his own capital.

BIG CONTRACT FOR NEW GOLDWYN FILMS

Operators in Cleveland, Baltimore and Calgary Take Entire Output

Joseph Grossman, lessee and manager of the Standard Theater, Cleveland, has signed a contract for Goldwyn Pictures in Ohio’s largest city. He inaugurates the Goldwyn first run service in Cleveland September 9 with Mae Marsh in “Polly of the Circus.” Margaret Mayo, and is beginning the greatest promotion campaign in the history of amusements in his city.

Mr. Grossman is one of the ablest exhibitors of pictures in America.

Goldwyn Pictures will be shown first in Baltimore by C. E. Whitehurst, president and general director of the New Theater, Lexington and Park streets, who has closed a contract for all Goldwyn productions in the state of Maryland, in a period for three weeks merely to tell the public the Goldwyn stars and pictures. Mr. Whitehurst has contracted for all Goldwyn productions for a period of one year and will show “Polly of the Circus,” Margaret Mayo’s play starring Mae Marsh, on September 9.

MRS. BURNETT CLAIMS “THE BURGLAR’S” RIGHTS

William A. Brady, director general of the World Film Corporation, is the recipient of a letter from Alice Kauser, representing Mrs. Frances Hodgson Burnett, the noted writer, relative to the ownership of the picture rights to “The Burglar,” made into a film from the successful stage play by Augustus Thomas, and which the World Company will offer for production.

Miss Kauser makes Claim

Miss Kauser claims that neither Mrs. Burnett nor Augustus Thomas have given authority to the World Film Corporation to make a photoplay from the story “Editha’s Burglar” and later called “The Burglar” on the stage.

At the offices of the World company, however, it is stated that the photoplay was purchased in good faith and would be issued on the regular World program about October 22. Evelyn Greetly, little Madge Evans and Carlyle Blackwell will appear in the cast.

No Court Battle Seen

Mr. Thomas, it is asserted, no longer retains any interest either in the play or the screen rights and is the author of the right to transfer it to motion pictures.

“Our position is perfectly clear,” said a representative of Mr. Brady, “and our rights are unmistakable. We hardly think the matter will go as far as the law courts, but if it does we shall be able to establish our ownership beyond any reasonable doubt. We repeatedly declared that ‘The Burglar’ is the best picture drama he ever saw, so that the picture of it becomes even more remote than it was before the subject of Miss Kauser’s letter.”
"A MIDNIGHT BELL," IS LATEST HOYT COMEDY FOR K-E-S-E SEPTEMBER 3; CALLED BEST OF SELIG SERIES

The Selig Polyscope Company has announced "A Midnight Bell" as the title of the latest Charles Hoyt comedy, in two reels, to be published through K-E-S-E. The date of publication is Monday, September 3. Those who have been permitted to view this two-reel comedy pronounce it one of the best of the Selig-Hoyt series that have proven so popular.

A comical story of rural life is "A Midnight Bell," involving the adventures of the Punxoutown Chief of Police and Ezekiel Slover, chief of the fire department, for the heart and hand of Amy Grey, the village belle. The rivalry is not confined to love making, however, for professional jealousy crops out between the two village functionaries, and this leads to many and varied developments.

J. A. Richmond, responsible for the popular Selig-Hoyt comedies, is the director in charge, and the cast includes William Fables, James Harris and Amy Leah Dennis.


GEORGE FAWCETT STARS IN NEW SELIG DRAMA, "THE RAILROADER," ADAPTED FROM A WIDELY-READ BOOK STORY

"The Railroader" is a Selig film version of Albert Payson Terhune's popular novel, "Caleb Conover," which has been read and enjoyed by hundreds of thousands of readers in all parts of the country. George Fawcett, the noted player, enacts the title role, and is supported by a cast of players, including Bessie Eyton, Frank Clark, William Robert Daly and Thomas Santschi.

The story of "The Railroader" is a drama of human interest. Caleb Conover is a railroad section boss who, with indomitable will, follows the iron rule of "what I want I take." He rises by his own efforts. He takes his mate by force, he seizes an opportunity to make a million dollars on a road in the desert, and he marries an entire state, and his wealth is reputed to amount to sixty millions of dollars.

But, too late, Caleb Conover realizes that wealth and power is not everything: that the trampling down of the rights of the people; the violations of friendship, and the usurpation of the rights of others cannot in the end but re-act upon the perpetrator. The end comes dramatically but logically. Deserted by his friends, his son worthless and his daughter disgraced, a prison term staring him in the face, Caleb Conover realizes that there is a Divinity that shapes our ends.

William X. Selig expects to announce plans for the exploitation of "The Railroader" in the near future.

FRANCIS FORD, SERIAL PLAYER, HAS FEATURED ROLE IN NEWEST BUTTERFLY "WHO WAS THE OTHER MAN"

Francis Ford, director and star of "The Purple Mask," "The Broken Coin," and other popular serials, will have the featured part in the new Butterfly picture, "Who Was the Other Man?" to be issued September 3. Mac Gaston will be seen in the role opposite Ford.

"Who Was the Other Man?" is a story of international intrigue in which Ford plays a dual part.

Marion Washburn, the daughter of a United States Senator, while on a visit to Paris becomes engaged to Herbert Cornel, a Washington social favorite. Marion's father has but one objection to Cornell. He thinks the young man may have trifled away so many years of his life that the sterner essence of manhood may have dissolved his idealism, and he asks to test out the young man, he entrusts him with the plans of an international canal for safe delivery in Washington. Cornel accepts the mission, determined to show his real mettle.

Meanwhile, Ludwig Schumann, secret agent of a powerful European government, is awaiting instructions from his government at the same hotel where shelters Cornell and the Washburns. Marion attracts the attention of Schumann, and the latter believes that he has made an impression on the American girl—although neither have spoken, as yet. While Schumann is figuring how he can arrange to be introduced, a young business man—evidently a countryman of Miss Washburn—walks up to register at the desk where Schumann is leaning. The secret agent is wondering where in the world his double sprang from, when a small, dark man walks up to him and hands him a message. While he is opening the envelope, the messenger disappears.

The comedy of the note soon manage to involve Washburn in the strangest maze of circumstances that he has ever encountered, and at the same time furnish a strong plot to this feature.

BIG EUROPEAN WAR SCENES IN NEW RITA JOLIVET FILM PLAY BEING MADE FOR SELZICK LIST

The making of Rita Jolivet's first picture production—which as yet has been given no name—is progressing at the Selznick Studio in New York, and on a great stretch of open country known as the Watson farm, in Westchester County.

On this tract of land, for more than six weeks, a village has been created, the making of which will form a part of Mutual Weekly No. 141 and "Tree Planting in the National Forests," a section of "Reel Life" No. 75. The Mutual Weekly is published September 12. In view of the fact that it is not made up until late in the week it is issued, in order to incorporate the latest news picture, no forecast of the contents can be made at this time. It is certain, however, that it will contain battle pictures from the western front, taken by the camera men of the Societé des Etablissements Gaumont and rushed to this country by the first available steamer.

"Reel Life" No. 72 appears September 13. Its leading section is "Tree Planting in the National Forests." Most of the pictures were taken at the Wind River Nursery, in the state of Washington. Millions of pine trees are grown from seed and when three years old are set out upon the mountain slopes which have been denuded of vegetation by forest fires. This is a remarkable picture, as is the fact that is being done to protect the country from floods and soil loss.

Other pictures upon the same reel are "An Unusual Colt," a small Shetland pony; "Hunting Turtle Eggs," an exposition of the habits of turtles when they come to the beach to deposit their eggs; "Testing an Auto Tube," a remarkable exhibition of the tensile strength of an inner tube, and a picture from Alaska of "The Midnight Sun."

NOTED WORLD PLAYERS APPEAR IN CAST OF "THE MARRIAGE MARKET"

"The Marriage Market," shortly to be published by World Pictures Brady-Made, will have one of those star casts for which this producing concern has become well known. This will include Carlyle Blackwell, June Elvidge, Artur Ashle and other well-known players. The play is adapted from widely circulated novel published under another name.
S. L. LESSER MADE PRESIDENT OF
NEW STATE RIGHTS DISTRIBUTORS

New Concern to Buy Outright Negatives of Big Features
for U. S., Canada and World; Officers Are Elected.

The State Rights Distributors, Inc., has just received a charter under the laws of New York and will soon be a formidable figure in the film field. Sol. L. Lesser is the originator and sponsor for the new organization. He has been elected its president. Louis J. Mayer of Boston is treasurer, and Louis Haas of New York City is vice-president.

It is the purpose of the new concern to buy outright negatives of big features, either for the United States and Canada, or for the world. Manufacturers are invited to submit films to Leon D. Netter, who has taken an office at 324 Longacre building, New York, and is acting as assistant manager and secretary of the State Rights Distributors, Inc.

Forty Branches Open

All features purchased will be distributed throughout the United States and Canada, through forty offices now in active operation. The entire United States and Canada has been covered, it is said, except Minnesota and Colorado. The new combine already has under consideration five negatives of as many big productions. All transactions will be on a strictly cash basis. The features are to be advertised nationally and there will be no discrimination as to the distribution of film to exhibitors. Each theater owner will be given an equal opportunity to exhibit films purchased.

The plan is the successful culmination of a scheme originated by Sol. L. Lesser. It allows state rights buyers an opportunity to purchase big features on an equitable basis and in turn rent them to exhibitors at prices whereby they can both make money on the picture.

Directors Are Named


The purchasing committee consists of the following seven members, five of whom will be sufficient to pass upon a picture: Xathen Hirsh, of New York; Louis B. Mayer, Boston; Daniel M. Slivick, San Francisco, Calif.; S. A. Lynch, Asheville, N. C.; Leon D. Netter, Cleveland; Sydney B. Lust, Washington, D. C.; J. J. Allen, Toronto.

OGDEN PICTURES CORP. NOT DECIDED ON POLICY OF STATE RIGHTS; DISTRIBUTOR MAKES OFFER

Answer to Offer for “Lust of the Ages” Featuring Lillian Walker

Being Delayed to Give Territorial Buyers Chance to Secure Entire Series

At a meeting of the executives of the Ogden Pictures Corporation, held at its New York office this week, the question of the future policy of distribution of that concern was taken up. Although the first three of the Lillian Walker series has been completed, “The Lust of the Ages,” is being advertised for disposition on the state rights basis, a distributing concern is negotiating to take over this first production as well as the entire series for the next twelve months, but the acceptance of the proposition is being delayed in order to give the state rights buyers an opportunity to secure the entire series.

Mr. Lester Park, general manager of Ogden Pictures Corporation, gave publicity to the statement that the company would find itself in somewhat of a peculiar position with respect to its future films. However, he says, “we will definitely determine our policy for the next twelve months before the first of September.

“While we are not delaying in our producing end, we are proceeding slowly in the matter of definitely committing ourselves to our method of distribution.”

MOTOTOY STUDIO MOVED FROM CHICAGO TO N. Y.; H. C. ALLEN COMPLETES ARRANGEMENTS

Vandivert Making Extensive Trip Studying Exchange Conditions
Throughout U. S.; Chief Names Distributing Concerns
Handling Product

H. C. Allen, president of the Peter Pan Film Corporation, returned to New York this week from Chicago, where he completed arrangements for the operation of the Mototoy studio from that city to New York. While there he met R. M. Vandivert, the vice-president of the company, who had been on the ground for several days.

Mr. Vandivert has been making an extensive trip for the study of exchange conditions throughout the country, and has reported so great an increase in business as to justify the change. Mr. Allen had already made partial arrangements and has only awaited the assurance of Mr. Vandivert to complete them.

Select N. Y. Quarters

The quarters of the New York studio have already been chosen, but the selection of the site will not be made until the final arrangements have been completed. The new studio will be utilized for the entire work of the Peter Pan Film Corporation, which will be carried on in a much larger scale. The Chicago studio will be maintained as a branch.

The concern was publishing through the Educational Film Corporation of America, which controls the territory of Greater New York, New York and Northern New Jersey, says Mr. Allen. “The Standard Film Service Company for Southern Ohio and Kentucky; the Standard Film Service Company for Cleveland and Northwestern Ohio; the Lea Bel Company for Illinois, Indiana and Southern Wisconsin; Mr. M. R. Dick for Minnesota, South and North Dakota, and Northern Wisconsin; the Standard Film Service Company for Michigan; Metropolitan Film Company for New England; Metro Film Service Company for Virginia, Maryland, the Carolinas and Delaware; Mayer and Rosenthal for California, Arizona and Nevada; William T. Bisford for Wyoming, Utah, Colorado, and New Mexico. Country Well Covered

“We have the country well covered and now are completing arrangements for taking up South America, beginning probably in Buenes Aires. Mr. W. N. Midgwick left this week for London to attend to the details of our new English office, and will remain over there some time studying the condition of the foreign markets.

“Our present plans are to issue 1,000 feet each week, composed of two 500-foot novels. We have already published on alternate weeks. After September 1 a one reel subject will be issued in addition, and after December 1 this plan will be augmented by a further issue of one reel a week.”

AUBREY COMEDIES

WILL BE ISSUED ON STATE RIGHTS

After a thorough investigation of the various channels of distribution, Arthur X. Smallwood, of the Smallwood Film Company, announces that the Aubrey series of two reel comedies featuring James Aubrey will be published on the state rights plan.

Beginning in October, a two reel subject will be issued monthly, for ten months. They will be sold as a series to the state rights buyers, with the provision that they will be sold to the exhibitor in the same way.

Mr. Smallwood said: “We believe that in James Aubrey we have one of the most original stars in the world, and have always been interested in the business. All that he requires to make him one of the biggest box office attractions in the industry is a combination of good stories and adequate productions, which these will furnish. We are striving to make the very best comedy productions in the market, and money will not be stinted to accomplish our purpose.”
RUSSIAN REPETORIY IN ART FILMS WILL
BRING NOTED STARS AND STORIES TO SCREEN

Wide-Spread Interest in Presentation to American Theater-Goers by
N. S. Kaplan of Fifty Big Cinema Features From Moscow

Announcement of the plans of N. S. Kaplan to promote a Russian repertory of the films in the United States has brought hundreds of communications to the offices of the Russian Art Film Corporation. There appears to be widespread interest in the project of presenting new personalities to American theater-goers in stories worthy of their talents. Mr. Kaplan is enthusiastic at the response of exhibitors and he intends to show his appreciation of their attitude toward his innovation by inviting them to contribute from their knowledge of what their patrons want and suggestions as to his methods of distribution of Russian Art films.

Intends To Be Right.

"The Russian Art Film Corporation intends to be right before it goes ahead," says Mr. Kaplan. "We have completed the task of sorting and assembling for American production the greater part of the fifty negatives which I brought from Moscow. From half a dozen pictures the final choice will be made as to the initial production. We don't say that it will be the best play of the lot—in fact, we believe that it will not be—but we promise that it will be representative of the generally high level of the art as it has been developed by the noted Moscow Art Theater in Russia. We shall let the critical authorities and the exhibitors tell us what our policy is to be. "Every player is an artist of first rank. Ivan Mozukin, most popular leading man of the company, is regarded as the finest actor in Russia.

Feminine Favorite Appears.

"There is Olga Zovska, favorite among the young leading women in powerful dramatic roles. Natalia Lesienko is the most prominent vampire woman in Russia. Other players are Vera Colodna, Tanya Petner, Zoya Karabanova, Anna Nelska and Mlle. Caralli, prima ballerina of the Imperial Ballet." 

At the present time negotiations are under way for the first showing of the Russian repertory in a Broadway theater.

UNITY PHOTOPLAYS CO. OF CHICAGO GETS
POPULAR "BABBLING TONGUES" FILM DRAMA

The Unity Photoplays Company, of Chicago, has secured another popular photodrama, entitled "Babbling Tongues," which is to open at the Ziegfeld Theater, on Michigan avenue, Sept. 2.

The story deals with the trials and tribulations brought about by harmful and indirect remarks of well meaning but thoughtless people, which cause the death of a kindly man.

- The cast is a notable one, including James Morrison, Grace Valentine, Paul Capellani, Arthur Donaldson, Gladden James, Richard Tucker, Louis Beaudet and others.

"EMPTY POCKETS," A RUPERT HUGHES STORY
NEXT ADAPTATION TO SCREEN BY BRENON

Tale Picked by Producer Because of Big Murder Mystery Plot, Which He Says Always Sustains Interest of Any Kind of Audiences

The success of "The Lone Wolf," convinces Herbert Brenon that the mystery melodrama is the picture theme of the day, except for a historical spectacle such as his "Fall of the Romanoffs." That is why he has selected the mystery story "Empty Pockets" from the pen of Rupert Hughes for his next Selznick picture.

"Empty Pockets" is a story of crime, and the shadings around the most terrible of all crimes, murder. Properly handled, there is nothing that sustains the interest of a reader or of an audience like a murder story. Mr. Brenon feels confident that when his picturization of Mr. Hughes' novel is published it will prove even more interesting to lovers of the plays of the screen than "The Lone Wolf."

Although he is still working on "The Fall of the Romanoffs" for its initial showing at the Ritz-Carlton on September 6, Mr. Brenon has begun to direct "Empty Pockets" at his Hudson Heights studio. He has gathered together a strong cast. The story has nearly a dozen characters of importance.

DIRECTOR E. J. LE SAINT STARTS FILMING
NEW UNIVERAL PLAY "THE MAN OF GOD"

Director E. J. Le Saint, who produced a number of big feature pictures a year ago for the Universal, has rejoined that company and has started work filming "The Man of God," a western story. Stella Razzeto, well known screen actress, who in private life is Mrs. Le Saint, will be behind the camera as co-director.

The cast for Le Saint's current production might be called all-star. William Stowell, who played the leading masculine role in "Pay Me!" will have a prominent part in the picture, as will Helen Gibson, the daredevil leading lady of the recent railroad dramas filmed at Universal City. Hector Dion has been engaged for Le Saint's company.

Another new player in Universal films is Miss Mildred Davis, formerly leading lady of one of the leading theatrical companies, who will play the principal ingenue role.

Betty Schade, Millard Wilson and Alfred Allen, each of whom has played leads in Universal pictures, will also have prominent roles in Le Saint's new production.

UNIVERSAL FILM SHOWS REGIMENT ON WAY TO WAR

A number of human interest scenes of the famous 9th regiment on its way to Berlin, one of the big international companies, who will play the principal ingenue role.

Another topic of timely interest is the arrival of the Imperial Japanese War Mission at San Francisco. Viscount Ishii and his colleagues are officially welcomed with full military honors and are quite evidently delighted with the reception. The student officers at Fort McPherson, Ga., are shown on their final hike and there are several other timely items depicting America at war.

TEXAS GUINAN OF STAGE NOTE WILL PLAY IN TRIANGLES

Well Known Player of Musical Comedy Will Have Big Following

Texas Guinan, the well-known musical comedy player, has deserted the stage for the studio and will shortly be featured in Triangle pictures.

As "The Merry Widow," "The Belle of Avenue A," "The Hayden" and "The Kissing Girl," Texas Guinan is drawing a following of theater patrons from coast to coast who will be eager to see her on the screen.

Miss Guinan first came into prominence in the role of Alan-a-Dale in Dr. Koven's opera, "Robin Hood." Her immediate success caused the Shuberts to give her a contract providing a four years' starring engagement. This was renewed six years later, and upon expiration two months ago Miss Guinan affixed her name to a contract with the Triangle Film Corporation.

The title of Miss Guinan's first picture has not yet been announced.
ANNA CASE, YOUNG AMERICAN OPERA SOPRANO, TO ENTER PICTURE FIELD UNDER JULIUS STEGER

Metropolitan Prima Donna Starts Initial Photoplay February Next(8,22),(991,994) in Story of American Girl's Rise to Fame as Singer; Film to Be Seven-Reel Length

Announcement that Anna Case, the young American soprano of the Metropolitan Opera Company, is to enter motion pictures for a limited period is made by Julius Steger, under whose direction she prima donna's photoplays will be produced.

Miss Case's first picture will be begun in February next immediately after she completes her concert engagements. The story, based upon real life experiences, will relate the struggles against great odds of a poor, but gifted American girl, who, through force of her character and talents alone, rises to a position of dominance in the world's greatest opera company.

PETROVA PICTURE CO. GETS SELZNICK PLANT TO MAKE FIRST FILM SCHEDULED SEPT. 3

George Irving Picked to Direct Initial Photoplay Written by Actress; Another Scenario Being Adapted From Well Known Novel; Both Plays Are in Seven-Reels

Petrova Picture Company, the organization that will produce and market Madame Petrova's personally-supervised pictures, announces that the distinguished Polish actress has leased from Lewis J. Selznick the Biograph Studio, New York City, until arrangements are completed for a permanent Petrova studio. The production of the first picture will begin September 3.

George Irving to Direct

Madame Petrova has selected George Irving to direct her first picture. Mr. Irving was chosen because of his work in the direction of "The Witching Hour" and "Jaffrey." Two stories now are being prepared for production. One is a story written by Madame Petrova, which furnishes a suitable vehicle for her talent; the other is from a popular novel full of dramatic situations. Those two stories will be the first and second Petrova pictures; both will be in seven reels. Decision will be made within a week as to which of these stories will be produced first.

Distribution Pending

Since the announcement to the trade of Madame Petrova's intention to produce her own pictures four of the biggest distributing companies have made advance offers for her productions. The policy of the company is to confer its efforts at present solely to making the picture, leaving the distribution for later settlement, but in view of the big offers now being received, on which advance payments of $100,000 have been tendered, the company may decide that it is to its advantage to make an early decision.

MAE MARSH STARTS WORK ON "CINDERELLA MAN," NEW STAR VEHICLE FOR GOLDWYN PICTURES

Edward Childs Carpenter Story Picked for Noted Screen Player Because of Suitable Role; Stage Version Was a Morrisco Success

In the constant endeavor to equip its stars with roles which are best suited to their particular talents, Goldwyn Pictures have selected "The Cinderella Man" by Edward Childs Carpenter as another starring vehicle for Mae Marsh.

It is difficult to imagine Mae Marsh more excellently cast than in her role in "The Cinderella Man," which in play form was one of Oliver Morosco's greatest Broadway successes. This part of a dainty, sweet girl, romantic but genuinely human, gives Miss Marsh a wonderful opportunity to display her aptitude for changing moods. It has been said of Miss Marsh that she was a girl of a thousand faces, because of her faculty for expression before the camera.

Miss Marsh has started work at Fort Lee under the direction of George Loane Tucker, maker of many successes, including "The Manxman" from Hall Caine's celebrated novel.

This production marks the alliance of Mr. Tucker with Goldwyn, which had been impending for some time.

OGDEN CORP. SIGNS 2-YEAR CONTRACT WITH MISS WALKER

Miss Lillian Walker has signed a two-year contract with the Ogden Pictures Corporation to appear in sixteen productions to be produced eight a year, at a salary said to be one of the largest ever paid to any star. The contract contains every detailed provision providing for the proper exploitation of the productions. It requires that on each film a minimum sum of $12,500 shall be expended in advertising. The company has placed at the disposal of Miss Walker a complete dressing room installed in a limousine. A provision unusual in contracts with stars appearing in motion pictures, but which is contained in Miss Walker's contract, provides that she shall expend out of her own moneys a sum sufficient to provide a minimum of four new gowns and a complete change of wearing apparel suitable to each gown for each production.

All plays which are to be staged with Miss Walker are first to receive her approval and she is to have an equal voice in the casting of her leading supports.

LATHROP FILMS ADOPTS COMICS FOR THE SCREEN

"Polly and Her Pals" to Be Issued Through A. Kay Company

"Polly and Her Pals," the popular newspaper comic series, has been adapted to the screen and soon will be published to exhibitors by Lathrop Films, Inc., of New York, through the A. Kay Company.

The cartoons were started a few years ago on the comic page of the New York Evening Journal and their popularity has become nation-wide, being syndicated throughout the United States on a scale that they appear in hundreds of the largest papers daily.

H. Lee Clotworthy has been engaged by Lathrop Films to direct the series. Miss Grace Darling has been engaged to play the rôle of Polly, and an able cast will support her.

VIVIAN RICH NOW PLAYS OPPOSITE NEAL HART IN NEW UNIVERSAL FEATURES

Vivian Rich, one of Universal's latest acquisitions, is at present playing opposite Neal Hart in a five-reel feature entitled "The Bunty Bee." Among the notable features in which she has appeared are "Holly House," "Pastures-Green," and "The Little Troubadour," in all of which she played leads. Miss Rich also appeared opposite William Farnum in "The Price of Silence."
AMERICAN PRODUCERS JUDGE TERRITORIES OF EUROPE WRONG, SAYS MME. SCHUEPBACH

Partner in Mundusfilm Co. of Paris Says Financial Possibilities Are Misjudged; on Point of Closing Deals for Plays in N. Y.

Madame A. Charles Schuepbach, one of the partners of the Mundusfilm Company of Paris, is studying the American market in the interest of her firm. She has selected J. Frank Brockliss and Sidney Garrett, to be the representatives of her firm, and is transacting all her business through them. In a recent interview at their offices at 729 Seventh avenue, New York City, Mr. Garrett gave a brief sketch of Madame Schuepbach's opinion on the future of American pictures in foreign markets:

American Films Gaining

"Madame Schuepbach feels that American pictures are steadily gaining popularity in all parts of the globe. This is a breadth of view and a lavishness of detail in their production that is lacking in the majority of those made abroad, and hence frontier audiences are coming to demand more and more of this type of work."

M. H. HOFFMAN, INC., GIVES FALL SCHEDULE OF FILMS FOR FOURSQUARE EXCHANGES

Leaves New York for Chicago to Establish Branch in Biggest Distributing Center; Best Notable Dramas with Well Known Players to be Offered Exhibitors

Although warm weather prevails still, many distributors are announcing their fall films. Among them is M. H. Hoffman, who has just left for Chicago to establish another Hoffman-Foursquare Exchange.

While "The Bar Sinister" and "The Sin Woman" have already been strongly booked in a number of territories, the greater part of the country will not have seen a number of these features by the time the fall season is well under way. Therefore, each feature is in every sense a fall film, and according to Mr. Hoffman, should be so construed by progressive exhibitors, who are seeking pictures that will satisfy the public.

Fall Films Are Named


"The Fringe of Society," to be published in September, is an original play by Pierre V. R. Kay, for the first Four-square, produced by the George Dancer Film Corporation. It is a story of New York people. The two leading roles which are of equal importance are to be played by Ruth Roland and Milton Sills, who are features in this picture as co-stars. Others in the cast are Leah Baird, J. Herbert Frank, Ollie Kirkby, George Larkin, Tommy Young and Jules Cowles. The picture is directed by Robert.

In "The Silent Witness" M. H. Hoffman, Inc., believes it has one of the best films of the year. The world rights to this photoplay was acquired from the Author's Film Company and the star is Gertrude McCoy. Among other members of the cast are Frank L. A. O'Connor, Julius Mathews, Edward Fosberg, Rouloff Cutton and Jack Sherrill. The story is one pertaining to the obstacles imposed upon an ambitious, but poor boy, working his way through college, and his efforts forced to compete with the sons of wealthy men who are jealous of his superior abilities. A big romance runs through this drama.

"Bar Sinister" Is Listed

"The Bar Sinister," Edgar Lewis' spectacular production, deals with the barrier of the races and puts forward the undeniable fact that the color of the man makes no difference spiritually.

"The Sin Woman," in a seven-part feature with Irene Fenwick, Reine Davies and Clifford Bruce forming the star cast, and its theme is the effect of heredity and the heroine who erred and was punished.

"Her Fighting Chance" has been acquired by M. H. Hoffman, Inc., for almost the entire country. The story is by James Oliver Curwood and Jane Deane. Brodsky's "A Trip Through China" is a photoplay in eight reels, which can be shown in its entirety or as a serial of three or two reels at a time.

"Should She Obey?" for N. Y.

"Should She Obey?" for which M. H. Hoffman, Inc., has the New York state rights, is a picture which shows the divorce evil in its true light and the harm which so often ensues through a hasty and ill-advised marriage.

"Madame Sherry" is a picturized version of the famous play of the same name, which is played in practically every city and hamlet in the United States, and has for its star Gertrude McCoy.

NEILL SHIPMAN NOT UNDER CONTRACT, SHE TELLS TRADE

Nell Shipman wishes to correct a statement which has appeared recently to the effect that she went to the West Indies in the employ of a film company. She is not under exclusive contract to any concern either for her services or her scenarios.

Miss Shipman has long realized the great difficulty of procuring suitable material for original films. Miss Shipman plans her next trip for the next six months trip to the West Indies was undertaken upon her own initiative with a view to procuring somewhat different material for leading producers.

In this respect she was successful, and although some of her stories of "The Spanish Main" and "Buccaneering Days" have been disposed of, her "piece de resistance" is being retained until arrangements can be made with a noted director for its production.

Miss Shipman is at present in California concluding a contract for delivery of a number of photo dramas, but soon will return East to supervise the production of one of her more recent stories which is to be published on the open market plan.

STANDARD CORP. GETS RIGHTS TO CHRISTIE COMEDIES

To Distribute Films in Iowa, Nebraska, Missouri and Kansas

The Standard Film Corporation, of which R. C. Cropper is president, has purchased the distributing rights for the Christie comedies for the states of Iowa, Kansas, Missouri and Nebraska.

This was done with a view of meeting the demand for comedies at this time, and with the addition of the Billy West comedies, for which the Standard Company holds the Central States rights, the company now is prepared to fill all orders at the Chicago, Kansas City, St. Louis, Minneapolis and Omaha exchanges.

The Christie comedies are well known. They feature Betty Compson and Neal Burns, and are rhodes. Booking orders for the Billy West comedies are being received daily, Mr. Cropper announces, and in order to handle the large increase in business the theatromen forces in three of the exchanges have been increased.
JEWEL productions are a direct answer to the national demand of the show-man to "get away from the old and give us something new."

Jewel Productions, Inc., is not a producing concern. Its sole business is to market fine pictures. It will buy negatives outright or it will book them for the producer on percentage solely on the basis of merit.

We may release a picture a month—or not more than five or six a year—entirely according to the supply of pictures that are up to the high standard we hope to maintain.

We have thus far acquired the rights to only five pictures after examining a large number.

One was made by Edwin Thanhouser, with the intention of selling it on the state rights plan; but we secured the world's rights.

Three are from the Universal Film Manufacturing Company.

One is from Lois Weber.

All are of the calibre referred to in the trade as "state rights", quality—a quality that will stand the acid test of a Broadway run.

We have given our offices four of these great plays as a beginning. The fifth we will hold back until later in the season. The four that are now ready for booking are—

"Come Through" — George Pearson Howard's greatest melodrama.

"The Man Without a Country" — the patriotic classic.

"Sirens of the Sea" — the picture beautiful.

"Pay Me" — a big drama of the West.

You may see these plays and arrange for bookings at any of the following offices, already established.

In New York—Jewel Productions: 1600 Broadway.
In Chicago—Jewel Productions: 220 S. State St.
In Pittsburgh—Jewel Productions: 1201 Liberty Ave.
In Detroit—Jewel Productions: 205 Griswold St.
In Cleveland—Jewel Productions: 112 Prospect St.
In Portland, Ore.—Jewel Productions: 401 Davis St.
In San Francisco—Jewel Productions: 121 Golden Gate Ave.
In Omaha—Jewel Productions: 1504 Hanney St.
In Los Angeles—Jewel Productions: 822 S. Clive St.
In Canada—State Rights Features: 106 Richmond St., W. Toronto.

If there is no Jewel Office as yet in your territory, address requests for bookings to the nearest office in the foregoing list or else write direct to the Home Office of Jewel Productions (Inc.) at 1600 Broadway, New York City. We are opening other offices as rapidly as possible and will advertise them from time to time.

We will not bore you with extravagant statements about our pictures. We THINK we have bought the best the market affords. We will stand or fall on their merits and on whether you think our judgment is good.
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An Unsolicited Letter to Mr. Fox

It is the La Tosca of the films, so terrible and thrilling in its climax that I felt as if I could scarcely endure it, and yet wild horses could not have torn me away from it.

In "The Spy" you have done more than make an interesting play. You have rendered the country a great patriotic service, for its propaganda is of the kind that will go straight to every heart and stir every latent drop of patriotism in it. If I were Uncle Sam, I should order every playhouse in the land to run it until I had all the volunteers I needed.

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"Polly Of The Circus" Captures Chicago

Goldwyn's first production has been seen by the public and critics of Chicago at a pre-lease presentation in the Colonial Theatre.

The result, as we expected, is a remarkable demonstration of approval. Exhibitors everywhere will be interested in these comments by the powerful and influential Chicago critics:

CHICAGO EXAMINER: "Polly of the Circus" is an event in Filmland's history... Goldwyn has attained a high notch on the ladder of success with its first production.

CHICAGO HERALD: Goldwyn has played a trump card by leading off with Mae Marsh in "Polly of the Circus." She is elish and pathetic and the circus is a wonder.

CHICAGO EVE. POST: "Polly of the Circus" is a work of art, not merely a vehicle for the exploitation of a star. Mae Marsh is back, as wistful and appealing as ever... A wonderful picture.

CHICAGO TRIBUNE: Mae Marsh is a most lovable "Polly." She bubbles over with personality plus. The production has humor, pathos, and the great horse race is a "pippin."

the newspaper of the film trade—

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Its reviews are constructive criticisms, being serviceable alike to exhibitor and producer.

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N. A. M. P. I. Closes Door

DEVELOPMENTS within the next few weeks undoubtedly will make plain the real reason behind the refusal of the National Association of the Motion Picture Industry to admit to membership the exhibitors who are associated in the American Exhibitors Association.

Of course, the American Exhibitors Association is a young organization; beyond the thoroughly businesslike policy it has adopted and the personnel of its membership there has, perhaps, been nothing about it revealed to date which will prove that it will occupy a position of tremendous importance in the film trade. In addition, the by-laws of the National Association provide only for the acceptance into membership of exhibitors who are members of the Ochs' league.

This latter reason is only the barest technicality and certainly should not have stood in the way of receiving members of the new exhibitors' association. If the youthfulness of the A. E. A. and any consequent lack of influence was the element which militated against the acceptance of its members, then the National Association has made a very serious mistake and one which may cause the very foundations of its organization to quake.

But we are inclined to think that neither of these reasons controlled the decision of the National Association, and that the fair-minded minority headed by Mr. William A. Brady, who at the Chicago convention invited members of the new exhibitors' organization to lend their influence to the National Association, were overridden by the clique which once conspired to control the entire motion picture industry.

The National Association since its inception has been a conglomeration of individuals whose aims and objects have been greatly at variance. The greatest friction in the Association developed shortly after its organization when Mr. Walter W. Irwin who was chiefly responsible for its formation was not tendered the presidency which he expected. About this time Mr. Irwin made an alliance with the Ochs clique who promised to gain for him control of the National Association.

The Ochs clique believed that through their numerical strength they would be able to dominate the National Association and dictate the election of officials. To date they have succeeded in placing in positions of authority in the National Association a number of individuals friendly to them and this, simply, is the reason for the door being closed in the face of the members of the American Exhibitors Association.

The A. E. A. does not need the National Association and only sought membership in order to be able to co-operate more closely in matters of national concern.

But with the Ochs' crew attempting to ride the National Association for its own purpose no real co-operation could have been long maintained.
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PARAMOUNT DEPOSITS

SINCE the printing last week of brief remarks concerning the subject of Paramount deposits the HERALD has received several communications from exhibitors which we believe if taken under advisement by Paramount officials will be conclusive proof of the rising tide of resentment among exhibitors regarding this deposit system.

A veteran Chicago exhibitor, owner of four theaters, said:

"Paramount's system is a great thing for Paramount now, but it isn't going to keep up. If an exhibitor can't make any money complying with the requirements of somebody's service he might as well quit, and then there's one customer less. The Paramount scheme is the logical result of the star system. They are giving stars fortunes for their work and it comes out of the exhibitors' pocket. With this system Paramount is likely to get all the big stars and then the exhibitor can meet their conditions and let them have the profit or go out of business."

Another exhibitor admits that with a view of keeping Paramount pictures from his competition he signed contracts for several of the larger Paramount stars which will mean a loss of several thousand dollars, "if I stay in business that long."

STATE RIGHTS RIDE

"SERVICE beyond the films," a phrase evolved by Mr. John R. Freuler carries with it a tremendous warning for those engaged in state rights picture sales. Even recently several state rights pictures of real merit utterly fell short of their mark because the original owners, having once disposed of their product to the minor distributing company, abandoned all interest.

The result of this has been that the film went out to the exhibitor and the public an orphan, without carrying any name of national consequence. In every case the value of the picture would have been greatly enhanced had the producer followed up his product and let it be known that while not actually distributing it, he still stood sponsor for it.

Another advantage to such a course is that it would enable many state rights producers to "repeat" where the prospect now is, very, very dismal.

—Martin J. Quigley.
A. E. A. REFUSED MEMBERSHIP IN N. A. M. P. I.

New Theater Owners' Organization Excluded by Twenty-Four to Five Vote; Ochs' League Gives Vent to Wrath for Bolt from Convention

New York (Special to "Exhibitors Herald")—Despite the fact that William A. Brady, president of the N. A. M. P. I., invited the American Exhibitors Association to become a member of the organization following the formation of the A. E. A. in Chicago last July, the application of the A. E. A. was rejected at a meeting of the officers and directors here, August 27.

The A. E. A. was denied membership to the N. A. M. P. I. by a vote of twenty-four to five, and fourteen of the twenty-four votes were cast by exhibitor-directors, who are members of the Ochs League.

None of the executives or members of the new A. E. A. were present at the meeting.

Not Important to A. E. A.

When the decision of the N. A. M. P. I. was made, Mr. Charles C. Pettijohn, general manager of the A. E. A., declared that the result was of minor importance to the new business organization.

"In correspondence to the officers of the N. A. M. P. I. shortly before this meeting, the American Exhibitors Association asked whether it was possible for it to apply for membership only to render our services in the work set aside by our government for the motion picture industry to carry out during the present war crisis," says Mr. Pettijohn.

"At the time the A. E. A. stated that there was nothing for votes in the N. A. M. P. I., either as directors or members because voting inside the industry could not aid us. It was also clearly stated that our services were tendered, and that no application was made at the time for votes or for any change in the by-laws of the N. A. M. P. I."

Is Ochs' Vent of Wrath.

No reasons were given by the officers and directors of the N. A. M. P. I. for the exclusion of the A. E. A. from membership, notwithstanding the invitation extended by President Brady at the inception of the A. E. A. in Chicago in July.

It is pointed out here, however, by influential men in the film industry that the Ochs organization gave vent to its wrath for the humiliation it received at the hands of the A. E. A. members bolt from the high-handed rule at the Chicago convention.

The fourteen exhibitor-directors who voted against the A. E. A. were men who stood by Ochs in the Chicago split.

This action on the part of the N. A. M. P. I. is the result of the work of the advow deposit men, who aim to gobble the E. A. A. as the "honest men of the country," says Rembusch. "It is realized very keenly that if an honest exhibitors organization starts a big campaign that the advance deposit system will become a thing of the past.

Real Business Methods Spurned.

"It is apparent that real business methods are not wanted at this time or any other time so long as millions of dollars can be taken from the exhibitors' hands and placed in the chests of advance deposit men. If a big fight is made the situation will have to be returned to exhibitors; high-salaried stars will burn to star dust in shooting from the firmament where they now shine; film rental prices will come down to normal, and there will be more equity in the industry."

"At the present time of the N. A. M. P. I. our organization of business men know just exactly where they stand. We do not intend to fight any producer who is fair. On the contrary, A. E. A. exhibitors will foster and work in perfect harmony with honest manufacturers against the threatened increase in film service.

Ochs Membership Beaten.

"At present the majority of exhibitors throughout the United States look upon the American Exhibitors Association as the only real exhibitors organization for the exhibitor. Right now we have a much larger membership than the Ochs organization, and we have gotten this membership since the break in Chicago in July. The editorial sentiment throughout the country is against the Ochs League—it has been so since the formation of the A. E. A. Hundreds of applications from bona fide theater owners are being received every week. This shows the opinion of the trade."

"We are seeking no personal gains, but we are promoting and bettering conditions in the trade. The Ochs League has lasted seven years; it has done nothing in view of its age; it has played politics in a most unscrupulous manner, locally and nationally, and the result is that the real exhibitors of America have had to league together for protection."

A. E. A. FIGHT TO KILL DEPOSITS ANNOUNCED BY CHAS. PETTJOHN

Ochs League and Collectors of Advance Payments Who Excluded Association from A. E. A. Face a Ruthless War to Finish

"Now we are ready for our first great fight in the exhibitors' behalf, against the advance deposit system." This was the reply of Charles C. Pettijohn, general manager of the American Exhibitors Association, when informed that the directors of the N. A. M. P. I. had voted against the offer of affiliation made by the association.

Mr. Pettijohn was emphatic in declaring that the action of that body in no way affected the A. E. A. in which the aim is for the betterment of all branches of the industry, particularly where the exhibitors were concerned, and asserted that the vote of the delegates from the Ochs organization clearly indicated that it was too closely allied with the manufacturing interests of the trade to be called a representative exhibitors' organization.

As evidence of the stand to be taken in all questions pertaining to the best interests of the trade, Mr. Pettijohn has written William A. Brady, president of the N. A. M. P. I., pledging the support of the American Exhibitors Association in all matters that will aid the government in the war crisis, and assuring him that in every movement that tends to improve any part of the industry will have the backing of the association.

Issues a Statement.

Mr. Pettijohn issued the following statement regarding the action of the N. A. M. P. I. in refusing the offer of affiliation with the American Exhibitors Association:

"At a meeting of the directors of the N. A. M. P. I. held at their offices in the Times Building, New York City, Monday evening, the offer of affiliation on the part of the American Exhibitors Association as set out in our communication of August 15 was rejected.

"We are informed that the fourteen delegates representing the Motion Picture Exhibitors League voted solidly against it and that seventeen of the other gentlemen present voted twelve for and five against. We are also informed that others present did not vote. It may have been that our offer to work harmoniously with the other branches of the industry was not sufficient, and it may have been that our plain statement that we would not co-operate with any movement which we did not feel was for the best interests of the exhibitors was retaining too much latitude on our part. We shall maintain that attitude, however, in the interest of any other organization or branch of our industry. We feel that it was the proper promise to stand upon and we shall maintain that position."

Stands for Exhibitors.

"We regret the offer was not accepted in the spirit in which it was tendered" (Continued on page 16, col. 3)
At the annual meeting of the N. A. M. P. I. last week in New York, William A. Brady, director-general of World-Pictures Brady-Made, was re-elected president for another year, and the following officers were elected: Adolph Zukor, J. A. Beret, William L. Sherrill, Thomas Furniss, R. A. Rowland, J. H. Hallberg and Arthur James, vice-presidents; treasurer, J. E. Brulatour; secretary, Frederick H. Elliott.

To Send Films to Troops.

In addition to this formal business, several important moves were made toward carrying out the desire of President Wilson that the motion picture business take an active part in such war measures as come within its scope. A proposition was adopted to regularly supply the American troops in Europe all the latest motion pictures free of cost, and to establish for this purpose a distributing agency in Paris. The only cost to the government will be the transportation of this agent across the ocean and possibly the outfit necessary for the projecting machines, in case these are not donated.

P. A. Powers, of Universal, who has been chairman of the committee assigned to the War Department, was delegated to present this plan to Secretary Baker and will leave immediately for Washington for this purpose.

To Hold Big Trade Show.

It was also determined at the annual meeting of the National Association to give a monster trade show in New York some time during the coming winter. This officially authorized show will be thoroughly representative of the growth and dignity of the motion picture industry and not merely a series of advertising stunts for the various manufacturers whose stars have been accustomed to appear at the motion picture expositions and shake hands with curio fans—a proceeding not considered sufficiently dignified for a business that has reached the importance of this one. It is intended to make this winter’s show thoroughly representative of every branch of the motion picture industry in the same manner as that followed in putting forward other great trade shows. 

“THE GULF BETWEEN” WITH GRACE DARMOND
FILMED IN NATURAL COLORS HAS NOVELTIES

There will be a number of innovations many of which will be seen for the first time in the film industry, when the Technicolor Corporation’s new picture entitled “The Gulf Between,” is seen at a private trade showing this week. It is the picture in which Grace Darmond has the stellar role. Miss Darmond has recently returned from Jacksonville, Fla., where the film was made. The “Gulf Between” is a multiple reel production and has been taken in natural colors, without the aid of any of the heretofore known methods of projection of pictures in their natural colors on the screen. It was on the strength of Miss Darmond’s work in this production and the popularity which the young star’s personality gained for her in the Pathé feature, “The Shielding Shadow,” that the Author’s Film Corporation placed her under contract for “When Duty Calls,” the film which was completed last week at the Norma Talmadge studios under the direction of Captain Harry Lambart.

THREE BIG SCENES FROM TWO FORTHCOMING BLUEBIRDS

Left to Right—Ruby LaFayette and Rupert Julian in a Scene from “Mother o’ Mine.” Dorothy Phillips, William Stowell and William Dyer in a Situation in “Triumph.” Another Scene from “Triumph” with Dorothy Phillips and William Stowell. (Bluebird)
H. B. VARNER AIDS EXHIBITORS FROM WASHINGTON, D. C.

Rembusch Heads Complaint Dept. for Theater Men at Indianapolis

The interests of the exhibitors of the country are being handled in Washington by H. B. Varner, chairman of the legislative committee of the American Exhibitors’ Association. Mr. Varner is an indetatigible worker, and is constantly looking after the welfare of the exhibitors in the Capital.

Opens Complaint Department

The complaint department of the American Exhibitors’ Association will be handled by Frank J. Rembusch of Indiana. He is recognized as one of the best informed exhibitors on trade questions and will gladly answer the inquiries of the exhibitors on all questions pertaining to the industry. He should be addressed 412 Indiana Trust Building, Indianapolis, Ind.

Each suggestion and complaint will receive his personal attention, and exhibitors are invited to write him regarding any angle of their business. Any movement for the betterment of exhibitors will receive his hearty support, and every communication will receive careful attention. Such matters as cannot be taken up in the Western offices will be forwarded to New York for investigation and a report made after the investigation has been concluded.

W. A. M. P. I. GETS BIGGEST FIGHT IN FILMS FROM SELIG

William N. Selig has forwarded an unusual film to the headquarters in New York, where the film will be utilized for campaign for Red Cross funds. In brief, the motion picture is classified in two parts: First, the famous fight in The Spillers” is presented. It will be remembered that Farnum and Santschi dagged in the film conflict, which, according to many, is the greatest fight the films. A complete staging of the fight is presented. The film also contains some stunts performed by Tom Ix. Astride a horse he tumbles head first down a steep embankment. Members of the Selig wild animal dramas are revived, when another section of the picture presents Kathryn Williams in action surrounded by wild beasts.

G. CONNOR IS MADE MANAGER OF MUTUAL’S INDIANAPOLIS BRANCH

The Mutual Film Corporation has appointed J. G. Connor, formerly a salesmen, as temporary manager of the Indianapolis branch office.

WELLS AND PETTIJOHN ARE CONFIRMED BY EXHIBITORS AT A. E. A. MEETING

Samuel Trigger Outlines Policy of Organization; to Exclude Manufacturers; Southern States to Form New Local of Old Branches

Ocean View, Va. (Special to Exhibitors Herald)—If there was any doubt in the minds of the organizers of the American Exhibitors’ Association as to the stanchness of the South, it was swept aside by the rousing reception accorded visiting exhibitors at the three-day convention which opened here Thursday, August 30.

And the South was not alone in showing its loyalty to the new Association. Oklahoma gave vent to its feelings in a telegram received August 30 stating that the exhibitors of the entire state had voted unanimously to support the A. E. A.

The states of Virginia, Maryland, Delaware, North Carolina, South Carolina and the District of Columbia also voted to re-organize existing locals and bring every exhibitor within this territory into the new body.

Officers Confirmed

With such an auspicious start the exhibitors at Once proceeded to confirm the election of the officers selected at the first meeting in Chicago, when the A. E. A. was formed. The presidency of Jake Wells, of Virginia, was confirmed, and also the general management of Charles C. Pettijohn. Samuel Trigger, of New York, spoke before the exhibitors and outlined the new policy of the organization. He was applauded to the echo.

Jake Wells, president, and Charles Pettijohn, general manager, received an ovation at the close of their remarks, in which they explained the need for a new exhibitors’ association such as has been formed.

“THE LOST EXPRESS” CALLED MOST THRILLING SERIAL, COMES TO SCREEN SEPTEMBER 17

Helen Holmes’ latest Mutual-Signal fifteen-chapter phonovol “The Lost Express,” the first chapter of which will be published September 17, is said to be one of the most thrilling adventure dramas in which the star has ever appeared.

The story, which was written by Frederick B. Bennett, is based on the disappearance of an express train between stations on an absolutely straight piece of railroad track with no switches or sidings. How this train is disposed of by a band of robbers constitutes the mystery.

Directed by McGowan.

The new phonovol has been directed by John P. McGowan, who has directed most of Miss Holmes’ plays and is one of the foremost directors in the picture world.

The story involves General Thurston, a distinguished American, who has invented a way of solidifying gasoline so that it can be transported in granulated form, and the efforts of a gang of foreign crooks to obtain the secret plans of the process form the basis of the plot. Helen Thurston (Helen Holmes) being the nemesis of the gang in pursuit of whose members she encounters many adventures.

Cast Is Named.

Included in the cast of "The Lost Express" are Leo D. Maloney, Thomas Lingham, William Brunton, Edward Hearn, Al J. Smith, Andrew Waldron, V. O. Whitehead, S. A. Sues, R. V. Phe- lan, Clyde Roe, William Behrens, Charles L. Wells and Lauren Maxam, in the star’s support.
An Adman's Aphorisms
By TERRY RAMSAYE

- Advertise like the Devil—he gets a lot of business.
- A horse! A horse! My kingdom for a horse” cried an unhappy king—but the advertising came too late.
- Xenippe is mentioned oftener than Socrates—proving the value of word-of-mouth advertising.
- A lot of folks have been shipwrecked—but Robinson Crusoe had a press agent.
- There are thousands of John Smiths in the 'phone book, but the only one you can remember is the chap who married Pocahontas—the answer is—not matrimony—but publicity.
- Muybridge invented movies, but Charlie Chaplin gets the money—get your name on the goods.

PATENTS DEVICE TO REVOLUTIONIZE FILM PROJECTION

M. H. Livingston, of Peoria, Ill., Forms Nu-Movie-Lite Co. to Market Patent

A new device which is predicted to revolutionize motion picture projection has been patented by M. H. Livingston, of Peoria, Ill. A $100,000 corporation to be known as the Nu-Movie-Lite Co. has been formed and will manufacture the new light, as soon as a charter has been secured.

The invention is a combination spot-light, flood light and stereopticon machine, operated by the use of an incandescent bulb. It can be attached to any standard projection machine, it is said, and gives off a minimum of heat. It will replace the old style carbon lighting system in projection machines and can be attached to any light socket, without the use of resistance coils or transformers.

A special Edison bulb is used and special lens and reflectors, and the device can be used as a spot light or for showing stereopticon pictures.

"AWAKENING OF RUTH" IS NEXT EDISON K-E-S-E FILM STAR-RING SHIRLEY MASON

"The Awakening of Ruth," by Julien Hubbard, the five-reel Edison feature, one of the first perfection pictures to be issued through K-E-S-E on September 17, is a story of unusual charm and variety. Shirley Mason, Viola Dana's younger sister, is given an excellent opportunity to show her versatility, and she is supported by George Forth and Donald Hall.

The suspense of the story is sustained through a plot in which life on an island off the Florida coast and the complex existence of Broadway are carefully interwoven.

PRESS AIDS FOR "GARDEN OF ALLAH" ISSUED TO TRADE

Suggestions for newspaper advertisements from a two-inch single column space, up to a quarter of a page, are given in a large circular being sent out by the Allen Film Corporation of Chicago to aid exhibitors who are booking the big screen success, "The Garden of Allah."

Wide-awake exhibitors can also find many invaluable points for press notices in the comments of the various Chicago newspapers, a resume of which are given in another press sheet being distributed by the Allen Company, which controls the rights to "The Garden of Allah" in the Central states.

VIRGINIA PEARSON IN HER NEXT FOX FILM ON SEPT. 9

Tenth Play for Concern Promised as One of Year's Most Distinctive Features

Virginia Pearson appears in her tenth production for Fox Films in "When False Tongues Speak," a drama which William Fox will issue September 9. The unusual scenes scattered through the picture make it one of the year's most distinctive features, it is said.

The supporting company includes among the principals Carl Harbaugh, who also directed Miss Pearson in the film; Harlee Kirkland, Carl Eckstrom, and William E. Meehan. Meehan had a prominent role in "Turn to the Right," the big stage comedy success, which has been running at a Broadway theatre for a solid year.

"FORBIDDEN" NEWEST MACLAREN PICTURE NEARS COMPLETION

Director Thomas Ricketts will this week complete the filming of Mary MacLaren's second feature photoplay made under her contract with David Horsley. "Forbidden" is the working title of the story which deals with the results from too rigid discipline of the child.

ANN PENNINGTON SOON TO START A NEW FILM

Ann Pennington is soon to begin work on a new Paramount picture at the Famous Players studio.
“THE SPY” BIG FOX FEATURE, HELD UP BY FUNKHouser, FREED BY JUDGE IN CHICAGO

The Major Is Slapped Severely Upon the Wrist, and Told to Behave, in Ruling of U. S. Court; Permit Is Issued to Show Film

Once more Major Funkhouser is literally slapped on the wrist and told to behave. This time by Judge Alschuler of the United States District Court, who late Friday afternoon, August 31, handed down an order restraining the assuage Chicago official from interfering with the exhibition of “The Spy,” the big William Fox photoplay, based on the German secret service system.

Judge Alschuler decided that Funkhouser’s objection to the picture was not within the meaning of the Chicago city ordinance providing for the censorship of motion pictures.

In commenting on the Second Deputy’s actions the Judge said: “While I believe that Major Funkhouser’s refusal to issue an open permit for the showing of this picture was based on the nearest of motives, still I believe there has been an abuse of discretion in the matter.

“According to the major’s own statement his objection consisted in the horrifying effect induced by one scene of the picture in which an American soldier is tortured. There is nothing in the ordinance providing for the censorship of pictures that states a permit may be refused simply because of the horrifying nature of one scene. Objections to pictures are allowed when they are of an immoral or suggestive caliber.”

An order permitting “The Spy” to be shown was issued by Judge Alschuler.

ALICE BRADY PICTURES STARTS WITH $250,000 CAPITALIZATION; SPURNS OFFERS

Arrangements Made for Studio Near New York; First Picture to Begin Next Monday Will Be Published to Exhibitors on Oct. 15

Alice Brady, having left the World Film Co. has under consideration numerous offers from many companies wishing to enlist her services. Miss Brady, however, has ideas of her own, and the result was shown by the incorporation in Albany of the Alice Brady Pictures, Inc., on Friday, with a capitalization of $250,000.

Arrangements have been concluded for a studio in the vicinity of New York and work on her first picture will begin next Monday. It is announced that the first production of the company will be the screening of one of the most successful plays in the history of the theatre. Early announcement will be made of the method of distribution adopted by the company. Miss Brady expects to produce eight pictures a year, and her first production will be ready for publication October 15.

LEA-BEL COMPANY OF CHICAGO SECURES ACTIVITY PICTURES OF ILLINOIS TROOPS

H. E. Belford of the Lea-Bel Company, of Chicago, has just made arrangements with the government whereby the official cinematographer of the Illinois troops will turn over to the Lea-Bel Company all films taken of troop activities in Illinois. This film should appeal to exhibitors throughout the state.

The Lea-Bel Company will so arrange that approximately a full reel will be published weekly and will be exclusively controlled by the concern in this state, depicting everything “Sammy” goes through to complete his military training.

THREE SCENES FROM “WHO SHALL TAKE MY LIFE”

DON’T USE FILMS WITH HIGH-PRICED STAR, SAYS READER

“Herald” Story Inspires Exhibitor’s Warning; He Joins A. E. A.

The following letter from Henry Sanders, of the Orpheum theater, Cape Girardeau, Mo., a reader of the EXHIBITORS’ HERALD, speaks for itself. It clearly indicates that Mr. Sanders is a wide awake exhibitor who has given close study to the evils of the star system with its high cost of film for the producer.

American Exhibitors’ Association.

New York City.

Gentlemen: Although admiring the A. E. A. since its organization, I am more than convinced since reading an article in the EXHIBITORS’ HERALD that it is doing more for the exhibitor than has ever been done before. I have believed for a long time that it was the wrong thing to boost any star for it means that you only boost the price of your service when you do it. It would be a good thing if every exhibitor would refuse to book a picture with a high salaried star in it for this is the only way to stop contract jumping and increased salaries for the players.

What good does it do an exhibitor to exploit a star and then have the star jump to another company and have to pay more money for the pictures in which the star appears?

I was in Chicago during the convention and was at the first meeting of the A. E. A. at the Hotel Morrisson, and if you have the minutes of that meeting you will find my name among the list of exhibitors who signed there.

Enclosed find check for six months’ dues, for which please make me a member of the A. E. A.

Yours very truly,

(Signed) HENRY SANDERS.
BIG BLUEBIRD FEATURES WITH STARS ANNOUNCED FOR AUTUMN SCHEDULE

Mae Murray Makes Debut in “Princess Virtue” Film for December; Violet Mersereau, Franklyn Farnum, Rupert Julian and Brownie Vernon in Other Plays

Bluebird has been busy during the past few weeks arranging plans to forward the interests of exhibitors who draw regularly upon the Bluebird program for a part of their plays. There will be a new arrangement of stars, and a shift in directors to give every possible advantage to the details of production. The recent announcement that Mae Murray had been engaged to appear regularly among Bluebirds has given new interest to the series.

Mae Murray is working on “The Princess Virtue,” the feature to bring Miss Murray to the series early in December. Wheeler Oakaan will be her leading man. Carmel Myers will be another new star to be introduced within a few weeks. She will first present “The Dynasty,” with Kenneth Harlan as her leading man.

New Mersereau Film
Violet Mersereau will make her next Bluebird appearance in “The Girl by the Roadside” screen version of Varick Vanardy’s novel, with Cecil Owen as her leading man. Dorothy Phillips, another Bluebird star, will be starred in “Bondage,” to be issued Oct. 15.

Franklyn Farnum will appear alone in future Bluebirds, with Claire Du Brey as his leading lady. “The Maverick,” Oct. 8, will be Mr. Farnum’s first lone-star offering, with Lon Chaney featured. Miss Brownie Vernon will, in future, have Herbert Rawlinson as her co-star, the Rawlinson-Vernon combination being scheduled in “Flirting With Death,” for their first joint appearance, Sept. 24.

Julian Film for Sept. 17
Rupert Julian productions will be starred in Bluebirds hereafter, with Ruth Clifford appearing as joint star with Mr. Julian. “The Mysterious Mr. Tiller,” set for publication Sept. 17, will be their next program appearance. Monroe Salibaury has been engaged as leading man in the Julian productions, making his first appearance in “The Desire of the Moth,” Oct. 22, with Mr. Julian and Miss Clifford.

Announcement will be forthcoming at an early date, covering the complete outline of Bluebird’s plans for the season. This plan comprehends a new idea in program service, which will be applied to fixed stars on regular release at fixed periods so that exhibitors may plan far ahead and prepare their Bluebird advertising and announcements accordingly. Bluebird intends to make its third season the best of all.

EXHIBITORS PROMISED NEW SCREEN FAVORITE BY RUSS. ART FILM CORP. IN “PAINTED DOLL”

Tanya Fetner, of Moscow Theater, Has Leading Role in Initial Play of Imported Series Written by Noted Authors; to Reach Trade in a Few Weeks

To an exhibitor ever on the alert to discover some new favorite for his patrons there is a promise in the announcement of the Russian Art Film Corporation that in its first film a young woman who bears the name of Tanya Fetner will appear. Miss Fetner plays the title role in “The Painted Doll,” which has in its cast two of the most popular players in Russia, Ivan Mozukin and Natalia Lesienko. In Russia Miss Fetner is merely one of the company at the famous Moscow Art Theater. She is undergoing the usual course of training which has evolved all the great Slav stars of the stage, which means that until she becomes a star herself in her native land she must play the parts assigned to her, whether on the speaking stage or in the drama of the motion picture.

When Mozukin assembled his cast for the Pushkin drama he selected Miss Fetner for the part of Tanya, wife of a plodding engineer in the employ of the most brilliant man of the profession in Russia. While her husband works and works under the direction of this man, played by Mozukin, the pretty wife fascinates his employer. Kresslof, the name of the character created by Mozukin, despises the social aspirations of his wife. They are separated for long periods and he yearns for feminine associations. He finds them in Tanya, who is ambitious and looks beyond her own narrow sphere.

In the development of this story the famous Russian poet and dramatist de-
TRADE MEETINGS FOR EXHIBITORS ASSOCIATION PLAN

Scheduled in Various Parts of Northwest Under General Manager Hamlin

Locality trade meetings, for exhibitors only, are scheduled in the various Northwest states under the auspices of the newly organized Associated Theatres, Inc., of Minneapolis.

As there is one officer located in each of the states affected, General Manager Hamlin has planned that each shall accompany him in their respective states when the mass meetings are held.

"This is in lieu of employing professional traveling solicitors who are liable to make extravagant statements and also run up tremendous expenses," declared Mr. Hamlin.

"We have decided to begin operations when we have six hundred theatres holding stock and franchises with our distributing corporation instead of waiting until we have one thousand as at first planned.

"This is a scattered territory and it is much more costly for the exchanges to get business than it is in the more congested districts. Hence our new plan of marking and distributing.

"Instead of traveling salesmen we will market entirely through a loose leaf sales sheet mail order catalogue containing all the facts on each film offered. Two week's afterwards the producer or exchange owning the film will be offered as many hundred days as we have secured orders from our members and at the price that each class house that orders, can afford to pay."

MUTUAL PRESS SHEET ISSUED ON "REPUTATION"

The Mutual press sheet for the week contains illustrations of posters available for the first Edna Goodrich play, "Reputation," as well as music cues and all advertising accessories necessary to put this picture over. The advertising possibilities of this famous stage star are many and should aid exhibitors.

"THE GREATER LOVE" NEXT EVELYN NESBIT FEATURE STARTED BY JULIUS STEGER

A company of forty people has left New York for the Adirondacks where Miss Evelyn Nesbit, assisted by her son, Russell Thaw, and a cast of players, will begin her second photoplay under the personal direction of Julius Steger.

The title of this picture is "The Greater Love," by James M. Starr, the scenario version of which has been made under Mr. Steger's supervision. This story is said to be a worthy successor of "Re-demption," the photoplay in which Miss Nesbit scored success, and Mr. Steger believes that the role she therein portrays will afford her the opportunity to demonstrate her dramatic talents.

Mr. Steger also announces the production following the Nesbit picture, which will be "Just A Woman," by Eugene Walter of which Miss Charlotte Walker will be the star, appearing in the role she has created in the stage version of that successful play.

EDWARD WARREN FINISHES NEW FILM; WILL BE SHOWN TRADE IN TWO WEEKS

Edward Warren has just finished taking his new picture and it has been shown for the first time after being completely assembled. Only the directors and cameramen were present and they were enthused when they saw the result of the work.

Mr. Warren will personally do the cutting and the editing of the film and expects to have it ready for a trade showing in two weeks.

The picture has no crime, no sex reference, no problem, no villain, but is a delightful love story, with the widest range of scenes, from the miserable slums of the Ghetto to the magnificent splendor of the millionaire's home, with laughter and tears, with comedy and pathos, it is said.

Realizing that the title of the picture is a matter of utmost importance, Mr. Warren has refrained from naming the picture yet. Not until it is completely finished and ready for the trade showing will the title be announced.

PUBLICATION DATE OF NEW CHAPLIN FILM NOT DECIDED

The publication date of "The Adventurer," Mutual-Chaplin Special No. 12, has not yet been set and will not be decided upon until the film reaches the Chicago executive offices of the Mutual Film Corporation from Los Angeles and is viewed by President John R. Freuler, personally.
MARY CHARLESON IS THE LEADING LADY IN WALTHALL PICTURES

Henry B. Walthall, noted for his work in D. W. Griffith's "Birth of a Nation," and who has appeared in Essanay productions, now is starring in producing and managing his own features for Paralta.

With Mary Charleston as his leading lady, the noted dramatic actor now is preparing to commence work on his initial production at the Paralta Studio at Hollywood, Cal.

The pictures will be published under the star-booking series system arranged by Paralta through Triangle.

PARAMOUNT SERIAL TO BE PUBLISHED DURING OCTOBER

Paramount will issue to exhibitors in October a fifteen-episode mystery drama serial featuring Kathleen Clifford, well-known vaudeville and musical comedy star, who is making her motion picture debut. The fifteen episodes are nearly completed.

MARY MacLAREN HURT IN AUTO CRASH

Los Angeles, Cal.—Mary MacLaren, the motion picture actress was severely injured, August 28, while driving her automobile, when a machine driven by J. H. Roth crashed into her car. Miss MacLaren suffered a concussion of the brain and minor injuries. Roth was arrested on a charge of reckless driving.

Miss MacLaren recently joined the David Horsley Productions on the coast and has just finished her first picture.

M. H. HOFFMAN VISITS CHICAGO TO OPEN EXCHANGE; OTHER BRANCHES PLANNED

M. H. Hoffman, vice-president and general manager of the M. H. Hoffman, Inc., paid Chicago a visit last week in his tour of the Foursquare exchanges. He proposes establishing a Hoffman-Foursquare exchange in Chicago and states exhibitors are united in endorsing the policy adopted by the Hoffman concern, which is reasonable prices and strong features.

Mr. Hoffman expects to visit St. Louis, Cincinnati, Cleveland, Detroit, Pittsburgh and Philadelphia before returning to New York, and later will establish exchanges in Toronto and Montreal.

According to Mr. Key, Mr. Hoffman will personally proceed at once to finish starting the Hoffman-Foursquare service stations, and before the end of September

not less than three other cities will be added to New York, Boston and those mentioned in the preceding.

"Mr. Hoffman's plans for exhibitors," says Mr. Key, "are certainly more than liberal. He feels that the quickest and surest way to build up a permanent patronage is to give big values for a sum considerably under what would ordinarily be regarded in the motion picture industry as reasonable.

"The Hoffman-Foursquare idea," asserts Mr. Key, "is to seriously approach the price question. And when we say we purpose putting our prices for each feature to the exhibitor on a basis allowing us only a small margin of profit, Mr. Hoffman intends to abide by that decision."

"AUCTION BLOCK" AND ALL BEACH FILMS WILL BE PUBLISHED THROUGH GOLDWYN

Concern Able to Offer Exhibitors a Series of Cumulative Excellence, It Is Said; Stories to Be Featured—Not Stars

The Goldwyn Distributing Corporation will distribute "The Auction Block" and all future productions made from the novels of Rex Beach.

Mr. Beach now holds the sole rights to all of the stories he has written. Thus Goldwyn is enabled to offer exhibitors a series of picture stories of cumulative excellence. Rex Beach's widely read novels of American life are probably more generally popular than the writings of any other contemporary author.

Mr. Beach, Benjamin B. Hampton, president of the Rex Beach Pictures Company, and other associates have departed from the accepted motion picture procedure in subordinating the players to the story. In the words of the author, the story is to be the star of all Beach productions issued through Goldwyn.

This does not mean that well known and capable players will not be seen in the pictures. "In The Auction Block," for instance, the leading feminine role is in the hands of Ruby De Remer, for several years one of the most popular stars of the Ziegfeld shows. Tom Pow and with "Mr. Lazarus," and "Mile - a - Minute - Kendall" established him as one of the best liked young leading men on Broadway, has the principal masculine role. Florence Desmond, last year in the successful Belasco production "Seven Chances," also has an important part.

LITTLE CITY IS BUILT AT ROTHACKER PLANT FOR SCENES IN "THE PENNY PHILANTHROPIST"

Wholesome Films Corp. Play Adapted From Clara Laughlin Story Has Many Big Exterior and Interior Sets; Peggy O'Neil and Ralph Morgan Are Stars

A complete little city has been erected on the property west of the Rothacker Studios in Chicago for the purpose of securing some special scenes in connection with the production of the "Penny Philanthropist," being filmed at the plant under the direction of Guy McConnell. The "Penny Philanthropist" is adapted from a book of that name which was written by Miss Clara Laughlin and will soon be presented by the Wholesome Film Corporation. The concern has rented the Rothacker premises for production purposes.

Miss Peggy O'Neill of "Peg o' My Heart" fame, and Mr. Ralph Morgan, who is playing lead in "Turn to the Right," are the featured players.

Six big interior sets are in use all the time inside the studios in connection with this production in addition to the big exterior set which has been built and which is a reproduction of an historical section of Halstel Street, at which point a large part of the "Penny Philanthropist" is portrayed.

The out-door stage is approximately 150 feet in length which conveys some idea of the magnitude of the production. In addition to the interior sets and the exterior picture city, the "Penny Philanthropist" also requires special exterior sets which have been erected on the roof of the studios where ample provision had been made for such contingencies.

Film Nears Finish.

The "Penny Philanthropist" has been in the course of production for about eight or ten weeks and is rapidly nearing completion. The trade showing date will be announced shortly by the Wholesome Film Corporation.
George Behan in  
"LOST IN TRANSIT"

Pallas-Paramount comedy-drama; five parts; published September 3

<table>
<thead>
<tr>
<th>Element</th>
<th>As a whole</th>
<th>Entertaining</th>
<th>Carefully</th>
<th>Absorbing</th>
<th>Story</th>
<th>Intensely interesting</th>
<th>Wonderful</th>
<th>Star</th>
<th>Very good</th>
<th>Support</th>
<th>Adequate</th>
<th>Elaborate</th>
<th>Photographs</th>
<th>Clear</th>
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Folks, there's a real treat in store for film theater patrons in "Lost in Transit," George Behan's latest starring vehicle. Patrons will be given an opportunity of seeing father and son working side by side, for Behan, Jr.—aged two and a half years—plays a role as equally important as Behan, Sr. "Bob White," as Mr. Behan's baby is known, bids fair to become a screen favorite under the careful tutelage of his talented father.

The story is by Kathryn Williams, written for the screen by Gardner Hunting. There are no ruined girls, train wreckers, automobiles plunging over cliffs in "Lost in Transit," but a clean, wholesome story with a "punch" in every reel. There is an abundance of humor of the kind that tickles all the way through, interspersed with touches of pathos that will cause patrons to remember this photoplay long after hundreds of others have been forgotten.

Beautiful photography abounds, and Mr. Behan never had a more pleasing role than that of Niccolo, the rag man. Helen Eddy, too, should come in for her share of the honors, while Pietro Sosso is an admirable quasi-villain. Others in the excellent cast are Vera Lewis, Frank Bennett and Henry Barrows.

Exhibitors who cannot pack them in with "Lost in Transit" either lack showmanship or are catering to patrons whose sense of the beautiful has been stunted and cannot appreciate the best that there is in pictures.

The story: Upon the death of his wife, caused by the birth of a son, the wealthy Mr. Kendall places the child in his home, and expresses a desire never to see his baby again. After two and a half years of loneliness, however, he sends for the youngster. The child is kidnapped from the carriage on the way home and father and servants are completely mystified. In the meantime, Niccolo, an Italian junkman, finds a youngster among the rags of his cart and takes him home, intending on the following day to turn it over to the police. He becomes attached to the little fellow, and puts off going to the authorities. Another Italian, learning of the Kendall reward, discovers the fact that Niccolo has the baby concealed in his home and they take the child away upon the testimony of a grunting nurse, who states that it is the Kendall child. The death of a pickpocket, however, clears up the appearance of the Kendall baby and the real Kendall heir is restored to its father, while Niccolo is allowed by a kindly judge to retain possession of his little ward.

Alice Brady in  
"BETSY ROSS"

World drama; five parts; published September 10

<table>
<thead>
<tr>
<th>Element</th>
<th>As a whole</th>
<th>Entertaining</th>
<th>Story</th>
<th>Has patriotic appeal</th>
<th>Star</th>
<th>Very good</th>
<th>Support</th>
<th>Carefully cast</th>
<th>Photographs</th>
<th>Elaborate</th>
<th>Photography</th>
</tr>
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</table>

"Betsy Ross," with its timeliness in patriotic appeal, good photography and good acting, will pay any exhibitor many-fold, who is seeking wholesome entertainment for his picture patrons. The titular role affords Alice Brady many opportunities to display her charm as a little Quaker maid and she executes her part with unusual cleverness. The cast in support is adequate in every respect. In costuming and settings the picture is noteworthy, being correct to the smallest detail. There is romance and pictures of the stirring days of George Washington in plenty.

The story: Betsy Griscom, against the wishes of her Quaker parents, keeps a tryst with a British officer, Clarence Vernon, who promises to marry her upon his return. Clarissa, her sister falls in love with and marries Joseph Ashburn, a trader. Suspecting Vernon of duplicity, Joseph and he fight a duel and Vernon is struck down. A year later Betsy marries John Ross, and upon his death she conducts a little shop for a living. Here she shields her sister, who has been driven from home when she fails to produce her marriage certificate. Betsy is commissioned by General Washington to make the first American flag and later she is accused of harboring a spy—in reality her sister's husband. It all ends happily when relations are explained and the little patriot is freed of suspicion.

Dollie Ledgerwood Matters in  
"MOTHER LOVE AND THE LAW"

Crystal Photoplays Corp. drama; seven parts; published state rights

<table>
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<tr>
<th>Element</th>
<th>As a whole</th>
<th>Entertaining</th>
<th>Story</th>
<th>Taken from life</th>
<th>Star</th>
<th>Excellent</th>
<th>Support</th>
<th>Adequate</th>
<th>Settings</th>
<th>In keeping</th>
<th>Photography</th>
<th>Good</th>
</tr>
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"Mother Love and the Law" is the life story of Dollie Ledgerwood Matters, whose legal battle to obtain possession of her baby and share in the estate left by her husband, occupied the front pages of the country's newspapers for some time about a year ago. It is the first production of the Crystal

THREE SCENES FROM "LOST IN TRANSIT"
Company of Peoria, Ill., and should make an acceptable offering for exhibitors, who know the value of the wide publicity the Matters case obtained. If future productions are built along the lines of "Mother Love and the Law," state rights buyers will do well to keep an eye on this company's output.

Director Sigmann has successfully transferred to the screen all the fine points of the sensational court fight of a mother for her child, without resorting to melodramatic incidents outside the story. O. A. C. Lund, who enacts the role of Jimmy Harwood, wrote the scenario. The character parts are well handled by George Sigmann, who has the role of William Bernard, a lawyer. Mabel Bardine, as Sylvia Marshall, by the Central powers. The trick is to keep it away from a German spy, and it takes sixteen reels to do it. The "papers" are stolen repeatedly and the "gal" is handled roughly by the German agent's henchmen, although he is very considerate of her feelings.

William Duncan, as the hero, John Gwyn, a mining engineer, plays a strenuous role, but there is very little expression to his acting before the camera. He is ably assisted by Carol Holloway, as Nan, the "gal" owns the mine. Others in the cast are Walter Rogers, miscast as Von Bleek, a German spy, as he does not look the part; George Holt, as "Cut-Deep" Rawls; Joe Ryan, as "Shoestring," his accomplice; Charles Wheeler, as Don Carlos Ybarra; H. Duncrow, as Yaqui Joe, an Indian servant, and a score of rough riders and sheriffs.

Pauline Frederick in
"DOUBLE-CROSSED"
Paramount drama; five parts; published September 17

As a whole..........................Gripping
Story..............................Seditious-crook tale
Star............................Scores heavily
Support..............................In keeping
Settings..............................Magnificent
Photography..............................The best

"Double-CROSSED" is the story of a young wife who steals to save her husband's honor, and nothing quite as stirring in the way of crook plays has been produced that surpasses it. Technically this production is a masterpiece. The settings are truly wonderful in their grandeur and the lighting effects have never been surpassed upon the screen. Director Robert G. Vignola, by this one picture alone, places himself in the front rank of careful, painstaking directors.

"Double-CROSSED" is from the story by Hector Turnbull and was prepared for the screen by Eve Unsell.

Pauline Frederick, in the role of Eleanor Straton, the wife, scores another screen triumph. Every member of the cast deserves unstinted praise. Crawford Kent is a most acceptable Frederick Stratton, and Riley Hatch, as Jim Foley, a detective, is taken from life.

The story: While attending a house party with her husband, Eleanor overhears a conversation between a detective and her husband, in which the latter is commanded to produce a receipt held by Lawrence Worthington, his host, under penalty of being exposed for a petty theft committed years before. To save her husband, Eleanor obtains the receipt and motors to the city the next day with it, where Foley has promised to deliver to her the signed confession of her husband.

PAULINE FREDERICK AND SUPPORT IN ONE OF THE BIG SCENES FROM "DOUBLE-CROSSED" (Paramount)

Foley tricks her to his rooms, obtains the receipt, but refuses to deliver the confession. He promises to give it to her that evening if she will return. While he is obtaining the paper from his desk, Eleanor puts two sleeping powders in a glass of wine, but discovers him and in the tussle that follows Foley strikes his head on a buffet and is rendered unconscious. Eleanor escapes and while trying to restore the receipt to Worthington's desk is discovered by her husband. She explains matters to him and a complete understanding is reached. Meanwhile Foley recovers and "phones" his political boss that six masked men had broken into his rooms and stolen the receipt.
The story of "Lorelei of the Sea" is a simple, straight forward narrative harboring no great climaxes and devoid of comedy filler. It tells of one Paul, a mysterious character, feared for his great strength, who lives the life of a seal fisherman on an island in the Pacific, actually one of the Santa Barbarea's, but uncharted in the film, because it is "The home of refugees." With him lives Lorelei, presumably his daughter. The girl is of the rugged, nature-loving type, loved by the youth of the island, but especially by Pietro, a fisher lad. Lorelei dreams she is the real Lorelei of the legend and wanders out to the edge of the cliff, where she sings enchantingly. Off the coast is anchored a steam yacht, on which is Dorian, son of a wealthy pearl fisherman from the mainland. Hearing the song, Dorian starts out in his dainty boat to find the singer, and, in the search, is dashed against the rocks, his boat wrecked and his arm broken. He is rescued by Lorelei, who takes him into a cave and keeps him there until, thinking him lost, his friends steam away. Lorelei falls in love with Dorian, causing much jealousy in the heart of Pietro, which brings in several melodramatic touches, as the fisher-lad tries to kill Dorian. The foster father goes in search of his boy and finds him, at the same time discovering in Paul, the kidnapper of his daughter. Paul tells his story, in effect, being an endeavor to kidnap Lorelei for ransom, being carried away by the tide and landing on this island, then unknown to him, where no one asked any questions, and where he brought the girl up as his own daughter, giving her every care and attention that a daughter of his own, would have received. He is forgiven by the foster father and as Dorian and Lorelei have fallen in love, the story ends in a fitting manner.

As the first production of Marine Film Company, congratulations are in order. As one will note, the lack of story had to be made up by situations, scenery and splendid photography, all of which has been accomplished. It seldom is that one sees such a panorama of wonderful natural backgrounds as those in this picture. Even were it only intended for a scenic picture, without other interest, it would be well worth seeing. The supporting cast, especially Frances Burnham, as Lorelei, is worthy of mention. Miss Burnham, while in no sense a great actress, is well fitted to the part of the simple island girl and is charmingly graceful. Tyrone Power, so well known in the speaking drama, depicts with remarkable realism the part of the leader of the island, dispenser of stern justice and the loving guardian of his sweet young charge. Jay Belasco, as Dorian, lives up to the traditions of the Belasco family in the finesse of his work. Throughout the work of everybody, from director to the least important part, is highly artistic and the picture should prove to be one of the most popular of the season. The play was presented by M. Philip Hansen, directed by Henry Otto, photographed by James Crosby, and the story was written by Richard Willis.

"Mary Jane's Pa" should please picture patrons not too critical of its shortcomings and who are oblivious of its obvious padding. The story is entertaining and the various roles are interpreted with finesse by such well-seasoned players as Marc MacDermott, Mildred Manning, Mother Mary Maurice, William Dunn and others. Mr. MacDermott, as Hiram Perkins, the man who came back, scraps and bows throughout the five reels in meek subservience to the strong willed Mrs. Perkins.

The subtitling and photography are commendable. The direction of William P. Earle is all that it should be and the scenarioist, A. Van Buren Powell, made the most of the story.

The story: Mary Jane's Pa is bitten by the wanderlust bug and while he is traveling around the world, Mrs. Perkins rears her two daughters and runs a country newspaper. She is in the midst of a political fight when her husband returns and becomes the male house-maid of the Perkins homestead. The presence of the unknown man about the home causes the town co-sip's tongues to wag and they wreck the printing office and threaten to tar and feather the man. Explanations follow and there is a long drawn out happy ending.

Gail Kane in
"THE BRIDE'S SILENCE"
American-Mutual drama; five parts; published September 10

As a whole: Well done.
Story: Abounding in mystery.
Star: Fine.
Support: Sufficient.
Settings: Excellent.
Photography: Splendid.

"The Bride's Silence" is one of those productions that can be considered well done from every angle. The story, melodramatic in nature, is a mystery tale with a good plot. Not until the very end of the picture is the big climax reached, and the outcome is surprising. The photography and settings are excellent.

Gail Kane, with her usual finesse, portrays with satisfaction the role of Sylvia Standish. A new leading man in the person of Lewis J. Cody plays opposite Miss Kane. Other members of the cast are Henry A. Barrows, James Farley, Robert Klein and Ashton Dearholt. The direction is by Henry King.

The story: When her brother is murdered Sylvia Standish conceals all evidence of the murderer and, believing it to be a member of the Standish family and not desiring to reveal the identity, she allows Bobbins, the family servant, to be executed. Sylvia and Paul Wagner, the district attorney, are married. His wife's curious actions lead him to believe her guilty of the murder and when she becomes ill and in her
Ravings talks of the murder, he is more firmly convinced than ever and he and his father take her to their summer lodge where they hope to see will, by detecting also believing the young wife guilty, trails the Wagners and arrives with a warrant for the arrest of Sylvia. However, a telegram precedes him telling that Myrtle Standish, a cousin, had killed Nathan because he had betrayed her. After confessing, the girl commits suicide. With the reading of the telegram the facts are brought to Sylvia and she describes the scene. She rapidly recovers her health and the film ends pleasantly.

Amy Dennis in
“A MIDSUMMER NIGHT’S DREAM”
Selig—K-E-S-E comedy; two parts; published September 3

One of the best Selig Hoyt comedies for publication on the K-E-S-E program is “A Midsommer Night’s Dream.” There are many humorous scenes. “She is not out in her nightgown,” killed no delay for the exhibitors will find that “A Midsummer Night” will please audiences. In the cast are Amy Dennis, William Farnas, James Harries, Fred Eckhart, Frank Hamilton and Jim West.

The story, while old, contains enough humor to make even the most blasé laugh. It concerns a fire chief and a police chief who love the same young lady. The young lady does not like either one, but because of her father’s insistence she does marry the fire chief. While police seeing the fire chief in the girl’s home, plans to lasso him and drag him behind his “fliver.” While the chief is preparing to throw the rope, the father of the girl sits in the fire chief’s place and the fire chief and police proceed in lassoing father and dragging him about the streets.

Amy celebrates her birthday and both chiefs are invited. The house catches fire and the fire chief rushes for his engine. This gives the police an opportunity with which they make capital to save the people. Finally, the chief of police does get away, but he forgets about Amy. When Amy is finally rescued she happily spurns both chiefs and since they can no longer be rivals, they decide to become friends.

Mary Miles Minter in
“CHARITY CASTLE”
American-Mutual comedy-drama; five parts; published September 3

The charm of Mary Miles Minter and the fantastic entertainment embodied in “Charity Castle” make it a production that should appeal to all audiences. The story, while improbable, will prove an agreeable diversion. The exterior settings are beautiful and the interior settings in the castle are well chosen and luxurious. The photography is clear and enhances the splendor of the settings.

Mary Miles Minter has a role in accordance with her years and at the end she does not don long skirts and get married to a young rich man, as many of her predecessors have done. She makes of Charity a character that will be remembered. She is given ample support by Alan Forrest, Spottswood Atken, Clifford Callis, Henry A. Barrows, Eugene Forde, Ashton Dearborn, Robert Kleine, George Aherm and Gordon Russell. Lloyd Ingraham is the director of “Charity Castle.”

Exhibitors everywhere should find this a successful attraction, but it is especially appropriate for the neighborhood house and the children’s program.

The story: Merlin Durand’s wealthy father sends him home, because of his extravagance. The only condition on which he can return is when he can present his first week’s salary. At death of the woman who takes care of his bachelor apartment, Merlin adopts two children, Charity, and her brother, known as the Prince. When numerous bill collectors come for money Merlin owes them, Charity decides to go to Merlin’s father and see if he will not relent and take his son back. When she and Prince arrive at the castle they find it deserted and immediately take up their abode in the desolate building until the return of the owner. As their guests they invite Bill the burglar who has been employed on his estate and made over to him and his son. The burglar, and Luvis Garrett, a stranded actor. When the elder Durand arrives, he is furious and at first attempts to drive the intruders away, but the Prince and Charity soon win his heart and he gives the meager employment on his estate to Charity, and Sadie, the barglar’s daughter. The burglar has secured a position. He has endeavored to find the children but is unable. When he receives his first check he goes to his father, the children and he are happy when they see father and son meet and are reconciled.

Harold Lockwood in
“UNDER HANDICAP”
Yorke-Metro drama; five parts; published September 3

As a whole......................Good
Star......................Western, Good
Support......................Plenty
Photography......................Clear

“Under Handicap” is a play within a play and a very good one, too. It needs little outside boosting for it is the best thing the Ivan Film Corporation has yet done and speaks for itself.

The story: Paul, a poor, struggling author, is taken into the home of Moreau, in return for a favor Moreau had received at the hands of Paul. Paul, and made one of the family. He is inspired by the tale of Dante’s Inferno to write a play. For the heroine of the play he uses Therese, his benefactor’s wife and casts himself as the hero. The friendship existing between the two is mocked at by friends and servants as having a sinister meaning and tongues are kept wagging until the husband is informed. The husband fights a duel to defend his wife’s honor and Paul also is brought into the melee. At the conclusion of the picture Paul packs up his manuscript and reads the play to Therese and her husband, which brings a pleasing ending.

Irene Fenwick in
“The Sin Woman”
Owl Features Inc. Drama; seven parts; published state rights

As a whole......................Good
Story......................Well directed
Star......................Plenty
Support......................Plenty
Photography......................Clear

“The Sin Woman” is a production dealing in the disadvantages of heredity. A prologue is given in which Eve is shown being tempted in the Garden. Then it shows the antecedents of the star, who had, at various times, been tried and convicted for vampire work. After the prologue is ended the story is told of the young woman, who is a descendant of the woman tried for infidelity, who, because of her heredity, leads the life of a vampire. With the exception of some objectionable subtitles, the story no doubt will appeal to audiences, especially those interested in this class of pictures.

“The Sin Woman” is a George Backer production, produced under the supervision of George Lederer. Owl Features Inc. has purchased the state rights and is handling it in the central territory. The cast is a notable one, including such players as Irene Fenwick, Renee Davis, Bruce Clifford, George Morgan and Sarah McVicker.

The story tells of a young vampire, tired of city life, who goes to her lodge in the primitive wilds on the trail the sleigh in which she is riding is overturned and she is thrown into the snow. Here she is found by a young man who is happily married. The young vampire becomes infatuated with this man and spurns him until he tells her of his love and she is married she is all the more determined. The man leaves his wife and tells her why he is doing so. The wife says nothing, but after he has left she tells her troubles to the woman mayor. The mayor, who is the son of this woman is one of the men with whom the the vampire has trifled, she is anxious for revenge. All the inhabitants congregate and with tar and feathers they go to the vampire’s lodge. She is taken by the villagers and thrown into the dungeon and tarred and feathered and the husband begs forgiveness, which is granted.

Grace Valentine in
“BABBLING TONGUES”
Ivan drama; five parts; published September 1

As a whole......................Strong
Star......................Excellent
Support......................Plenty
Photography......................Clear

“Babbling Tongues” is a play within a play and a very good one, too. It needs little outside boosting for it is the best thing the Ivan Film Corporation has yet done and speaks for itself.

The story: Valentine is fine as Therese Morean, and puts plenty of “punch” into the many big situations woven around the evil that evil tongues can do. James Morrison shares honors with Miss Valentine and Arthur Donaldson makes an exceptionally strong Jose Moreau. Therese’s benefactor, Louise Beaudet, Carolyn Forde and Richard Tucker complete the cast.

In setting and photography “Babbling Tongues” compares with any feature produced this year. It is a masterpiece as far as direction and story are concerned.

The story: Paul, a poor, struggling author, is taken into the home of Moreau, in return for a favor Moreau had received at the hands of Paul. Paul, and made one of the family. He is inspired by the tale of Dante’s Inferno to write a play. For the heroine of the play he uses Therese, his benefactor’s wife and casts himself as the hero. The friendship existing between the two is mocked at by friends and servants as having a sinister meaning and tongues are kept wagging until the husband is informed. The husband fights a duel to defend his wife’s honor and Paul also is brought into the melee. At the conclusion of the picture Paul packs up his manuscript and reads the play to Therese and her husband, which brings a pleasing ending.
E X H I B I T O R S  
Herald

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crushing rivals of Crawford, but Greek's father, who has seen the rival organization, steps in and agrees to pay for the damage done.

Mary McAlister in

"PANTS"

Ess Say—K-E-S-E comedy-drama; five parts; published September 10

As a whole 
Entertaining
Story 
Enjoyable
Star 
Excellent
Support 
Faithful
Settings 
Excellent
Photography 
Good

Enjoyable, entertaining, with a pleasing and cheerful story, an excellent star, supported by a capable cast is "Pants." It is a story of the type that is delightful to both adults and children. There is little doubt but what exhibitors will find this a successful production. The popularity of this diminutive star should prove an asset to exhibitors.

Little Betty McAlister, in the role of a wealthy child who is pampered by her uncle and reprimanded for her liveliness by her maiden aunt is well cast. John Cossar and Malaidv Skinner are the supporting cast in which appear other talented children.

The story: Little Betty, although her father is wealthy and she lives in a beautiful house, longs for children to play with. Her aunt forbids her to associate with the other children, but one day she escapes. Going to the beach she sees the clothes of some enthusiastic swimmers and selecting a pair of trousers and shirt she dons them. The owner of the stolen clothes is forced to go home to Betty's dress. Her next escape is bringing a number of children to the house and giving them a party. She succeeds in saving the father of Johnnie, one of her playmates, from the hands of the law, and through her father he gets a position. Her father realizes that she must have children to play with and so Betty and Johnnie become fast friends.

Rodney LaRock in

"THE TWELVE CYLINDER SPEED OF THE LEISURE CLASS"

Ess Say-George Ade Fable; two parts; published September 1

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

With the new series of the Ess Say-George Ade fables into the field of film publications, exhibitors should have little difficulty in selecting appropriate short length subjects to go with their full reel programs. The stories are entertaining, well handled, the subtitles are excellent and humorous and on the whole they are the kind of pictures that can be run in houses catering to all classes of audiences with successful results.

Rodney LaRock, George Bon, Frankie Coats and William Brotherhood are in the cast. The stories are by the inimitable George Ade. The direction is by Richard Foster Baker.

When the Son of Pa Basker lands a big war order Pa and Ma decide that they will have to live up to their income. They depart from the small town to a large city and soon are in the midst of cabarets, dancehalls, etc. From there they journey to Pa's city where he becomes the head of a large concern, and the story of his success. This is followed by the arrival of a grandchild. They immediately hurry back to the small town, glad of the excuse to get home. The moral of this fable is: Since money became careless, only the plouts are homeles.

Rodney LaRock in

"THE FABLE OF THE WANDERING BOY AND THE WAYWARD PARENTS"

Ess Say-George Ade fable; two parts; published September 8

As a whole 
Splendid
Story 
Hilarious
Star 
Very good
Support 
Excellent
Settings 
Faithful
Photography 
Good

This second of the Ess Say-George Ade fables is equal to the first. There can be no doubt as to the popularity of the George Ade stories and exhibitors should have little difficulty in making them profitable booking propositions. The second of these tables deals with a young man who goes forth to the city; becomes a sober young man who is immune to tempta-

Rodney LaRock in

"THE TWELVE CYLINDER SPEED OF THE LEISURE CLASS"

Ann Murdock in

"THE OUTCAST"

Empire-Mutual drama; six parts; published September 10

As a whole 
Good
Story 
Melodramatic
Star 
Well cast
Support 
Suitable
Settings 
In keeping
Photography 
Average

"The Outcast," the first of the Frohman stage successes to be published through Mutual, is a well directed and well acted production. The story is melodramatic and while it tells of a girl of the streets, who becomes the mistress of a rejected suitor, and later his wife, it is visualized in a refined manner and at no time does it become offensive.

Some of Ann Murdock's best work is done in her role in the outcast. In support of Miss Murdock appear David Powell, Kathryn Calvert, Richard Hattieras, Jules Baucourt, Herbert Ayling, Reginald Carrington, Kate Sargeantson, H. Ashton Tonge, V. L. Granville, Mand Andrew and James Malady. Direction is by Dell Henderson.
EXHIBITORS

The story: Valentine, engaged to Geoffrey, breaks her engagement to marry Lord Moreland, in order that she might have all the things she desires. Discouraged at her refusal, Geoffrey associates with Miriam, a woman of the streets known as "South." Miriam becomes engaged to Geoffrey and does all in her power to make him happy. Valentine is jealous because Geoffrey is so happy and believes by coming back into his life she will make it hard for him. Geoffrey, who is still in love with Miriam, marries her, and they start off happily for their South American home.

Mme. Petrova in
"EXILE"

Lasky-Paramount drama; five parts; published September 17

As a whole .......................... Suggestive
Story .................................. Exposition
Star .................................. Excellent
Support ................................. Excellent
Settings ................................. Beautiful
Photography .......................... Clear

There is no excuse for "Exile." It is decidedly not a story for the family circle, picturing, as it does, the viciousness of an unnatural, unscrupulous, brutal husband, who compels his wife to stoop to the lowest depths to aid him. As a vehicle for exploiting the frigid Mme. Petrova it is a wonderful piece of workmanship that deserves to be rescued from the clutches by Charles E. Whittaker. But the story by Dolf Wyllarde has no business upon the screen. It reeks with suggestion—the only saving grace of the five reels being the lily-white purity of the hero, who, David-like, refuses to be lured from the path of virtue.

Photographically "Exile" is all that could be desired and aside from the spectacular rescue in the fifth reel, which is rather crudely done, the acting is superb. But why court censors by publishing such suggestive stuff?

In support of Mme. Petrova appear Wyndham Standing, as the husband; Mahlon Hamilton as the ninety-nine-cent pure hero, Hervey; Warren Cook, as the Governor of Exile; Charles Martin as Manuel D'Alfrache, and Violet Reed as his wife.

The story: Richard Hervey, an American engineer, is working in the betterment of Exile, a Portuguese colony. Vincento Perez, as chief justice, holds the power of life or death over thousands of Arabs. Perez is desirous of obtaining a letter he has written Hervey, which means his (Perez's) ruin if published. He sends his wife to Hervey's quarters, where she intimates that she is in love with him. They have a sumptuous dinner and sit far into the night talking. Finally she retires, handing Hervey the key to her room. He tells her how to make the best of the situation, and in the morning hands her the letter. She gives it to her husband and leaves him. The natives rise against Perez and he is killed. Hervey saves Claudia's life by snatching her from a veranda surrounded by angry Arabs, and they ride off together.

Franklyn Farnum and Brownie Vernon in
"A STORMY KNIGHT"

Bluebird comedy-drama; five parts; published September 10

As a whole .......................... Full of action
Story .................................. Entertaining
Stars .................................. Excellent
Support ................................. Adequate
Settings ................................ In keeping
Photography .......................... Splendid

The splendid photography in "A Stormy Knight" is one of the standing features of this production. An item which undoubtedly will cause comment among spectators is a photograph evidently taken up in the clouds. The mass of white fog resembles the beauties of Niagara Falls. Perhaps nothing quite equal to this view of swiftly-moving clouds has been accomplished in the art of cinematography.

The story is of the comedy-drama type with an interesting plot. It has been developed as a mystery story. No doubt patrons will enjoy this production, especially those who have had an opportunity of seeing previous pictures starring this excellent team of stars, Franklyn Farnum and Brownie Vernon. The story is based on "The Fourth Glove," by Jack Cunningham. Waldemar Young wrote the scenario and Elmer Clifton is responsible for the direction.

The story: The elder Mr. Winton is anxious that his son John marry, but John absolutely refuses. His friends conspire to force him into falling in love with a beautiful young girl. The first time John meets Mary Weller is one night in a terrific storm when the girl comes to his mountain lodge for assistance. His meeting with Mary changes his opinion on marriage. And he is continually kept on the alert following her and endeavoring to get into conversation with her. The climax comes when the girl invites him to meet her on the top of a mountain. From his cabin he sees some men about to fight a duel. He chases them in his machine, captures them and handcuffs the maiden and one of the men to their car. The other two he has arrested. After taking them to jail he returns with a minister and he and Mary are married. John has recognized one of his friends and realizes that they are trying to "trick" him. However, his father is delighted to hear of his marriage.

PEGGY O’NEILL, NOTED STAGE STAR IS FEATURED WITH RALPH MORGAN IN "THE PENNY PHILANTHROPIST"

Actress of Broadway Fame, Who Had "Peg O’ My Heart" Title Role Appears in Wholesome Films Corp. Play for Sept. 15

Peggy O'Neill, famed for her creation of the original title role in "Peg o' My Heart," one of Broadway's greatest successes, will be seen in Wholesome Films Corporation's first big feature, "The Penny Philanthropist," to be issued Sept. 15.

Clara E. Laughlin Is Author
Miss Clara E. Laughlin, whose books and writings have earned her an enviable position in the literary world, is the author of the story, and into it she has written all of the human sidelights which have made her popular.

Playing opposite Miss O'Neill in "The Penny Philanthropist" is Ralph Morgan, who endeared himself to Chicago audiences in the stage play, "Turn To The Right," in which he offers a characterization of unusual merit.

The production has been under the personal supervision of Guy W. McConnell, whose producing activities have earned him a solid reputation for transferring to the screen with measured accuracy the real literary merit of the author. "The Penny Philanthropist" will be six reels.

PEGGY O’NEILL IN A SCENE FROM "THE PENNY PHILANTHROPIST." A FORTHCOMING FEATURE.

PEGGY O’NEILL IN A SCENE FROM "THE PENNY PHILANTHROPIST." A FORTHCOMING FEATURE.

MARIAN SWAYNE SOON TO START WORK ON A NEW ART DRAMAS FILM

Marian Swayne intends to start work shortly on a new production for Art Dramas Program. The Erbograph Company has just finished "The Little Samaritan," under the direction of Joseph Levering, and the star now is resting, preparatory to a heavy fall and winter of constant work.

TOM MIX IN NEXT FOX COMEDY

The next Fox film comedy will be "Tom and Jerry Mix," with Tom Mix, directed by Tom Mix.
OFFICIAL CUT-OUTS MADE BY THE
CHICAGO BOARD OF CENSORS

Clune, "The Eyes of the World"—Reel 8, subtitle: "Eya Willard's affair with the father of James Rutledge, etc.; insert subtitle: "Myra Willard's brother learns that his sister has been deceived by a mock marriage with James Rutledge's father"; striking man on head with vase. Reel 8, attack on girl; closeup of same and two scenes of gagging her; holdup of mail man. Reel 7, shooting man on cliff; throwing acid into woman's face; two views of acid on floor.

Klewer, "Egged On"—Theft of wallet.

Strand, "The Queen of the Skull Clan"—Shooting man; binding man and woman; steeling papers; holdup of auto and abducting woman; entire scene of girl in inner dungeon to where man recognizes her; two shooting scenes.

Fox, "The Soul of Satan"—Four closeups of placing chips on gambling table, and flash of six other gambling scenes; shooting scene; newspaper clipping referring to "Unwritten Law."

Triangle, "They're Off"—Subtitle containing word "nigger."

Fox, "Durand of the Bad Lands"—Flash two gambling scenes; subtitle: "Wanted for rustling 700 cattle," etc.; two cockfights; Durand shooting Mexican; seven scenes of Indians holding up train.

Lasky, "The Sunset Trail"—Subtitle: "I must see you alone"; all love scenes between married woman and man, except the last one.

Lasky, "The Hostage"—First two torture scenes and flash four others.

Conquest, "Gallagher"—All but last prize fight scenes.

Gold Seal, "The Winning Pair"—Attack on man and girl; stealing suitcase; final scene of shoes under bed.

Selig, "Her Salvation"—Scene of intoxicated woman lying on couch; two scenes of intoxicated woman lying on table; intoxicated woman embracing man; knocking intoxicated woman down.

Fox, "The Honor System"—Additional elinations. Reel 8, two scenes of women gathering around man at table in saloon. Reel 4, flash scene of wounded killing fly; one scene of flagging man, and two scenes of dragging man; scene of margats in bread; Reel 5, thumbling nose; closeup of stealing revolver; shorten three prison scenes. Reel 6, flash scene of lashing man on cross; shorten all scenes of old man in snake den and shorten scene of dragging man. Reel 9, slugging paroled prisoner. Reel 10, throwing man from train.

Blache, "The Yellow Traffic"—Attack on U. S. inspector; attack on Chinaman.

Apex, "The Last Round"—Five boxing scenes and first half of last one.

Great Northern, "The Man in the White Cloak"—Attack on man; binding scene; slugging of man.

MAGAZINE PICTURES AND NEWS EVENTS COMPOSE GAUMONT REELS FOR WEEK OF SEPTEMBER 17

The Gaumont-Mutual Weekly which will be issued September 19 will contain the usual scenes of timely news interest which the public looks for in this news reel. As the Weekly is an up-to-the-latest-minute film, it is not possible to say in advance just what happenings it will be composed of. But a staff of news-photographers stationed all over the world, including the military cameramen of the Societe des Etablissements Gaumont, who are with the American expeditionary forces in France and on the battle front, assure that spectators of the Mutual Weekly will receive the earliest possible photographic advice of the march of our boys toward Berlin.

Real Life, the Mutual film magazine, does not show news events, but longer, fuller subjects which are current at all times. Issue No. 73, which will be issued September 20, contains three scenes which are real features: "Running an Airplane Without Danger" shows how aviators can learn to fly before they leave the earth; "Student Officers" illustrates how the young commanders of our new army are learning the up-to-date methods of modern warfare; "The Principle of the Ghetto" is a rare, scientific article so clearly pictured that no one can see it without being entertained. A picture of the weaving of President Wilson's portrait in fabric, and an animated drawing from America's leading humorous weekly, Life, showing how you feel when a big car passes your "sliver," complete the reel.

"A MILK-FED VAMP" FOR THE FOX PROGRAM FEATURES A MONKEY WHICH PERFORMS WITH HATPIN

One of the many touches of humor thrown on the screen in "A Milk Fed Vamp," one of the Sunshine Brand of Comedies Henry Lehrman is making for William Fox, is contributed by a particularly intelligent monkey. This monkey gives an almost human touch in his tricks with the policeman in the two reelers.

Standing on the ledge of a transom, he first takes the cop's hat, then his club. Finally he climbs out a window to the street, with a monkey on the fence, he awaits the policeman. He has picked up a hatpin in his wild run, and when the bluecoat chases him along the fence the monkey suddenly disappears, only to make a deep impression on his pursuer by sticking the hatpin through the fence. It hurts the policeman's feelings. A woman, in passing, gets into a row with the policeman. She thinks she's getting the better of the cop when the monkey sticks her with the hatpin.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS

This Week at Chicago Down Town Theatres—


AUDITORIUM—Official war films, "On the Italian Battle Front."


PLAYHOUSE—Bluebird, "A Stormy Knight," with Franklyn Farnum.

ROSE—Artcraft, "Down to Earth," with Douglas Fairbanks.

STUDEBAKER—Fox, "The Honor System," with Miriam Cooper.

ZIEGELFELD—Ivan, "Babbling Tongues," with Grace Valentine.
MARY McALISTER SIGNS NEW CONTRACT TO STAR IN ESSANAY COMEDY-DRAMAS

“Pants,” the Initial Play of Five-Reel Series Is Scheduled for Publication Through K-E-S-E Branches September 10; “Young Mother Hubbard” to Follow

Little Mary McAlister, the six-year-old player of “On Trial,” “Do Children Count?” and other successful films, has, through her parents, signed a new contract of lengthy duration with Essanay and will be featured in a series of five-reel productions this coming season. The pictures will be comedy-dramas, in accordance with President Spoor’s policy of publishing productions of a lighter vein.

“Pants,” the first of the forthcoming screen vehicles, will be issued September 10. It is being offered to the trade now at showings at all K-E-S-E branches. This production, said to be an amusing portrayal of a rich little girl’s adventure in the city’s tenement district, has a screen time of sixty-five minutes, approximately.

The second film is “Young Mother Hubbard.” It is a travesty on Old Mother Hubbard of Mother Goose rhymes, and is linked with the present high cost of living. The publication date of this comedy-drama will be announced shortly.

“SHAME” FIRST FILM OF JOHN W. NOBLE NOW BEING EDITED

Drama Starring Zene Keefe Will Be Published on State Rights Plan by Burnstein

John W. Noble’s first production for the state rights market entitled “Shame,” has been cut and edited and will be introduced at trade showing soon. Zene Keefe, who is featured in the picture with Miles Welch as her leading man, plays the part of a beautiful young girl who is the innocent victim of circumstances brought about by war conditions. The story opens with a prologue which takes place during the drafting of the country’s young men for war, and has a big climax.

Jules Burnstein is acting as business representative for Mr. Noble in marketing the picture, and soon will announce its initial showing.

“THE DEEMSTER” SELLS IN ELEVEN STATES

J. L. Adams, acting for the Desert Film Corporation, of Salt Lake City, Utah, and W. E. Shallenberger, president of the Arrow Film Corporation, signed contracts this week whereby “The Deemster” becomes the property of the Desert Film Corporation in the following eleven western states: Colorado, Utah, Wyoming, New Mexico, Washington, Oregon, Idaho, Montana, California, Arizona and Nevada.

This leaves only one group of states on “The Deemster” available. It has not been decided what policy will be pursued by the Arrow offices for the immediate future, as nothing has been produced or obtained to follow the Hall Caine feature.

Concrete service on the big sale, Mr. Shallenberger expressed himself as highly pleased with the result, and stated that he was delighted with the knowledge that the work would be in such efficient hands for exploitation throughout the western half of the United States.

“RASPUTIN, THE BLACK MONK,” NEW BRADY FILM, IS SCHEDULED FOR WORLD PROGRAM

Montagu Love Has Role of Infamous Pseudo Ecclesiastic Who Ruled Russia Through Ex-Czar; Romance Intersperses Intrigue and Debauchery

“Rasputin, the Black Monk,” is the title of a newly completed World-Pictures Brady-Made soon to be published on the World program. This project has been in preparation for several months under the direction of Arthur Ashley, with a good assemblage of players. The players are: Montagu Love, June Elvidge, Arthur Ashley, Henry Hull, Julia Dean, Irving Cummings and Hubert Wilke.

Mr. Love appears as Rasputin; Miss Elvidge personates the wife of Robin (Mr. Love), who is the leader of the revolutionists, betrayed by Rasputin. Mr. Hull is seen as Kerensky, the hero of the hour in Russia, to whom the young actor bears a likeness; Miss Dean is the Czarina’s favorite lady in waiting under such hypnotic fascination for the black monk that she eagerly performs his bidding in all things; Irving Cummins plays a gallant young prince whose influence, thrown to the revolutionists at the critical moment, enables them to overthrow the government and accomplish the freedom of their country; and Mr. Wilke portrays the Czar whose rule is ended in the final episode of the new drama.

History Is Followed.

In “Rasputin” the unbelievable career of the monk who so influenced the Czar that for years he practically swayed the destinies of the Russian people is followed from its peasant beginning to its tragic end. He is shown first as the quack, sinister village, half feared and half disliked, whose strange hypnotic power over women is not understood by the simple folk to whom he is known.

This creature mysteriously disappears at intervals, returning in due course freshly supplied with money which he has wheedled out of the ignorant country people by assuming the garb of a monk and bestowing upon them the fraudulent benedictions he has learned for this purpose.

Counter service agent discovers the deception and persuades Rasputin that by turning his supposed revolutionary friends over to the government, he can escape a greater misfortune than that present occupation, and a very troublesome uprising is averted. Then Rasputin proceeds to Petrograd where by various devious means—he principally uses his power over the gentler sex—he becomes the absolute but ultimately evil genius of the government.

Love Story in Film.

Against this grim background of intrigue, debauchery and wanton disregard of human rights is drawn a story of love, devotion, self sacrifice and heroism of a very striking quality which finds its happy ending in the crash of revolution and the beneficence of national liberty.

ART DRAMAS SOON TO START FILMING NEW MYSTERY TALE

According to announcement from Harry Raver, president of Apollo Pictures, Inc., issuing on Art Dramas Program, his company soon will begin work on a mystery story which will deal with the adventures of a crook known as “I.” The title of the production has no yet been decided.
SYNOPSES OF CURRENT RELEASES

**Mutual**

"The Girl Who Couldn't Grow Up"—September 17. (Five-reel Fischer comedy-drama with Margarita Fischer.) Peggy Brockman and her father are happy until Mr. Brockman marries, and the unsophisticated Peggy cannot get along with her stepmother and step-sister. She runs away to join the Brockman home for a fishing expedition and Mrs. Brockman, learning of this, deluges the nobleman with invitations. Lord Raleigh sends his valet to attend a mask party given by Mrs. Brockman, Peggy, who has been forbidden to attend the party, in some manner gets onto Lord Raleigh's yacht. For this prank she is sent to college. Lord Raleigh also enrols and one night he and Peggy get married. Raleigh and Peggy are arrested and while they are in jail Mrs. Brockman arrives dragging in the bogun count. She is highly indifferent when Lord Raleigh introduces himself and wife.

"The Rainbow Girl"—September 17. (Five-reel American drama with Juliette Day.) Mary Beth and her daddy become very poor and so Mary decides to rent the home a young man is selling. He is a young man looking for a cheap place to live. Richard Wagner, a struggling musician, rents the room and eventually falls in love with Mary. Mary, too, loves Richard, but keeps it to herself, considering that she must take care of her daddy. Wagner writes music but cannot sell it. One day Barry comes across one pieces and takes it to a publisher, whom Wagner had been afraid to approach. The music is sold and the publisher demands more. More song Wagner becomes wealthy, but believing that Mary does not love him, he prepares to leave. He hears Mary humming over one of his pieces and turns around and finds her eyes filled with tears. When he learns she loves him he marry pair.

"Officer Jerry"—September 20. (One-reel Cub comedy with George Ovey.) Jerry falls in love with Tilly, the maid servant of a young married couple. The young husband receives a letter threatening his life because he has married Jack. He is frightened and writes for police protection. Tilly goes out and is met by Jerry. He gives the letter to Jerry to mail. Jerry, who is a little sharp, trick secures a policeman's uniform. He applies to Jack as protector. Just then Bill and his friend arrive and Jack is frightened. Jerry comes to the rescue and succeeds in routing the undesirable visitors.

**Triangle**

"The Haunted House"—September 16. (Five-reel drama with Winnifred Allen.) Anne is permitted none of the pleasures of a modern girl and she is considered strange by the villagers, because she spends much of her time in the woods, listening to the whispering of fairies. Near Anne's home is a haunted house, which the villagers fear to approach. One night Jimmy, a crook, seeks refuge in the house after robbing the bank. He is met by Anne, thought by the villagers to be a witch. He is wounded, carefully takes him into the house and protects him. Acting the part of a ghost Anne protects him, and a romance develops.

"Polly Ann"—September 9. (Five-reel Triangle comedy-drama with Bessie Love.) Polly Ann is one of the most loved children in the orphan's home. One day she learns that she is to work for Jud Simpson. She also is to go to school. Howard Straightline, who has been in love with Polly from the time of her downfall, feels his weakness for drink, becomes Polly Ann's teacher and an attachment springs up between the two. Howard's uncle, forcing him in success and failure to write, decides to disinherit the boy. In considering which of his relatives he will leave his money to, he decides on the name of Polly Ann. He writes her and asks her to come to visit him. He is so pleased with Polly Ann that he desires her to become his wife. He makes one whispers to her that she is usurping the rightful place of a vagrant nephew. In the still of the night she tells the explanation. The reunion between teacher and pupil tells them that they love each other. After school they exchange vows and it is here that Straightline finds his nephew and Polly Ann and the three happy persons return to the Straightline home.

"Idolaters"—September 9. (Five-reel drama with Louise Glaum.) Anna Crew and Violet Stroker both start out on stage careers, each determined to win high places in the theatrical world. Before one of their successes and will be well known along Broadway, while Anna, at the height of her career, marries Ralston, a young playwright. Through the efforts of her wife, Ralston writes a successful play in which Violet is starred. Ralston falls a victim to the wiles of Violet and before long cruelly neglects his wife. Anna does everything in her power to win her husband back, but is not successful. Violet is deserted by all her admirers except Ralston and realizing that he is the cause of her downfall, she kills him. Winthrope, Anna's former manager, who loves her, urges her to appear in one of her plays and Anna accepts. The play runs to success and with success comes love. Violet goes from bad to worse and is about to be arrested when she is killed by her Egyptian servant who could not bear her dead than suffer at the hands of the law.

**Paramount**

"Seeing Things"—September 3. (One-reel Klever comedy with Victor Moore.) Vic, who has been the inmate of a sanatorium for some time, is ready to be discharged by the physician. Vic has acquired an optical delusion which makes him believe he is constantly followed by "Gloomy Gus" follower. Nevertheless, he finally arrives home much to the delight of his wife and disgust of his mother-in-law. Everything goes well until a well-known and his wife is followed by "Gloomy Gus" makes his appearance. Again he gets into all sorts of difficulties and at the end gives it up as a bad job.
N. S. Kaplan, of Moscow, Russia, and America, has spent most of his time in recent years in what now is the greatest new republic. He returned to the United States several weeks ago with more than fifty productions of his studios, which are operated in conjunction with the famous Moscow Art Theatre, described as the pioneer in intelligent realism and one of the foremost theatres in the world. The one thing that has made most impression on him since his return to New York has been the almost endless cry for motion picture scenarios with stories. If there is one thing that he has brought from Moscow, he insists, it is stories.

In Russia,” Mr. Kaplan says, “we have to give our theatre-goers stories or they will stay away. And, as a rule, the stories they want are the ones they know. That is why Russian drama, stage and pictorial, is really a reflection of the literature of the country, which is in turn a reflection of the life of the people. I have no scenario writers on my staff in Moscow getting so much a week and turning out stories by the yard. I’d have to throw their stuff away if I had them, because no actor in Russia who is worth a nickel at the box office would appear in a play based on such material.

**Russia a Paradise for Stories**

“Within a few weeks I have read the statements of half a dozen heads of big film producing corporations in this city, all of them C.T.S. business men. ‘Russia would be a paradise for them. There they could get a man like Andrieff, for instance, to write for them. Andrieff is writing for the stage and the same players who appear in his plays at the Moscow Art Theatre would very likely create the same roles in the screen version or would portray his characters in some play that might not be adapted for the speaking stage. And if Andrieff or his living contemporaries had no works for presentation at the present time, the producer would go to the volumes of some of Russia’s foremost writers, perhaps even go back eighty years or more to the story of a theatrical by the young Pushkin, whose pen was forever stilled in a duel in 1837.”

"Painted Doll" Based on a Poem

"Pushkin’s version of the future was uncanny, or else the writers of today are using ‘old stuff,’ as the phrase is. For instance, the Art Film Corporation of the Russian Art Film Corporation in the United States will be ‘The Painted Doll.’ This picture was based on a poem written by Pushkin ninety years ago. It is a story of the domestic triangle, the perennial and eternal, but how differently Pushkin handles the subject in comparison with his modern successors. The screen adaptation gives adequate play for the artistic abilities of four of the best actors in Russian stage life. The author has followed his text to the bitter end, there is no appeal to shallow minds that demand that reason and logic shall be ignored to provide one of those ‘and they lived happily ever afterwards’ endings. They don’t live happily ever afterward, not in Pushkin’s work.”

"The same may be said for the writing of Tolstoy, Sienciewicz, Dustoevsky, Turgenieff and Ostrovsky. Whatever the foundation on which they built, thereon they erected a logical superstructure. It is from the literary gems of such writers as these that the motion picture Russia is made. Our playwrights want life portrayed, and portrayed as it is. I believe that the millions of patrons of the motion picture theatre are tired of the same thing and that the cry of the producer here for stories is inspired by the lamentations of the public that pays the bills.

**Art Film Corporation to Supply Want**

“The Russian Art Film Corporation is prepared to supply without delay this great want. And at the same time I guarantee that the players will be worthy of the writings of the great authors I have named. Their names mean nothing now. It is only to establish them in the memory of the people who, I am sure, will take them to their hearts that I mention them here. There is Mozukin; we call him the ‘miracle man’ of the matinee in Russia. He looks as E. H. Sothern did about twenty years ago and is as versatile. Of the women, there is Natalia Lesienko, favorite vampire; Zovka, many popular leading woman; Karabanova, Mlle. Carali, Nelska, and Tanya Fetner, soon to be seen with Mozukin and Lesienko in ‘The Painted Doll.’

**NEW ENGLAND ROMANCE IS NEXT ART DRAMAS—VAN DYKE FEATURE WHICH STARS MISS JEAN SOTHERN**

“A delightful idyll of the New England coast,” is said to describe Jean Sothern’s next vehicle, “Peg O’ The Sea,” which the Van Dyke company will issue on Art Dramas program. Mr. Sothern is the series star which David Horsman, and is skilled in the trade as is her father. When he becomes ill she dons slickers and conducts his fishing fleet herself.

Blair, a young man from the city, has established himself in the village, Russia, in his fishing boat. A washerwoman, Adele, is in love with Blair, a selfish city girl, who looks on him only as an amusement. She gives him no encouragement with his invention, and refuses to become engaged to him, although he declares his love constantly.

Peg is saved from drowning one day by Blair, and from then on a friendship springs up between them. Peg finds herself falling in love with Blair, and becomes jealous of Eileen. A climax is reached when Eileen becomes engaged to Blair, and then, a few days later, marries a millionaire. This breaks Blair’s heart and he ceases work on his invention. One night heussuesis Island, that tears screams. He rushes in to find her struggling with Butch, a disreputable man of the town. Blair throws Butch out of the house and stays to talk to Peg. He finds her more interesting than he had supposed. When she displays interest in his invention, he invites her to come and see it.

Eileen, who has been married, returns later and tells Blair that her husband has died and that she loves him. But he is no longer under her spell, and now realizes her worthless.

He goes back to his invention and is so discouraged because it will not work that he attempts to destroy it. Peg, passing by, sees him and rushes in at the last moment. Then, while he is explaining it to her, he suddenly discovers she is wrong. This rectified, the machine begins to move, and he knows he has attained success. He also knows that he loves Peg, and he grasps her in his arms.

**FLORENCIA PRINTY, STAGE PLAYER, IS LEADING LADY FOR WILBUR IN ART DRAMAS "unto the End"**

Crane Wilbur’s leading woman in “Unto The End,” one of the series of Art Dramas which David Horsman is producing, is Florence Priny, a recruit from the stage. Miss Priny plays opposite Mr. Wilbur in “Unto The End.”

Miss Priny portrays a chorus girl, named Goldie Gray, with whom Jim and New, working on an invention calculated to destroy submarines. He is in love. Jim’s love is reciprocated, but his parents cannot approve his marriage to a chorus girl, and they contrive to break the match. They are successful, but Jim never forgets his love.

Goldie Gray becomes a stage favorite and her tour takes her to Honolulu, where Jim is stationed to look after his father’s business interests. Jim attends one of the performances, and as Goldie is singing she suddenly sways and falls into a faint. A doctor is summoned and after an examination announces that she has contracted leprosy. Everybody deserts except Jim, who attends to her removal to the leper colony at Makaliki Island. The events which bring the picture to a close prove that Jim’s love is truly everlasting.
The mammoth Toronto Exhibition, as it is styled, now is on in full swing at Toronto and the city is crowded with visitors from all parts of Canada and the United States.

Monday, August 27, was opening day, and all attendance records were smashed. The downtown theaters are naturally benefiting by the great influx of visitors to the city and made special preparations to give the crowds strong bills.

Probably one of the greatest drawing cards of the week and the theater that did the biggest business of any downtown theater, was Sheela's Hippodrome. As a special attraction, this theater showed the Bluebird Special, "Mother O' Mine," and the reception that this film received was a pleasant surprise to the man in the box office.

Manager McArthur helped the picture along by having John T. Fiddes, known as the "Canadian John McCormick," to sing the song, "Mother O' Mine," at all performances. This innovation was one of the most effective stunts seen on a Toronto stage in some time.

D. G. Walkley, Western manager for the Canadian Universal Film Company, Limited, who makes his headquarters in Calgary, has arrived in Toronto on a business trip to the home office. Mr. Walkley is very much pleased with the Universal lineup in the Canadian West. He says the film business generally is slowly improving, but states that many houses are being re-modeled and redecorated, while especial attention is being paid to the musical end of the program. Mr. Walkley will return West within the next few weeks.

Claire Hague, general manager of the Canadian Universal Film Company, Limited, has made preparations to attend the second annual convention of the Motion Picture Exhibitors League of the Maritime Provinces convention at St. John, which is to be held September 9 and 10.

One of the features of the grand stand performance at the Canadian National Exhibition, Toronto, is the motion picture show held nightly. A feature of this performance is its magnitude. The grand stand, which is one of the largest on the American continent, seats over 15,000 people and on many occasions has been turned away unable to gain admission for the evening performance.

Henry Fischer, manager of State Right Features, Toronto, has returned from a successful trip to Ottawa and other cities in the immediate vicinity of Canada's national capital. He is specializing on Alice Howell Comedies and American state right features.

A pleasing innovation will commence next week at the Regent theater, Toronto, when an orchestra recital will be given each afternoon from 4:15 to 4:45. No pictures will be shown during this period and the orchestra will render high class music under the leadership of John Arthur. The Regent has brought its orchestra up to a high standard and it is now looked upon as one of the finest motion picture orchestras on the American continent.

Whithby, Ontario, now has a live new theater in connection with the Whithby Convalescent Hospital for the returned soldiers. It is a steel and concrete structure with seating capacity of 1,500.

Sam J. Massoud, Toronto, has purchased the Empress theater, Yonge street, Toronto, and made a number of improvements in the house. Two changes of program will be given each week from 1 p.m. to 11 p.m.

The rapid growing section of North Toronto, a suburb of Toronto, has a motion picture theater. The theater is located in the Mimico district on the Lake Shore road and has opened a few days ago.

T. J. Peart, Toronto, Ontario, has built a two-story picture theater and office buildings on Fifth street, Lake Shore road, New Toronto. This district has become an industrial center within the past few years. The new building will be completed by Christmas.

Harold Hitchinson, formerly of the Toronto World, has become assistant treasurer of the Strand theater, Toronto.

Edmonton, Alta., has made its debut in the productions of motion pictures. The film drama entitled "None Faultless" was recently completed in this Canadian Western city and the players appearing on the screen are all Edmonton people. It will be published at the Regent theater in Calgary very shortly.

Edmonton, Alta., exhibitors have a movement on foot in the establishment of an auxiliary power plant in connection with the city's electrical system. The present system has an evaporating habit of laying down on the job frequently, much to the annoyance of the theaters.

Here is a little stunt that the Bijou theater, Calgary, Alta., recently used in conjunction with an ice cream manufacturer: The Bijou announced that Saturday, August 18, every lady and child attending the special matinee would be presented with an ice cream cone. The reports received indicate that the publicity derived was well worth the effort.

The Liberty theater at Trail, B. C., a new house, has just been opened.

R. E. Willis, a veteran Canadian exhibitor, has left Toronto for Winnipeg to take over the management of the Rex theater in that city.

Geo. Sackett, formerly of Des Moines, Iowa, and husband of Sarah Paddon, the actress, now is manager of the Orpheum theater, Winnipeg.

Winnipeg will likely get another exchange. It is rumored that the Globe Films, Limited, company are opening up in this western city shortly. The concern now has offices in Montreal and Toronto.

The Exhibitors' Association of Ontario has opened club rooms over His Majesty's theater, Yonge street, Toronto.

That enterprising Toronto exhibitor, Harry Pomeroy, again is lining them up in front of his house with the picture, "Redemption," in which Evelyn Nesbit is appearing. As usual Pomeroy has a splendid lobby display which brings the money to the box office. He is showing this picture for two weeks, during the period that the big Toronto exhibition is under way.

"THE CHILD M'SIEU."

NEW BABY OSBORNE

PLAY, NEAR FINISH

Harrish Ingraham has nearly completed "The Child of M'sieu," a five-reel drama featuring Baby Marie Osborne for the Pathe program. The camera work executed by William Nobles promises many new effects as the result of a number of experiments made recently under a new lighting process.

BAYLEY MADE CHICAGO

VITAGRAPH MANAGER

H. G. Bayley, of Minneapolis, this week succeeded Sidney E. Abel as manager of the Chicago branch of the Greater Vitagraph-V.-L.-S.E. Mr. Abel, who is well-known to the trade and exchange circles, has not announced his future plans.

The new home of the Vitagraph Company in Chicago will be the subject of an important victory following the war.
Carl Laemmle, president of the Universal Film Mfg. Co., made a short visit to his Chicago branch August 23, en route for Universal City, Cal. Mr. Laemmle, stated that Lulu Warrenton has resigned his company and that he recently signed Colleen Moore and Mildred Harris. Miss Harris supported Douglas Fairbanks in one of his recent features.

Here's a flash from the "Hoosier State" for "Loop" digestion: The stage of the Lyric Theatre at Ft. Wayne, Ind., August 22, was the scene of an elaborate and delightful birthday feast in honor of C. F. Franklin, manager of the Creighton Theatre. The affair was held under the auspices of "the boys" of the Wrobloc Amusement Enterprises. Among those present was Clyde Quimby, all lit up with $1,000,000 worth of orange face powder. He was among the first to arrive. Somebody claims to have lamped "Si" Milt Simon riding the rear seat all bound up in Navajo Blankets.

L. J. Pollard, of the Ebony Film Corp., left the city for a trip to Oshkosh, Wis., to give his company of dusky players the Cal. The company at present is taking exteriors in the Wisconsin village for forthcoming features.

We note that the Butterfly Pictures have just annexed that snappy vaudeville act, S. E.—Autograph sales team, F. P. Dillon and A. J. Gallas, to cover the local territory. Lest we forget, the boy that knows most of the "Exhibs" of the Central States by their pet names, J. J. Gilmore, is an added starter.

Win. Orr, of the Comedy Film Exchange, is back from a much needed August vacation spent at one of those lakes "somewhere" in Indiana. His partner tells us "Bill" and the family had a gay time doing the many quaint touts via the "Woolworth" limousine route.

1. Maynard Schwartz, of the Reliable Feature Film Co., returned August 31 after spending a week in New York. He's not saying a word though. However, he claims old Atlantic City has nothing on Lake Michigan. That all depends what part of "the lake" you happen to refer to. Maynard, old top.

Ralph Proctor, of the Art Dramaservice, has been a decidedly busy young 'un all last week getting his new suite on the fifth floor of the College Building ready for business, the former quarters on the sixth floor being retained for the shipping department. Looks as though business was booming, only been in that building about a year, eh, R. O. P.?

They say there's nothing to that being in the "Loop"—and lo and behold, here's our old pal, E. A. "Bill" Hamburg back again with us. Located on the west band of the city belt, 102 N. Fifth Avenue.

At last "Doug" Fairbanks has a rival, and an exhibit at that. Harry Miller's new photos show him doing his "leap of death" from the heights of Stand Rock, Dells of the Wisconsin River.

Edw. De Berri, of the De Berri Scenic Co., is carrying around one of those "regular" prosperous coaches days. His company installed a Da-Lite screen in Ascher's Oakland Square Theatre August 29, which is reported as being the largest projection screen in the city.

MARY MacDONALD

NEW PLAYER, CAST FOR BLUEBIRDS

Will Be Leading Lady for Herbert Rawlinson in "The Dragnet"
Now in Making

With the announcement that Herbert Rawlinson has begun work on "The Dragnet" at Bluebird's West Coast studios comes the statement that Mary Macdonald will be the leading lady of Director Elmer Clifton's company.

The name of Mary Macdonald has figured very prominently in Bluebird films since Lois Weber discovered a young lady of that name, and created her as a star in "Shoes" (who has now gone elsewhere). Mary MacLaren was the name applied to Mary MacDonald as a Bluebird star, and "Mary MacLaren" remains as a Bluebird asset that is being legally protected. It is handled by Bluebird officials that Mary Macdonald, leading lady for Herbert Rawlinson, may eventually be advertised as Mary MacLaren.

L. ROSENBLOUH HEADS STANDARD PICTURES
UNDER FOX BANNER THROUGHOUT EAST

Re-enters Distribution After Absence Which Started with Disposition of Greater New York Rental Co.; Open Offices at 130 W. 46th St.

With the announcement by the Fox Film Corporation of the inauguration of Standard Pictures, comes the further news that the chief executive for their distribution in the East will be Louis Rosenbluh, well-known in film circles throughout the country, and particularly in the New York territory, where he has for years been active in the trade.

In Mr. Rosenbluh's re-entry in the field of film distribution brings back into the fold one of the strongest personalities in the industry, as well as it recalls to the trade a career notable for its spectacular features. Ten years ago, Mr. Rosenbluh, in cooperation with William Fox, entered the exchange business with their Greater New York Rental Company on Fourteenth Street.

Patents Case Recalled

At the height of its success, came complications with the Motion Picture Patents Company, and there ensued a long controversy in the United States Courts. To the credit of the Greater New York Film Rental Company, which, as every exhibitor knows, has made the film rental situation easier for the exhibitor.

Recently the Greater New York Film Rental Company was sold. Mr. Rosenbluh has looked carefully over the film market for the organization, which he believed was producing the class and type of pictures that the exhibitor demands. He found his have been under the banner of Fox Film Corporation.

Describes Situation

Mr. Rosenbluh describes the situation as follows: "Not until I viewed the first Standard Picture on the screen did I decide that I had found films that were worth my conscientious recommendation, and which would retain for me the confidence which my customers have always had in any product I recommended to them. Apart from that, as a pure proposition of dollars and cents, Standard Pictures are the first proposition I saw that merited unquestionably the effort that I intend to put into them."

Mr. Rosenbluh now is busy with his staff, getting into shape a home bettering this high opinion of Standard Pictures. These quarters will occupy the seventh floor of 130 West Forty-sixth street.
**CALENDAR OF FEATURE RELEASES**

### ARTCRAFT PICTURES

- **May 5**: "A Romance of the Redwoods," five reels, with Mary Pickford.
- **June 8**: "Wild Woolly," five reels, with Douglas Fairbanks.
- **July 23**: "The Little House," five reels, with Mary Pickford.
- **Aug 12**: "Seven Keys to Baldpate," five reels, with George M. Cohan.
- **Sept 2**: "Rebecca of Sunnybrook Farm," five reels, with Mary Pickford.
- **Sept 10**: "Barbary Sheep," five reels, with Elsie Ferguson.

### BLUEBIRD PLAYOPLAYS

- **June 11**: "A Doll's House," five reels, with Dorothy Phillips.
- **Aug 8**: "A Little Orphan," five reels, with Elia Hall.
- **July 2**: "Fires of Rebellion," five reels, with Dorothy Phillips.
- **July 16**: "The Car of Chance," five reels, with Franklyn Furness.
- **Aug 13**: "The Greater Law," five reels, with Myrtle Gonzales and George Hendrie.
- **Aug 20**: "Mr. Old Man," five reels, with Nesta Gerber and Arthur Hoyt.
- **Aug 27**: "The Charmer," five reels, with Ella Hall.
- **Aug 29**: "Triumph," five reels, with Dorothy Phillips.
- **Sept 5**: "Mother of Mine," five reels, with Rupert Julian and Ruth Clifford.
- **Sept 10**: "A Stormy Knight," five reels, with Franklyn Furness and Browne Vernon.
- **Sept 17**: "The Mysterious Mr. Miller," five reels, with Ruth Clifford and R. D. P.
- **Sept 24**: "Flirting With Fate," five reels, with Browne Vernon and Herbert Rosalmond.

### BUTTERFLY PLAYOPLAYS

- **June 15**: "The Fire of Youth," five reels, with Jack Mullahy.
- **July 2**: "The Poet's Dream," five reels, with John Snetogoff.
- **July 9**: "The Reed Case," five reels, with Allen Holubar and Louise Lovely.
- **July 16**: "A Woman Sees Red," five reels, with William Furnham.
- **Aug 6**: "A Man of Two Worlds," five reels, with Nesta Gerber and Arthur Hoyt.
- **Aug 20**: "Follow the Girl," five reels, with Ruth Stonehouse.
- **Aug 27**: "Mother of Mine," five reels, with Franklyn Furness and Browne Vernon.
- **Aug 30**: "The Lair of the Wolf," five reels, with Gretchen Lederer.
- **Aug 31**: "Straight Shooting," five reels, with Harry Carey and Molly Malone.
- **Sept 2**: "Who Was the Other Man?" five reels, with Francis Ford.

### FOX FILM CORPORATION

- **June 10**: "The Broadway Sport," five reels, with Stuart Holmes.
- **June 17**: "Wrath of Love," five reels, with Virginia Pearson and Browne Vernon.
- **June 24**: "Some Boy," five reels, with George Walsh.
- **July 1**: "A Man Sees Red," five reels, with William Furnham.
- **July 8**: "The Siren," five reels, with Valeska Suratt.
- **July 15**: "The Innocent Sinners," five reels, with Masuo Cooper.
- **July 22**: "Honor and Obey," five reels, with Gladys Brockwell.
- **July 29**: "The Innocent Sinners," five reels, with Masuo Cooper.
- **Aug 5**: "Knife of Death," five reels, with Virginia Pearson.
- **Aug 12**: "Durand of the Bad Lands," five reels, with Dustin Furnam.
- **Aug 19**: "The Spirit of the Wind," five reels, with Gladys Brockwell.
- **Aug 26**: "Betrayed," five reels, with Masuo Cooper.
- **Aug 29**: "When the Tongue Speaks," five reels, with Virginia Pearson.
- **Sept 5**: "The Yankee Way," five reels, with George Walsh.
- **Sept 12**: "North of Fifty-Five," five reels, with Dustin Furnam.

### FOX FILM COMEDIES

- **May 5**: "His Smashing Career," two reels, with Billie Ritchie.
- **May 6**: "The Cowboy," two reels, with Robert Miller.
- **May 23**: "Suds of Love," two reels, with Mann Kran.

### GOLDWYN PICTURES CORPORATION

- **Sept 9**: "Polly of the Circus," six reels, with Mae Marsh.
- **Sept 16**: "Baby Mine," six reels, with Madge Kennedy.

### KLEINE-EDISON-SELIG-ESSANAY

- **June 11**: Selig, "A Brass Monkey," Hoyt C, two reels.
- **June 11**: Selig, "Filling His Own Shoes," five reels, with Bryant Washburn.
- **June 13**: "Down Among the Mediums," five reels, with Mary McAlister.
- **June 15**: "The Bachelor of the South," five reels, with Mary McAlister.
- **July 2**: "Young Men's Club," five reels, with Mary McAlister.
- **July 5**: "When a Woman Sees Red," five reels, with William Furnham.
- **July 5**: "The Christening," five reels, with Katherine and Jane Lee.
- **July 22**: "The Heiress," five reels, with Gladys Brockwell.
- **July 29**: "Wife Number Two," five reels, with Valeska Suratt.
- **Aug 5**: "Last Month," five reels, with Thomas Meighan.
- **Aug 12**: "The Dupe of the West," five reels, with Gladys Brockwell.
- **Aug 19**: "The Abandoned," five reels, with Mary Furnham.
- **Aug 26**: "The Devil's Advocate," five reels, with Mary Furnham.
- **Aug 31**: "straight Shooting," five reels, with Harry Carey and Molly Malone.
- **Sept 2**: "Who Was the Other Man?" five reels, with Francis Ford.
- **Sept 5**: "The Poet's Dream," five reels, with John Snetogoff.
- **Sept 12**: "The Yankee Way," five reels, with George Walsh.
- **Sept 19**: "North of Fifty-Five," five reels, with Dustin Furnam.

### METRO PICTURE CORPORATION

- **May 11**: "The Haunted Pajamas," five reels, with Harold Lockwood.
- **May 18**: "The Greatest Power," five reels, with Ethel Barrymore.
- **June 2**: "Auldthin's Other Father," five reels, with Ethel Barrymore.
- **July 2**: "The Trail of the Shadow," five reels, with Emmalee Whalen.
- **Aug 5**: "Peggy, the Will O' the Wisp," five reels, with Mahal Talfairro.
- **Aug 12**: "The Nixie," five reels, with Harold Lockwood.
- **Aug 19**: "The Belle of the Season," five reels, with Emmalee Whalen.
- **Aug 26**: "Miss Robinson," five reels, with Mahal Talfairro.
- **Aug 30**: "The Girl Without a Past," five reels, with Mahal Talfairro.
- **Aug 31**: "To the Death," five reels, with Mel. Petrova.
- **Sept 7**: "Under the Moon," five reels, with Harold Lockwood.
- **Sept 14**: "The Lifted Veil," five reels, with Ethel Barrymore.
- **Sept 21**: "Their Compact," five reels, with Francis X. Bushman and Beverly Bayne.
- **Sept 28**: "The Silence Sellers," five reels, with Mme. Petrova.

### MUTUAL STAR FEATURES

- **June 11**: American, "Pertwee," five reels, with Mary Miles Minter.
- **July 15**: Powell, "The Dazzling Miss Davison," five reels, with Marjorie Rambeau.
- **Aug 13**: "The World's End," five reels, with Gail Kane.
- **Aug 19**: "The Masked Heart," five reels, with William Russell.
- **Aug 26**: "Mary Macklin," five reels, with Mary Macklin.
- **Aug 30**: "Betty Be Good," five reels, with Jackie Saunders.
- **Aug 31**: "The White of the Hills," five reels, with Mary Miles Minter.
- **Sept 7**: "The American Prince," five reels, with Mary Macklin.
- **Sept 14**: "The American Bride," five reels, with Mary Macklin.
- **Sept 21**: "The American Rainbow Girl," five reels, with Juliette Day.
- **Sept 28**: "The Man Who Couldn't Grow Up," five reels, with Margaret Fischer.
- **Oct 5**: "Sons of Sacrifice," five reels, with Ruth Russell.

### PARAMOUNT PICTURE CORPORATION

- **June 7**: "Mercury, "Giving Becky a Chance," five reels, with Vivian Martin.
- **June 23**: "That Jugglar," five reels, with Sven Hedin.
- **June 29**: "The Inner Shrine," five reels, with Margaret Irlington.
- **July 6**: "The Pillar," five reels, with Mary Pickford.
- **July 20**: "That Jugglar," five reels, with Fannie Ward.
- **July 27**: "Glamorous Players," five reels, with Anna Pettingill.

### PARAMOUNT PICTURE CORPORATION

- **June 7**: "Mercury, "Giving Becky a Chance," five reels, with Vivian Martin.
- **June 23**: "That Jugglar," five reels, with Sven Hedin.
- **June 29**: "The Inner Shrine," five reels, with Margaret Irlington.
- **July 6**: "The Pillar," five reels, with Mary Pickford.
- **July 20**: "That Jugglar," five reels, with Fannie Ward.
- **July 27**: "Glamorous Players," five reels, with Anna Pettingill.
TRIANGLE COMEDIES

June 10—"Wheels and Woe," one reel.
June 12—"Justice," one reel.
June 15—"Their Weak Moments," one reel.
June 17—"His Speedy Finish," one reel.
June 24—"His Riddle," one reel.
June 26—"Dad's Downfall," one reel.
July 1—"A Jalousie," one reel.
July 5—"Honeymoon Fever," one reel.
July 18—"In Court," one reel.
Aug. 4—"His Thankless Job," one reel.
Aug. 13—"His Sudden Rival," one reel.
Aug. 15—"The House of Scandal," one reel.
Aug. 22—"His Fatal Move," one reel.
Aug. 28—"An Innocent Villain," one reel.
Sept. 4—"The Millionaire," one reel.
Sept. 29—"His Widow's Might," one reel.
Sept. 30—"A Fallen Star," one reel.
Sept. 5—"His Foot-Hill Folly," one reel.
Sept. 6—"A Dark Moon Secret," one reel.
Sept. 7—"A Warm Reception," one reel.
Sept. 16—"His Baby Doll," one reel.
Sept. 17—"His Unconscious Confidence," one reel.
Sept. 23—"His Taking Ways," one reel.
Sept. 25—"Her Fickle Fortune," one reel.

KEYSTONE COMEDIES

Aug. 3—"His Uncle Dudley," five reels, with Harry Booker and Polly Moran.
Aug. 10—"Lost—A Cook," two reels, with Mack Swain and Ethel Teare.
Aug. 19—"The Haunted Heart," two reels, with Caroline Rankin and Chester Conklin.
Aug. 26—"Two Tracks," two reels, with Harry Gilbourn and Bobby Dunn.
Aug. 28—"A Shanghaied Fool," two reels, with Billy Armstrong.
Sept. 5—"His Precious Life," two reels, with Charles Murray.
Sept. 9—"Hula Hula Land," one reel, with Harry Moran.
Sept. 17—"The Last Lament," two reels, with George Buss.

GREATER VITAGRAPH-V-L-S-E

June 1—"The Macstrom," five reels, with Earle Williams and Dorothy Kent.
June 23—"A Son of the Hills," five reels, with Belle Bruce and Antonio Mavro.
July 2—"Caste," five reels, with Peggy Hyland.
July 7—"The Message of the Mouse," five reels, with Anita Stewart.
July 20—"Richard the Brazen," five reels, with Alice Joyce and Harry Morey.
July 28—"The Divorce Court," five reels, with Alice Moran and Harry Armstrong.
Aug. 6—"The Second Mrs. Tanqueray," five reels, with Sir George Alex.
Aug. 17—"His Younger Sister," five reels, with Alice Clark and Mildred Manning.
Aug. 29—"Transgression," five reels, with Earle Williams.
Aug. 27—"The Divorcees," five reels, with Mary Anderson.
Sept. 12—"The Brand of Satan," five reels, with Montagu Love, Gerda Holmes and Evelyn Greely.
Sept. 16—"The Beloved Adventurers," five reels, with Kitty Gordon.
Sept. 20—"Self-Made Widow," five reels, with Alice Brady.
Sept. 26—"The Iron Ring," five reels, with Arthur Ashley, Gerda Holmes and Edward Langdon.
Aug. 6—"Youth," five reels, with Carl Blackwell and June Elvidge.
Aug. 13—"Souls Adrift," five reels, with Ethel Clayton.
Aug. 17—"The Little Daughters," five reels, with Ethel Crawford.
Aug. 27—"The Guardian," five reels, with June Elvidge, Montagu Love and Evelyn Greely.
Sept. 3—"The Marriage Market," five reels, with Carl Blackwell, June Elvidge and Evelyn Greely.
Sept. 10—"Betsy Ross," five reels, with Alice Brady.
Sept. 17—"Creeping Tides," five reels, with Alexandra Carlile.
Sept. 24—"The Woman Beneath," five reels, with Ethel Clayton.

WORLD FILM CORPORATION PROGRAM

June 11—"The False Friend," five reels, with Gail Kane and Robert Warwick.
June 15—"The Stolen Paradise," five reels, with Ethel Clayton.
July 25—"The Divorce Court," five reels, with Alice Brady.
July 2—"The Price of Pride," five reels, with Carl Blackwell and June Elvidge.
July 9—"The Brand of Satan," five reels, with Montagu Love, Gerda Holmes and Evelyn Greely.
July 16—"The Beloved Adventurers," five reels, with Kitty Gordon.
July 30—"Self-Made Widow," five reels, with Alice Brady.
July 30—"The Iron Ring," five reels, with Arthur Ashley, Gerda Holmes and Edward Langdon.
Aug. 6—"Youth," five reels, with Carl Blackwell and June Elvidge.
Aug. 13—"Souls Adrift," five reels, with Ethel Clayton.
Aug. 17—"The Little Daughters," five reels, with Ethel Crawford.
Aug. 27—"The Guardian," five reels, with June Elvidge, Montagu Love and Evelyn Greely.
Sept. 3—"The Marriage Market," five reels, with Carl Blackwell, June Elvidge and Evelyn Greely.
Sept. 10—"Betsy Ross," five reels, with Alice Brady.
Sept. 17—"Creeping Tides," five reels, with Alexandra Carlile.
Sept. 24—"The Woman Beneath," five reels, with Ethel Clayton.

SERIALS

Vitagraph, "The Secret Kingdom."
Universal, "The Grey Ghost."
Pathé, "The Naked Truth."
Pathé, "The Seven Pearls."
State Rights and Special Productions

A Complete Index to Independent Film Productions

A KAY COMPANY
"Golden Spoon Mary," C, 1,000.

ANTONY FILM COMPANY
"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.
"Where D'ye Get That Stuff?" five reels.
"The Celebrated Stelow Case," five reels.
"Ah, Ainslee!" five reels, with King Baggott.

ARIZONA FILM CORPORATION
"Should She Obey?" six reels, with Billie West.

ARROW FILM CORPORATION
"The Deenster," nine reels, with Derwent Hall Caine.

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

GEORGE BACKER FILM CORPORATION
"The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.

REX BEACH PICTURES CORPORATION
"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS
"Who Knows," five reels.

DAVID BERNSTEIN
"Redemption," with Evelyn Nesbit Thaw.

BIOGRAPH COMPANY
"Her Condoned Sin," six reels.

BLUEBIRD
"Eagle's Wings," five reels, war drama.
"Even As You and I," five reels, with Lois Weber.

CARDINAL FILM CORPORATION
"Joan the Woman," eleven reels, with Geraldine Farrar.

CINES CORPORATION OF AMERICA
"The Fated Hour," six reels.

CHRISTIE FILM COMPANY
May 21—"The Milky Way," one reel.
May 25—"His Last Will," one reel.
June 1—"Those Winning Bells," one reel.
June 14—"A Lucky Slip," one reel.
June 18—"A Bold, Bad Knight," one reel.
June 25—Almost a Scandal," one reel.

CLARIDGE FILMS, INCORPORATED
"The Birth of Character," five reels.

CLUNE PRODUCTIONS
"Ramona," ten reels.

CORONA CINEMA COMPANY
"The Curse of Eve," seven reels, with Enid Marxey.

COSMOSOFILM CORPORATION
"The Black Spot," four reels.
"Incomparable Mistress Bellairs," four reels.
"Liberty Hall," four reels.
"His Vindication," five reels.
"Victoria Cross," four reels.

CREATIVE FILM CORPORATION

CREST PICTURE CORPORATION
"The Chosen Prince," eight reels.

DIXIE FILM COMPANY
"Tempest and Sunshine," five reels.
"Just a Song at Twilight," five reels.

F. P. DONOVAN PRODUCTIONS
"Billy Goes to War," one reel, with Billy Quirk.
"Billy's Day Out," one reel, with Billy Quirk.
"Billy's Elopement," one reel, with Billy Quirk.
"Billy, the Governor," one reel, with Billy Quirk.
"Battling in Society," one reel, with Louis Marks.
"After Her Dough," one reel, with Louis Marks.
"Buried in Bunkerville," one reel, with George Ross.
"His Dirty Career," one reel, with Louis Marks.
"Trilby II Twins," one reel, with Mahal Trinne.
"Irene of Troy," five reels.
"His Foolish Way," one reel, with George Thelwell.
"At the Barbers' Ball," two reels, with Louis Marks.
"Was She to Blame?" two reels.
"In and Out," one reel, with Tammany Young.
"His Flying Flutter," two reels, with C. J. Van Duesen.

EBONY FILM CORPORATION COMEDIES
"Int Blackhead and the Watch Man," one reel.
"Shine Johnson and the Rabbit's Foot," one reel.

E. & R. JUNGLE FILMS COMEDIES
"Discovered," one reel.
"Napoleon's Night Out," one reel.
"When Jones Went Wrong," one reel.

"Circus Brides," one reel.
"Fowl Play," one reel.
"Jungle Rats," one reel.
"When the Clock Went Cockoo," one reel.

E. L. S. MOTION PICTURE CORPORATION
"Trooper 44," five reels, with George Soule Spencer and June Daye.

ENLIGHTENMENT PHOTOPLAY CORPORATION
"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY
"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY
"Birth," six reels.

EUROPEAN FILM COMPANY
"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION

FAIRMOUNT FILM CORPORATION
"Hate," seven reels.

J. W. FARNHAM
"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
"On Trial," nine reels, with Sydney Ainsworth.

FLORA FINCH FILM CORPORATION
"War Brides," C, two reels, with Flora Finch.

BUD FISHER FILM CORPORATION
"Cows and Cows."
"Submarine Chasers." 
"Cheese Tasters." 
"Janitors." 
"A Chemical Calamity." 
"As Prospectors." 

FRATERNITY FILMS, INC.
"The Devil's Playground," with Vera Michelson.
"The Witching Hour," six reels, with Jack Sherrill.

FOX FILM CORPORATION
"The Spy," six reels, with Dustin Farnum.
"The Honor System," ten reels, with Miriam Cooper and R. A. Waldo.
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

FRIEDER FILM CORPORATION
"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.
"A Mormon Maid," six reels, with Mae Murray.

FROHMANN AMUSEMENT CORPORATION

GOLD MEDAL PHOTOPLAYS
"The Weh of Life," five reels, with James Cruz.

GRAND FEATURE FILM COMPANY
"Rex Beach on the Spanish Main," five reels.
"Rex Beach in Pirate Haunts," five reels.
"Rex Beach in Feetsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY
"The Woman and the Beast," five reels.

D. W. GRIFFITH
"The Birth of a Nation," nine reels, with H. B. Walthall.
"Innocence," nine reels, with Mae Marsh.

HANOVER FILM COMPANY
"Masiswa," six reels.
"When Uncle Sam Prepares," four reels.

HARPER FILM CORPORATION
"Civilization," ten reels.

HAWK FILM CORPORATION
"Monster of Fate," five reels.

HERALD FILM CORPORATION

EDUCATIONAL FILM COMPANY
"The Valley of the Holy," one reel.
"The Sheep of Siberia," one reel.
"High, Low and the Gamine," one reel.
"The Mysteries of Crystallization," one reel.
"The Living Book of Nature," one reel.
"Seven of Index," one reel.
"The Orange Outing," one reel.

EFFANGE FILM COMPANY
"The Marriage Bond," five reels, with Nat Goodwin.

FRANK HALL PRODUCTIONS
"The Bar Sinister," nine reels.
"Her Fighting Chance," five parts, with Jane Grey.

E H I B I T O R S  H E R A L D  37
EAST

Philadelphia.—Charles Zebley, the architect, is altering the motion picture theatre of John Farmakis, at 525 South Broad street. The improvements will cost over $600.

Newark, N. J.—The Goodwin theatre here has signed a contract to use the new Goldwyn pictures and will have all first runs. The Goodwin theatre is perhaps the only theatre in the U. S. named after a minister, taking its name from the Rev. Hannibal Goodwin, rector of the House of Prayer. Newark, Mr. Goodwin is credited with being one of the discoverers and inventors of the modern motion picture film.

Altoona, Pa.—B. R. Miles, proprietor of the Dean theatre, has sued the Adams express company to recover $485 for loss sustained due to the failure of the company to deliver films at the time required.

MINTER FILM BREAKS RECORDS

Mary Miles Minter in “The Gentle Intruder,” Mutual-American production, broke all records of the Strand Theatre at Buffalo, on August 11, according to Manager William A. Dillon.

In view of the fact that the Strand theatre plays every big feature on the market, the record is an attainment of consequence for Miss Minter and an evidence that Mary Miles Minter is a box office attraction of first magnitude.

C. W. Wonderly, manager of the Rourke and Wonderly Theatres at La Junta, an important railroad center in Colorado, thinks “The Innocence of Lizette,” the American-Mutual production starring Mary Miles Minter, was one of the best pictures he ever saw.

“I want to thank you for sending me ‘The Innocence of Lizette,’” Mr. Wonderly writes. “We used Mary Miles Minter in this picture August 16. It surely was a swell picture, one feature of it being that it lacked the ‘paddling’ so much seen in some pictures. This one was unusually smart and brisk from start to finish. We like your pictures, but this one is worthy of special comment.”

Lebanon, Pa.—The Iroquois theatre, owned and operated by William Turby for a number of years, has changed hands, the new owners being J. Slmer and M. Zucker.

Philadelphia.—The two story brick motion picture theatre at 2716 Girard avenue has been conveyed by Charles H. Golburn to John E. Hardy.

CENTRAL WEST

Clarence, Mo.—C. L. Wieland has purchased the Star theatre from W. H. Lilly.

Duluth, Wis.—A. N. Storey has acquired the ownership to the Grand theatre from Geo. Herrington.

Ogawa, Ia.—A deal has been closed whereby Payne & Fairchild, owners of the Royal theatre, have sold out to Messrs. Kregglin & Wonder.

Bellfontaine, O.—The Rex theatre has been sold to M. W. Yeagle of Carrollton, by E. W. Mann.

SOUTH

Atlanta, Ga.—The Rialto theatre has been opened under the personal direction of Jake Wells and John G. Evins, and is offering the public the best in photoplays.

New Orleans, La.—The Gaiety theater has been taken over by A. O. Bourdon.

Cincinnati, O.—Oscar Schwarz, architect, is preparing plans for the enlargement of the National theatre on Freeman avenue, for F. Frankel. The Strand theatre on Walnut street will also be enlarged by the Ohio Building & Construction Company.

Cleveland, O.—A. F. Janowitz has applied for a permit for the erection of a $55,000 motion picture theater for Aaron Silberberg at Lorain avenue and West 35th street. It will be 42 by 165 feet and will seat 1,000 persons.

Gallipolis, O.—Manager J. M. Kaufman has opened the Gallipolis theatre after redecorating and remodeling it.

Minneapolis, Minn.—The Crescent theatre has been opened under new management, George Benson and E. B. Wiley being the new proprietors.

Creston, Ia.—W. Weldon, of Sac City, has purchased the Willard theatre from W. H. Hoffman.

Indianapolis, Ind.—Mark Gates, one of the promoters of the Circle theatre, has leased the Valtine theatre at Toledo, O.

Franklin, Mo.—R. B. Wayland has purchased the Princess theatre and opened it with a line of first class pictures.

Battle Creek, Mich.—The Garden theatre is planning to enlarge its building, according to W. S. Butterfield, president of the concern.

Cleveland, O.—C. A. Bressler has taken out a permit for a $10,000 store and motion picture theatre at 8060 Buckeye Road.

Mankato, Minn.—C. Steele and J. F. Brinkman of Ramona, South Dakota, are negotiating for the Royal theatre at Blue Earth.

Milwaukee, Wis.—The Star theatre has changed hands, J. G. Tharp, clerk of the district court, having become the new proprietor.

Parson, Kan.—The Pictureland theatre has been renovated, the seating capacity greatly enlarged, and reopened.

St. Louis, Mo.—Work is being pushed rapidly on the new Melba theatre on South Grand avenue. The new house will cost $250,000.

Davenport, la.—The new Fifth Avenue motion picture house at 5350 Fifth avenue, has been opened. New projection machines have been installed and new lighting and ventilating systems are a special feature.

Louisiana, Mo.—The Star theatre has installed a new Mercury Ark Rectifier machine, purchased by W. A. Boyd from the General Electric Company, of St. Louis. Messrs. Boyd & Emerson, the managers are giving patrons an especially high class of pictures including the World Brady-made, and the Fox.

Princeton, Ill.—The management of the Apollo Hall has passed into the hands of W. O. Stevens. Improvements will be made and another projection machine installed.
New Orleans, La.—Mrs. Al. Shear, the manager of the New Carrollton theater, has opened the Fine Arts theater also, located at Constantine and Baronne streets.

Vinita, Okla.—T. H. Slothower, of the Lyric theater, has installed a new Wurlitzer motion picture player, at a cost of $1,750.

Tacoam, Wash.—Excavation work has been started by the F. & S. Improvement Co. on a new theater at Tower avenue and Center street. It will seat 1,000 persons when completed.

The Seven Pearls,” Pathé’s new serial, featuring Mollie King, Creighton Hale and Leon Bary, announced for publication September 2, has been postponed until September 16.

Use Best of All Booking Systems, Says N. I. Brown

Join Best of Program Plan, Selective Star Series, Open Booking and Paralta for Full Protection of Interests, He Declares

BY NAT I. BROWN

One man says program booking is the only rational system on which to conduct a motion picture theater.

Another man says the open booking plan is the only one to follow.

Another man says that the selective star series method will only assure success.

Another man says none of these are right; he can’t state any other plan, but he is sure they are all wrong.

The truth is that each of these plans possess essentials of right, valuable if appreciated and properly applied.

Why not combine the real benefits of all plans and profit by them?

The program system is unquestionably the most logical, for it furnishes substantial assurance of the basis of a strong bill and eliminates a very important element of doubt.

Situation Is Explained

No sane man would build or lease a dramatic or vaudeville house without knowing where his attractions are coming from and the general merit of what he has to depend on to draw people to his theater.

The manager of a dramatic house depends on the productions provided by his booking exchange; the vaudeville manager is in the same boat, with this difference—he can strengthen the bill he books of his regular exchange by putting on a star act, or “big headliner.”

The film theater manager who books a program is in just the same position as the vaudeville man. He puts on a good program bill, but, being enterprising and desiring to give his patrons an entertainment they will appreciate and talk about, he puts in a star feature film, secured either on the open-booking system or under the selective star series method.

What is the result? He has a well balanced bill and puts on a show that sends his patrons away with the opinion that he is a generous provider and deserves support.

Sees Program as Real Foundation

The program will ever be the real foundation of motion picture exhibition, for it is certain in contract and of fixed charge. It enables an exhibitor to constantly secure the foundation of his bill under such conditions, and at such price, as will enable him to figure with some degree of certainty just what his operating charges are going to be on the week and to what expense he can reasonably go to provide special star attractions.

The merit of program pictures, like the real merit of star feature pictures, varies somewhat. A big stage star may have an exceptionally strong vehicle one season and a mediocre play the next. The same condition prevails in all picture production. An absolute standard of excellence in a program cannot be maintained, but average merit can, as shown in the Triangle program.

The open booking system appeals strongly to the man who has not experienced its uncertainties. He thinks, at

first, that he can be a real “picture picker;” display not a little discrimination and make a big record for selecting the best productions made.

But the more he enters into this proposition he goes back to the days, practically, when theatrical business was transacted on the curbstones in front of the old Morton House at Broadway and Union Square. He abandons system, safety and certainty and enters into a “catch as catch can” contest with conditions of a most uncertain nature.

Nothing Stays Fixed, He Says

Nothing stays fixed and in his effort to get things when something goes wrong he tends to the disorder he soon finds everything in chaos; and, to cap the climax, like the old time manager of the palmy days before the theatrical syndicate injected real business into the theatrical world, he may find himself with two or three pictures booked for the same day in his anxiety to see to it that he gets all the good things.

Open bookings (indiscriminate booking of pictures of various makes and subjects), will never prove successful or satisfactory to the manager of a motion picture theater, for he has nothing to gain by it as a system except an advance in rentals.

Because of lack of responsibility behind most open booking feature pictures—no program name carries responsibility which must be met in quality—a manager depending on the open booking system for success will be forced to see run a large part of what he books.

Imagine what that means! He will spend much of his time in a projection room selecting what he may desire to play, whereas, under a program booking contract, he knows he will get good pictures, for the program cannot afford to kill itself by putting out bad pictures.

Open Booking Has Advantages

Many fine pictures get on the market through open booking channels. They cannot be disregarded and here is where the wise booking manager will avail himself of conditions favorable to him in the open-booking system and use them to his advantage. Combination of the valuable parts of the open booking system with the program system, wisely made through the selection of big features offered in open market, brings together the two elements which are important to a well balanced motion picture theater management.

The argument for the star series selective method is also a strong one. This system makes for certainty to both producer and exhibitor. On the one hand the producer is proceeding on that certainty which comes from knowing just what his market is and what he can get for his pictures. On the other hand, the exhibitor can secure a series of pictures of a star most popular with his patrons, under such conditions, and at such cost, that he is enabled to so figure his other bookings that he can “cut his coat according to his cloth.”

The selective star series method is really a step forward, meeting public demand for constant advancement.
in quality of entertainment. The history of the theater, in this respect, is being repeated in the motion picture. Competitive production and public demand means constantly bigger and better things; and these can only be provided on such a basis as the selective star series method of booking makes possible.

So, instead of the adherents of any one of these systems getting out in the open and shrieking his views with the vehemence of an intolerant fanatic, he would far better study in what way the other fellow’s idea may hook up with his. Join the best of the program plan, the open-booking plan, the selective star series plan and the Paralta plan, and a very nearly perfect system will be evolved. This will mean the full protection of the interests of everybody—producer, distributor and exhibitor.

NEW HOYT-SELG COMEDY STARTED

Having completed “A Midnight Bell,” the Selig-Hoyt comedy for K-E-S-E, Director J. A. Richmond has started the production of “A Contented Woman,” another Hoyt comedy, dated for future. Roland Moncrief, J. E. Win., Pables, James Harris and Amy Dennis are the stars.

U. S. COMMITTEE SETS WAR RULES ON PICTURES

Body on Public Information Outlines Conditions Under Which Taking and Distribution of Pictures of Army and Navy Must Be Carried Out

The Committee on Public Information, Washington, D. C., is disseminating information concerning the making and distribution of pictures showing the activities of the army and navy that should be known even in an enemy country, especially at this critical stage of the war. Kendall Banning, the director of the pictures, calls the attention of all publications, news syndicates, motion picture producing companies, and independent photographers and artists to certain regulations which are issued in accordance with authority from the War and Navy Departments.

Permits must be secured to make pictures showing the activities of the Army, Navy or other departments and bureaus of the government. These can be secured by writing to the Committee on Public Information.

Committee to Aid Photographers

It is the function of the Public Information Committee to secure access for the photographers wherever possible to the government departments and to cooperate with them in making pictorial records of the work that is being done.

Special permits will be issued on condition that all photographs and drawings be submitted for approval to the committee, unless otherwise specified below. Requests for permits should explain the character of the pictures desired and the uses for which they are intended. References to establish the character and responsibility of the person or organization from which the request comes should accompany the request.

Special permission will not be granted to make pictures of certain subjects that have been or may be controlled by the military or naval authorities. These include:

1. Army fortifications, magazines, wireless plants, war yards, munition-manufacturing plants or any military equipment that has been installed or adopted since the outbreak of the war. All pictures that give information concerning ports of embarkation of troops or the fixed land defenses of the United States, or the number, nature and position of guns.

2. Close-up views of the details of construction, as well as of tests, or new weapons, equipment or instruments used by the military or naval authorities to test or experiment with, or to improve or test new equipment.

3. Movements of troops marching or in transport in such a way as to identify locations, or pictures that reveal special duties of detachments, positions of guards or sentinels, or that show new military formations.

4. Locations of mine fields or the location, identity or number of warships belonging to our own Navy or to the navy of any country at war with Germany.

5. Scenes abroad that have not been passed by censor or censorship authorities.

6. Whether or not specifically prohibited by these rulings, when pictures are plainly of a character that require official consideration, representatives of motion-picture companies and distributing agencies, exhibitors, illustrative news bureaus, editors, and others are themselves expected to withhold publication. When there is doubt as to the admissibility of pictures, communication should be had immediately with the Committee on Public Information, which, with the least delay possible, will pass upon them.

Information not permissible in news matter should not be used in reading matter, titles, or captions in connection with photographs, motion pictures, or illustrations.

No Exclusive Rights to Make Pictures

No exclusive privileges to make pictures for private commercial purposes will be granted to any photographer or artist.

Three prints of all photograph plates and films exposed with permission by the official photographers within territory controlled by the military or naval authorities must be submitted for approval before publication.

One print will be retained as a record by the department from which the photographer secured the impression; one print will be retained by the Public Information Committee, and the third (if the picture is declared suitable for public distribution) will be returned to the owner, bearing the imprint: “Passed by the Committee on Public Information, Washington.” The publication, sale or other distribution of such pictures as are officially disapproved is forbidden.

All photographs made through permits issued by other departments and bureaus should be submitted for approval before publication. “Still” photographs should be submitted in duplicate; one print, if approved, will be stamped as above indicated and will be returned to the owner, the duplicate print being retained, except for reproduction.

One positive print of all motion picture films taken by special permits should be delivered, free of charge, to the files of the department from which the permit is issued.

Release on Drawings

All drawings made within territory directly or indirectly under the control of the Army and Navy should be submitted as promptly as possible and before publication to the Committee on Public Information. These will be stamped: “Passed by the Committee on Public Information,” when released, and will be returned to the owner. Drawings now considered suitable for public distribution will be retained by the Committee during the duration of the war.

All photographs made by official photographers will be made and printed by the military and naval authorities and will remain in the possession of the authorities. These are not permitted to pass into other hands. Prints of every official plate or film will be kept on file by the Committee on Public Information for record and official photographs of the Army and Navy will be released only through the Committee. These official photographs should bear the imprint of the Committee on Public Information, Washington.

Prices for Official Photographs

A uniform price of two dollars each will be charged for the rights to publish official photographs. This includes one not mounted print for reproduction. Additional prints may be secured at cost plus a net charge of two cents each.

No copies for reproduction purposes may be made from official prints and only prints bearing the official stamp may be
published. The purchaser of official photographs secures the pictures for his own use only or for the use of the organization which he represents, and he may not sell, or otherwise dispose of the prints without the written permission of the Committee on Public Information.

No exclusive rights will be given to any person or organization for the exclusive use of any official photograph.

Official motion picture films of the Army and Navy will be issued through the Committee and will be distributed as the demands of the occasion may warrant. Motion picture films produced by other departments and bureaus may be secured at terms or under conditions that will be furnished upon application to Washington.

No photographers will be permitted to accompany the army abroad on active service in the war zones, except official photographers in the government service. Photographers and artists who wish permits to picture the activities of the navy should address the Committee on Public Information.

"Official Photographs" Defined

The term "official photographs" applies only to those photographs made by official photographers in the employ of the government or under contract. The designation "official photographers" will apply only during the period of their service to those photographers in the employ of the government.

Motion picture producers, illustrative news bureaus and photographers generally are invited to avail themselves of the advantage of the Committee on Public Information, in regard to the admissibility of pictures that are taken without permits. In such cases prints should be submitted to the Committee. If admissible one print will be marked "Passed by the Committee on Public Information, Washington," and returned to the owner without further comment. If the print is declared not admissible it will be marked "Not authorized by the Committee on Public Information, Washington." The use of photographs thus disapproved is prohibited. Duplicate prints will be retained as a record by the Committee.

All motion picture films will receive immediate consideration and will be returned with written approval by the Committee or suggestions relative to changes desired.

No photographs or drawings shall be considered as approved until prints have been submitted for review and have been officially stamped or released in writing.

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CLARA KIMBALL YOUNG ONLY WOMAN STAR CONTROLLING TWO PRODUCING CONCERNS

Operates Own Company and Holds Biggest Interest in Fun-Art Films, Inc., Which Will Make Two Two-Reel Comedies to Be Issued Monthly

Clara Kimball Young, who is now being managed by Harry I. Carson, holds the unique distinction of being the only woman star to own and control two picture producing companies, it is said.

She not only heads, owns and controls her own producing company, known as Clara Kimball Young, which will issue eight big pictures a year to the C. K. Y. Film Corporation, but she also owns the controlling interest in the Fun-Art Films, Inc., a New York Corporation that will publish two two-reel comedies each month. The latter organization will feature Gordon Dooley and his sister Ray, beginning about September 15. It has not been decided just how these comedies will be published, the announcement be followed by "Shirley Kaye."

Miss Young and her new organization has just completed her first picture "Nagda," and will start work immediately upon "the Marionettes," which will be followed by "Shirley Kaye."

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G. V. HOBART ENGAGED TO WRITE LASKY PLAYS

George V. Hobart, author of a number of successful plays, has been engaged by the Famous Players-Lasky Corporation to write original photoplays exclusively for Paramount and Artcraft stars. The acquisition of Mr. Hobart by a motion picture concern is of especial significance as it points the desire of photoplay producers to obtain the services of playwrights of repute.

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FOX FILMS COMPLETED, PROJECTED AND THOSE UNDER WAY NOW ARE LISTED

Summarizing Statement Gives Exhibitor Names of Play and Stars Which Can Be Secured for Exhibition; Coming Features Are Also Described

To make entirely clear, the new William Fox policy, which has aroused such wide interest among theater-goers, this summarizing statement issued from the Fox offices concerning the films completed, under way or in project:

William Fox now has ready four photoplays. These are "The Spy," the big special production revealing the workings of the vicious German secret agents in this country; "Jack and the Beanstalk," the Fox Fairy Film of 1917, a spectacle with 1,300 juvenile players which has just concluded a successful run at the Globe Theater on Broadway in New York that "The Spy" might have placed speedily before America; "The Honor System," R. A. Walsh's film melodrama; and "The Conqueror," a production based on the romance of Sam Houston's life. This photodramatization of the great Texan's struggles will take the screen at the Globe immediately. "The Spy" finishes the fortnight's engagement to which it has been limited. "The Conqueror" is the first of the William Farnum series of productions just as "Jack and the Beanstalk" is the first of the Fox Kiddies Features.


Eight light comedy dramas starring Jane and Katherine Lee, the Fox baby players, also will be presented. The first of the Theda Bara super pictures will be an accurate version of Dumas' famous "Camille," in which Miss Bara gives a brilliant portrayal of the story of young Thérèse. This will be followed by a picturization of Cleopatra, the Siren of the Nile.

In the William Farnum series, after "The Conqueror" will come a drama, "When a Man Sees Red," from the story by Larry Evans; a film version of Victor Hugo's "Les Miserables," and an adaptation of Ralph Connor's novel, "The Doctor."

The Fox Special Features will be issued once a week and will star George Walsh, Virginia Pearson, Gladys Brock, Dian Cooper, June Caprice, Duskin Farnum, and Valeska Suratt.

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START A BLUEBIRD DAY
CHESTER BEECROFT, BACK FROM EUROPE, TELLS OF UNSETTLED FILM CONDITIONS

Exporters Give Manufacturer’s View of Market in Various Countries Now in World War; Warns Against Placing Product Before Investigating

Chester Beecroft, of 501 Fifth avenue, New York, who has been touring Europe in the interests of his film exporting and importing business for the last four months, returned to America on the Scandinavian-American Liner Oscar II, landing at his home port on August 30. Mr. Beecroft left New York on the steamer which carried General Pershing and the first American expeditionary forces to the battle front in France.

It is said that Mr. Beecroft is the only American commercial traveler whose passport shows the successful entrance and departure to and from England and France, a return to, and second departure from England, then Norway, Sweden, Denmark, Finland and Russia, during the last two years of the war. In making this voyage Mr. Beecroft passed through the most dangerous submarine and mine areas, including two trips across the Atlantic by different routes, two through St. George’s Channel, two across the Straits of Dover, one through the Irish Sea and North Atlantic, twice across the North Sea and once through the Skager-Rak and Kattegat. During the trip the vessels upon which he traveled were twice attacked and one was sunk by submarines.

Tells of Market Conditions

When interviewed at his office at 501 Fifth avenue, New York, by a representative of EXHIBITORS’ HERALD, Mr. Beecroft did not hesitate to state his reasons for risking his life in so perilous a voyage. He said that conditions in the foreign film markets had changed so rapidly and so completely during the last year that no one on this side possessed any definite knowledge of the subject and that so many mistaken impressions had gained credence here that the American manufacturers were bewildered and had no way of making a definite policy for the foreign distribution of their pictures. So many conflicting statements had been made by those who knew little and those who pretended to know much, that in many cases extraordinary prices, out of all proportion to the possible value of the pictures, were being asked. Sometimes these prices were absurdly high and sometimes absolutely low, few people indeed having any idea as to what kind of picture was suited to the various countries in which they were endeavoring to make a sale.

Warns the Manufacturers

It was this state of affairs, so unfair to the American manufacturers of today and so injurious to the American product of the future, that determined Mr. Beecroft to go abroad despite all hazards to study first hand and to learn from actual observation the exact conditions which obtained in the principal European markets. Mr. Beecroft found amongst other things which will be of particular interest to picture producers here, that the film business is far from enjoying full confidence in certain official circles. Mr. Beecroft said that the American manufacturers should use utmost caution and make a most thorough investigation before placing films to be handled on the foreign market.

While abroad Mr. Beecroft closed several important contracts and considers his journey to have been even more successful than anticipated.

"A MAN’S MAN," INITIAL PARALTA FILM
WITH KERRIGAN, REACHES SCREEN SEPTEMBER 23

Peter B. Kyne’s Romance Tale of Central America Will Be Distributed Through Triangle; Concern Will Show Film Before Making Bookings

Paralta’s first play, J. Warren Kerrigan in a screen version of Peter B. Kyne’s novel of Central America, “A Man’s Man,” will be issued by Triangle Distributing Corporation, Sunday, September 23. This will be J. Warren Kerrigan’s first appearance on the screen as an independent star at the head of his own company.

This production is a pretentious one and an unusual success is predicted for it by those who have seen it projected.

J. S. BLACKTON FINISHES FIRST PARAMOUNT FILM

The final scenes of “The World for Sale,” J. Stuart Blackton’s first Paramount feature, adapted from Sir Gilbert Parker’s novel, have been completed. In the part of Ingolby, Conway Tearle is said to surpass any work he has done previously on stage or screen.
“LES MISERABLES,” STARRING WM. FARNUM, IN PRODUCTION AT FOX N. J. STUDIO

Victor Hugo’s Noted Classic Drama in New Film Form Predicted to Be Masterpiece of Screencraft; Featured Player Is Supported by Carefully Picked Cast

One of the most welcome of the many important announcements William Fox has made this year about his motion picture plans and productions, is that a complete cinema version of “Les Misérables” is under way.

Work on this great photodrama has gone forward for some time at the big Fox studios in Fort Lee, N. J. The results are showing daily that the subject will be a masterpiece of screencraft, it is said. William Farnum is appearing as Jean Valjean in Victor Hugo’s classic. The company of supporting players has been chosen with circumspect care.

Special attention is being given, also, to the photography as the book requires many night scenes. Mr. Fox is desirous of producing in “Les Misérables” a drama which shall be the perfection of workmanship and shall have the highest artistry in addition to the inherent power of the story.

Hugo’s master composition was many years in the writing and was not published until the author was sixty years old. The three score years which have passed since the publication of “Les Misérables” have brought to it more and more praise from critics and laymen. The foremost minds of a half-century have gone to the next to the Bible and the plays of Shakespeare.

“MOTHER LOVE AND THE LAW” ONE OF MOST UNUSUAL FILM STORIES, SAYS BURFORD

Play in Seven-Reels, Scheduled for Publication Sept. 1, Is Founded on Matters Baby Case; George A. Siegmann Directed

“In presenting our initial production, ‘Mother Love and the Law,’” says W. D. Burford, general manager of Crystal Photoplay Corporation, “we feel that we have all the essentials necessary to the success of a feature photoplay. Even if the story upon which this photodrama is based had not engrossed the rapt attention of millions of newspaper readers in the United States and Canada, even if it had not created the line of publicity, it would still be one of the most unusual stories that has ever been filmed.

Instead of depending upon the fanciful imaginings of fiction, we have woven a photoplay around the story of Mrs. Matters in a powerful drama suggested by her own sensational flight for the possession of her baby, as it was told by newspapers of America.

Quotes Writer’s Opinion.

“The following opinion is from the pen of Caroline Wilson, in the Chicago Tribune, when the Matters Baby Case was before the courts:

“It looks as if it were going to be a novel sort of a mixture of Elinor Glyn and Diamond Dick—this Matters’ Baby Case. Beside it the Slingsby Baby Case, which caused a stir in England for the last two years, pales into the commonplace. There is everything in it you could ask for—and quite a bit more—mysteries, alleged liasons, betrayed innocence, fake operations, unexplained sudden death, perjury, guilty conscience, founding babies—everything to make up a movie of such dimensions that it would take a dozen reels to unfold it.”

“Miss Wilson’s judgment was quite correct except for one thing—instead of taking a dozen reels, it has taken but seven, and in these seven a most compelling photoplay has been completely portrayed.

Director Is Noted.

“To adequately film such a sensational story, the best talent obtainable was essential and in this matter we were very fortunate in securing as the Director George A. Siegmann, who was associated with D. W. Griffith. As an actor, he needs no further introduction. His portrayal of Silas Lynch in the ‘Birth of a Nation’ and King Cyrus in ‘Intolerance’ have made him famous. In ‘Mother Love and the Law,’ Mr. Siegmann plays a very prominent role in the part of Mrs. Matters’ attorney.

‘Mother Love and the Law’ will be issued September 1 and is being sold on the State Rights basis.”

SMALLWOOD GETS CAST TO PRODUCE AUBREY COMEDIES

Arthur N. Smallwood, who will issue the Aubrey Series of two-reel Comedies featuring James Aubrey, formerly featured as Henry in the “Heine and Louie Series,” issued by Pathe, and in “Big V” Comedies by Vitagraph announces that his producing organization has been fully reorganized. Four pictures will be made under Mr. Smallwood’s personal supervision and will be published on the state rights plan backed by a big advertising campaign.

The direction of the Aubrey Series will be in the hands of C. Jay Williams and Wm. A. Seiter who will act as directors on every production.

“OH, DOCTOR!” IS TITLE OF NEXT ARBuckle COMEDY

Adventurous, susceptible Dr. I. O. Dine, caught in the toils of a beautiful, unscrupulous vampire who is the accompaniment of a crook, makes a comic vehicle for Roscoe Arbuckle and Farnum—East Paramount-Arbuckle two-reel comedy “Oh, Doctor!”, which will be issued following “His Wedding Night.”

NEW THEATERS

Brooklyn, N. Y.—Messrs. Shanman & Shanman, architects, have filed plans for a motion picture theater to be erected on St. John’s Place and Schenectady avenue, for the Victoria Theatre Company.

Daveport, Ia.—The Blunk Interests will erect a new motion picture theater at Omaha, Manager Samuel Greenbaum, of the Garden Theater, announces.

Sparta, Mich.—F. L. Hilton has begun work on a motion picture house that will have a seating capacity of 300.

Pleasant, Mich.—George Salina will erect a large addition to his theater at 1620 N. Saginaw street. It will cost $900.

St. Louis, Mo.—The Melba Amusement Company will erect a new theater on Miami street near Girard avenue.

Chicago—The Woolwann Theater Company will erect a new motion picture theater at 335 East 63rd street.

Centralia, Wash.—Ground has been broken for a new theater building to be erected at Tower avenue and Center street by John A. Field and his business associates.

Chicago—James Svobha is having plans prepared for a new theater at Marshall avenue and West 47th street. It will seat 5,000 persons and will cost $825,000. It is reported that Messrs. Jones, Linick & Schafer may take a long term lease on the new house.

Anniston, Ala.—The Wells Amusement Company is preparing to build a new theater on Nobel street, with a seating capacity of 1,000 persons.

Cleveland, O.—A. F. Tansquith, architect, has applied for a permit for the erection of a $65,000 motion picture theater at Lorain avenue and West 35th street. The new house will be owned by Aaron Silberberg and will have a seating capacity of 1,000.

Pasaic, N. J.—A new motion picture theater will be erected at First and Mercer streets by Dr. Samuel E. Harris, cost $40,000.

Cleveland, O.—C. A. Bresler has taken out a permit to build a $10,000 motion picture theater at 8804 Buckley road.

Russellville, Ark.—The Crescent Airideal on Main street is being torn down and Oscar H. Wilson will erect a new $55,000 theater on the site. The new motion picture house will be leased to E. H. Butler.

Chicago—The Chapin estate will build a new motion picture theater at 110 Michigan avenue, to cost $350,000.
E. & H. DISTRIBUTING CO. WILL EXPLOIT ART DRAMAS PRODUCTIONS IN SOUTH

Arthur F. Beck Closes Biggest Deal in History of Concern With Atlantic Organization for Handling of Yearly Film Output in Seven States

One of the biggest deals ever consummated by Art Dramas, Inc., since its inception was closed this week by Arthur F. Beck, general manager of the concern. The deal involves the disposing of franchise rights on Art Dramas for practically the entire South. The states covered by the contract are North Carolina, South Carolina, Florida, Georgia, Alabama, Mississippi and Tennessee. The company which purchased the franchise was organized by Atlanta capital solely to exploit Art Dramas. It is known as the E. & H. Film Distributing Company, and has central offices in Atlantic. Other offices in all parts of the large territory are being formed as fast as possible.

E. H. Harden is the president of the E. & H., and P. A. Engler will be general manager. Both men are known throughout the Southern territory as veteran film men, and they have been successful in the exploitation of big features.

TOM MOORE LEADS CAST FOR MAE MARSH IN NEW GOLDWYN FILM "CINDERELLA MAN"

Casting Director Adolph Klauber, of the Goldwyn Pictures Corporation, has completed the list of principals for Mae Marsh's new screen vehicle, "The Cinderella Man." Work upon Edward Childs Carpenter's whimsical story already is under way at the Fort Lee, N. J., studio.

Outside of "Margie," which role Mae Marsh will play, the most important part in the new Goldwyn film is "Tony." He is so-called "Cinderella man" who lives in his galoot under the eye of his former butler, until "Margie" slips across the roost one Christmas Eve from her own aristocratic home to bring him friendly cheer and food. For "Tony" Mr. Klauber has selected Tom Moore.

In George Fawcett, Goldwyn has secured an admirable "Caner." Mr. Fawcett has done a great deal of screen work since first introduced to filmdom, having had big roles in "Pantheon," "The Crisis," "The Heart of Texas," "Ryan," and many other playposites.

Another character actor who has left stage for the screen is George Farren, who will play "Sewell." A player long favorite in the films, Alec B. Francis, has been chosen for the part of "Roman." He is well remembered for his precedent appearances in "All Man" and "The Haunting Shadow."

In the supporting cast of "The Cinderella Man" will appear Louis R. Grisel, Elizabeth Aaronsm, Mrs. J. Cogan, Dean Raymond and Harry Scarboro.

"BAB'S DIARY" TO BE FIRST "SUB-DEB" FILM FOR PARAMOUNT WITH MISS CLARK

Initial Play of Series Will Be Published to Exhibitors in September. Tales Adapted From Saturday Evening Post Will Appear in Series

In order that the Paramount screen adaptations of the "Sub-Deb" stories in the Saturday Evening Post, starring Margaret Clark may follow in chronological sequence the order in which they were originally published, the first of the series will be "Bab's Diary" instead of "Bab's Burglar" as previously announced. The film will be issued in September.

The title of the first story printed was "The Sub-Deb," but the incidents therein will be found in "Bab's Diary," which introduces the charming Barbara Archibald on her return from school for the Christmas holidays. The particular means by which the extremely active and imaginative young lady succeeds in disrupting the household consist in her efforts to convince her family that she is a man-scouting person and an imaginative lover. Harold Valentine, writes her letters and sends bouquets and poetry, which are in reality her own productions.

To Bab's consternation the real Harold appears on the scene and after a series of ludicrous experiences the solution of the apparently inextricable maze is brought about and Bab recovers from the effects of her fright and an involuntary bath when she falls into a tub in an effort to escape, a sadder and a wiser girl.

Marguerite Clark in the role of the capricious and wholly delightful Bab, fitted with a part that is seemingly made expressly for her.

E. K. LINCOLN TO ENTER FIELD AS A BIG PRODUCER

Outing in Berkshires Given Trade Press, Is Said to Signalize Move

E. K. Lincoln, who formerly starred in Vitagraph productions and lately appeared in "Jimmie Dale, Alias The Gray Seal" series, soon will enter the motion picture field as a producer.

He recently held an all-day meeting with members of the motion picture press at his country home in the Berkshire hills, it is pointed out, signaled his entrance on a big scale into the industry as a producer.

The eighteen trade paper men entered at Lincoln's mountain estate were: Gerald Duffy, Picture Play Magazine; William Barry, Motion Picture News; Walter McCraig, Motion Picture Classic; Charles Condon, Photogram: Ben H. Grimm, Moving Picture World; Peter Milne, Motion Picture News; C. A. Kracht, Morning Telegraph; Rudolph Cormier, Trade Review; James Beckero, Exhibitors Herald; Mr. Thompson, Dramatic Mirror; Edwin M. La Roche, Motion Picture Magazine; N. Bonell, New York Clipper, Colgate Baker, New York Review; Jack Edwards, Billboard: Lumiere, the photographer, and T. E. Letendre, business manager for the trip.

FAIRBANKS STOPS IN CHICAGO ON WAY TO NEW YORK

Douglas Fairbanks and staff of players, directors and business managers, stopped off for an hour on Tuesday in Chicago, while making a flying trip from Los Angeles to New York City, where he will take scenes for his next picture. A luncheon was tendered Chicago newspaper people in the Fort Dearborn at noon. Those in the Fairbanks party were Eileen Percy, Joseph Henabery, Glen MacWilliam, Robert M. Webber, business manager John Fairbanks and publicity representative Bennie Ziedman.
PETROVA ENGAGES
TECHNICAL STAFF

Madame Petrova, who is head of her own company and producing pictures under her own management, has engaged Baron Dewitz as detail chief; Robert North, studio manager, and Harry B. Davis, camera man.

Mrs. Emma B. Clifton has been engaged as continuity writer for Mme. Petrova's first picture.

Frederick L. Collins, president of the Petrova Picture Company, has decided to start a country-wide magazine, newspaper and mail campaign. Daniel M. Henderson, who formerly managed the Superpictures and McClure pictures advertising campaigns, will have charge of the general publicity and advertising for Petrova Pictures. Miss Beulah Livingston will have charge of Mme. Petrova's special publicity work.

ANN MURDOCK AND GAIL KANE STARRED
UNDER MUTUAL'S "TWO-A-WEEK" PLAN

"Outcast" and "The Bride's Silence," Both Five-Reel Features Will Be Published on Week of September 10 Program for Exhibitors

The first of the Charles Frohman stage success in motion pictures will be published on the Mutual Film Corporation's schedule September 10 when Ann Murdock returns to the screen in "Outcast," a six reel picturization of the Broadway success. On the schedule with "Outcast" under President John R. Freuler's policy of "two star productions a week" will be issued "The Bride's Silence," a five reel American-Mutual drama, starring Gail Kane.

"Outcast," a screen adaptation of Hubert Henry Davies' play, which scored a success on Broadway with Miss Murdock in the stellar role, "Outcast" was one of the last productions which Mr. Frohman selected for the stage.

Had Same Role on Stage.

Miss Murdock played the role of Miriam in the stage version. She is supported by a cast which includes most of the original company of players who appeared in the play. Their constant rehearsal of the drama makes them so thoroughly familiar with every angle of its production that the result has been a thoroughly finished picture.

"The Bride's Silence" is the fifth of the series of American-Mutuals starring Miss Kane, who left the stage to go to Santa Barbara to make pictures for Mutual. "The Bride's Silence" is a mystery story by Daniel Frederick Whitcomb, author of many successful motion pictures. "Outcast" and "The Bride's Silence" are the second films under the "two a week" policy announced for fall by John R. Freuler, president of the Mutual Film Corporation. The first films under the schedule were "Reputation," starring Edna Goodrich, and "Charity Castle," the first of a new series of Mary Miles Minter productions.

Program Films Listed.

"Jerry's Whirlwind Finish," a one-reel Cub comedy, will be on the Mutual schedule for Thursday, September 13. The picture features George Ovey. On Wednesday, September 12, will be issued Mutual Weekly No. 114, carrying current news, and September 13 Reel Life No. 72, the Mutual Gaumont screen magazine will be published. The film shows "Tree Planting in the National Forests," most of the pictures being taken in the Wind River nursery in Washington State. "Hunting Turtle Eggs" is another subject, while "Testing an Auto Tube" shows a remarkable exhibition of the strength of the inner tube of motor tires. The reel carries an interesting picture of the midnight sun photographed in Alaska.

APOLLO SCENARIO EDITOR IS CALLED TO COLORS

Frederick Rath, scenario editor for Apollo Pictures, Incorporated, the productions of which are released on the Art Dramas program, has been called in the draft. He was passed by the medical board and enters the military service on September 19.

A. STATOPOULO BUYING FILMS IN N. Y.
FOR EXPORT TO EXCHANGE IN EUROPE

Will Supply Trade Demand for American-Made Products in Greece and Italy; Finds U. S. Products Superior to Any Obtainable in Other Countries

Alexander Statopoulo, who is at present located in New York, buying films for the foreign market, is representing some of the largest exchanges and purchasers of films in Greece and Italy.

Already Mr. Statopoulo has con- signed a large number of films purchased in the United States to his customers across the water, and he has convinced them that American-made films are far superior to any others obtainable.

Mr. Statopoulo is a producer of no mean ability and in 1913 left New York for Italy where he planned to produce "The Battle of Thermopoli." However, he found conditions so unfavorable in Greece and Italy, owing to the mobilization of armies, that he could not go on with the work and was unable to secure locations and sets necessary for his big feature.

He then entered the service of the Greek government as a wireless operator on a battleship. He was wounded and honorably discharged after three months service. Later he toured the country and spent some time in Athens while convalescing.

Summoned home by the sudden illness of his father, Mr. Statopoulo was taken from the ship at Algiers by French government officials and searched as a spy. Having left his passports behind and not being able to furnish proper credentials, he was taken ashore and interned, but cables from Athens and America convinced the authorities finally that he had been permitted to return to America.

SEVENTH EPISODE OF "LOST EXPRESS" IS IN PRODUCTION

Work on the seventh episode of "The Lost Express," the Signal-Mutual serial featuring Helen Holmes, is progressing rapidly. Director-general J. P. McGowan, having taken 180 scenes in two days, which is establishing a record, when the exactness of the work done by the Helen Holmes company is considered.

CAPT. MATTES, SLAIN
BY NEGRO, LIVES IN ESSANAY FILM

Shown Being Thrown From Horse in a Charge in "Man Who Was Afraid"

Though dead—the victim of a negro mutineer's bullet during the revolt of the negro troops at Houston, Texas—Captain Joseph W. Mattes, of Battery A, Second Illinois Field Artillery, still lives in pictures. He is smiling the courageous smile which won him the confidence of his men; he is issuing his commands, and walking about before the eyes of thousands of Chicagoans and others throughout the country every night an Essentials movie is shown. Shortly before Captain Mattes and his command were ordered to the Texas encampment, they were filmed by the Essanay Company in several scenes for one of that organization's motion pictures, "The Man Who Was Afraid." Bryant Washburn is the star. The film shows the late Captain being thrown from a horse by accident during a charge.
JACK GARDNER STARS IN "MEN OF DESERT" ESSANAY FEATURE SCHEDULED SEPT. 24

Story Tells of Bloody Feuds Fought on Cattle Ranges of West for Quarter of Century; Picture, Taken on Scenes of Desperate Gun Fights, Has Big Romance

The public mind generally associates the feuds of old with the mountaineers of Kentucky and Tennessee, yet history will show that whereas the most terrible of these quarrels were fought out on the great deserts of the West. For a quarter of a century, up until as late as 1895, cattlemen and sheepmen lead their factions against each other in bloody battles for the possession of the best grazing lands. Deeds of heroism beyond the ken of the Easterner were but a part of the ordinary day's work in the thrilling lives of these people.

Issue Date Sept. 24

"Men of the Desert," the fourth of Essanay's series of Western photodramas, is a picturization of such a feud. It will be published through the K-E-S-E-September 24. It is being given trade showing now at all branch offices of the K-E-S-E.

The story was written from accounts handed down of the Gaynor-Norris feud, one of the most notorious of its kind in the West. The picture was staged on the locations of the desperate fights. Ed Gaylor, a son of the leader of one faction, supplied the salient details for the story, and assisted Director W. S. Van Dyke in getting the proper locations, and the action as it was carried out in the real life battles.

Jack Gardner Stars

Jack Gardner, the former musical comedy star, takes the lead as the cowboy who attempts to restore law and order. Ruth King, as the daughter of one of the feud leaders, is his leading woman. Carl Stockdale heads the remainder of the supporting cast, which is made up primarily of cowboys and ranchmen noted for their daring horsemanship.

"Men of the Desert" will have a screen time of sixty-five minutes, approximately.

MISSES COOPER, PEARSON, GEORGE WALSH AND FARNUM IN FOX SEPTEMBER FILMS

Comedy, Romance, and Dramatic Material Will Be Offered to Exhibitors in Features for First Autumn Month; on Screen Sept. 2, 9, 16 and 23

Miriam Cooper, Virginia Pearson, George Walsh and Dustin Farnum, four of the William Fox stars, are announced as the players starred in the first four features scheduled for September. This group of films consists of a comedy-drama of a romance in Mexico; a mystery photoplay built around present day life in New York City; a refreshing story of a love affair which began in a Chicago cabaret and ended with a wedding ring in a Balkan principality; and a story of a big man's struggles in the great snows of the northwest.

Dates Are Given.

The productions, with the dates, are: September 2, R. A. Walsh's drama "Betrayed," with Miriam Cooper; September 9, Virginia Pearson in "When False Tongues Speak"; September 19, George Walsh in "The Yankee Way," and September 23, Dustin Farnum in "North of Fifty-Three.

"Betrayed," like all of R. A. Walsh's screen plays, has the touches which helped single out "The Honor System," which Mr. Walsh also staged as a distinctive contribution to the screen. The story of "When False Tongues Speak" was written by George Scarbo-rough. Mr. Scarborough is the author of a number of stage successes, among them "The Lure," "At Bay," and "The Heart of Weton."" Walsh Film Patriotic.

"The Yankee Way," which will be published September 16, is described as a "star-spangled comedy." It presents George Walsh as Dick Mason, a young millionaire who happens into cabaret just in time to end one flirtation and start one of his own.

"North of Fifty-Three," as the title implies, was taken from the story of that name by Bertrand W. Sinclair. The picture, with Dustin Farnum as "Roaring Bill" Wagstaff, should have the same wide vogue as that enjoyed by the novel.

U. S. CONTRACTS WITH UNIVERSAL TO HANDLE PICTURES SHOWING AGRICULTURE DEPT. WORK

Number of Films Showing Government Work Already Completed, Special Advertising and Lithographic Paper Goes With Reels

Universal this week signed a contract with the officials of the United States Department of Agriculture to distribute 11 motion pictures showing the work and activities of the department during the coming year. This is considered one of the most important deals of the kind that has ever been made, and is significant in showing that the national government is fully alive to the power of the motion picture as an agency of enlightenment. It is including enforcement of new regulations and distributing, as fifteen other companies were competing for the contract.

Pictures Already Completed.

A number of pictures have already been completed by the Department of Agriculture and others will be made with the co-operation of Universal, as the contract provides that the services of screen writers, actors, directors, producers, directors, actors and actresses and others utilized in the manufacture and editing of films shall be furnished by the Department of Agriculture without charge, at the request of Universal.

To Issue Bi-Weekly.

One of these features will be issued every two weeks, bearing the notice: "Official Film of the United States Department of Agriculture, Distributed by the Universal Film Manufacturing Company."

Special advertising matter and lithographic paper will also be gotten out for the series in cooperation with the Department.

Charges for this service will be made reasonable enough to meet the purc of any exhibitor in the business.

SELI G-WORLD LIBRARY NO 17 SHOWS VARIETY OF NEWS IN PICTURES

The Selig World Library No. 17, published through General Film service, Wednesday, September 5, is of usual excellence, according to the Selig Polor- scope Company. The famous beach resort on the Atlantic Coast are pictured, including the homes of millionaires at Newport.

The mussel pearl industry is another interesting picture. Fishermen drag mussels from the bed of White river, Arkansas, and the value of pearls discovered amounts to thousands of dollars yearly. Out of the shells pearl buttons are made and this is the most profitable part of the industry.

In Africa the wife must be the husband's barber. The primitive method of picking out the hair on the head is in practice. Java possesses a soil so astounding fertility and a vegetation unsurpassed in its luxuriance. One of the chief articles of export is sugar. Preparing the soil, the plant, the harvest of sugar cane, and the manufacture of sugar is pictured.

HELEN FERGUSON WILL SUPPORT TAYLOR HOLMES

Helen Ferguson has been chosen to enlarge the leading feminine role for Tay- lor Holmes in his second Essanay comedy-drama. The title of the picture will be announced later.
ESSANAY MAKES LIGHT COMEDIES TO DISPEL WAR GLOOM

George Ade, Henry Irving Dodge, Arthur Stringer, George Barr McCutcheon and Others Writing Film Stories for New Spoor Plan

BY GEORGE K. SPOOR*

The motion picture industry, both manufacturer and exhibitor, must, and I know it will, accept its full share of the burden in facing the present war crisis. It has had to give generously of its players, its business heads and its technicians to join the army at the front, as have other businesses. It remains for those who are left to do what they can to alleviate the conditions under which the world is staggering. Outside of material aid, I know of nothing so much needed, nothing of so great importance, as to furnish the public with humor.

This will entail no sacrifice on the part either of manufacturer or exhibitor, as humor is greatly in demand at all times, but especially now that the nation is giving its sons to the battlefields of France.

It will, however, entail no considerable effort upon the part of the manufacturer, as genuine humor is not easy to find and still harder to develop. But it is well worth the effort, both in the heartening of a depressed public and in supplying something for which there is so great a demand.

Best Humorists Secured to Write

Essanay already is striving along this line. It has aimed in the past few months to produce light comedy pictures. It has secured the best humorists to write its plays and the best comedians to present them.

It is not aiming at slapstick, though this may have its place, but the homey, comedy drama pictures, which carry heart interest, fascinating plots and at the same time a vein of genuine humor.

To do this it secured works of such humorists and cheerful fiction writers as George Ade, Henry Irving Dodge, Clark Budington Kelland, Robert Rudd Whiting, George Barr McCutcheon, Samuel Merwin, Arthur Stringer and many others.

To Continue Search for Comedies

And Essanay will continue to search for the humorous stories in the best magazines and the books of the day from which to make up its photoplays, not neglecting to encourage similar efforts in its own staff of writers.

Not least of its efforts has been to develop its players in these lines and to seek others from both the stage and screen. Among its present staff of leading players who have shown a decided bent in interpreting the light comedies are Bryant Washburn, Taylor Holmes, who made such a success in "His Majesty Bunker Bean," Little Mary McAlister and Jack Gardner, of musical comedy note.

That Essanay's policy of producing pictures of the light comedy type, pictures filled with humor and comic situations, has been proven correct is shown by the reception of such productions as the three Skinner plays, "Skinner's Dress Suit," "Skinner's Bubble," and "Skinner's Baby," "The Golden Idiot," "Efficiency Edgar's Courtship," "Filling His Own Shoes," "The Breaker," "Little Shoes," and many others of a similar type.

*President Essanay Film Mfg. Company.

"BELGIUM, KINGDOM OF GRIEF" FILM SHOWS SUFFERING CAUSED BY GERMAN HORDES

Picture Being Exploited on State Rights Basis by M. L. Fulton Shows Step by Step the Terror Reign of Germany Over Helpless Nation

Stirring incidents in the history of Belgium, such as the ascent of Albert I to the throne on December 18, 1999; the invasion of Belgium without warning by the Germans and troops entrenched on the Yser canal, are but a few of the things pictured in an exceptionally interesting state rights film entitled "Belgium, the Kingdom of Grief," now being exploited by M. L. Fulton, who has made Chicago the headquarters from which to handle this picture.

Films Made in Brussels

The pictures were made by the authorities of Brussels for the national archives of Belgium. They picture step by step the terrifying days during the over-running of the country by the German hordes. It is said to be a wonderful brief to the question "Why are we at war?"

M. L. Fulton is also handling the "Fighting in France" official war pictures, and announces that there are a few important territories not yet sold. There is a special reel of film entitled "Forsling in France" that is being issued with the latter.

Renew Interest in War

The eight reels of Belgium pictures, however, have awakened renewed interest in the war and exhibitors all over the country are inquiring for bookings.

GENERAL PICKS KINSON AS PITTSBURGH MANAGER

Pittsburgh, Pa.—W. T. Kinson, who for two years has represented the Mutual Film Corporation here, has been made manager of the General Film Company exchange.

Five years previous to his affiliation with Mutual in this city, Mr. Kinson was connected with General. He has been identified with the industry for several years, and has made an enviable record in the exchange branch.

It is announced here that the new manager will bring about many changes for the betterment of the Pittsburgh branch.

ITALY ON FIRING LINE SHOWN IN NEW WAR FILMS

"On the Italian Battlefront," the pictures showing Italy on the firing line, are the latest records of the great conflict being shown in America. These pictures were taken by a photographer sent to Italy by a syndicate of New York business men, with the permission of the Italian government.

The films contain views of the war being conducted in the Alpine country. Scouting parties are shown linked together, scaling hazardous heights and picking their way cautiously over the mountains. Also many soldiers are shown bundled in mufflers and great coats walking slowly over the snow and ice, carrying shells of large caliber on their shoulders. The films picture in graphic form the obstacles that prevail in the war being conducted above the clouds.

ART DRAMAS ANNOUNCES FILMS FOR AUTUMN PROGRAM; STARS ALSO NAMED

Art Dramas offers exhibitors a Fall program of strength, it is announced, with a wide range of stars and subjects. The schedule is typical of Art Dramas in that it possesses marked variety.

Crane Wilbur, Jean Sothert, Catherine Calvert and Marian Swayne, Art Dramas stars are represented in the list of features.
Tense Timely Thrilling

"The Red Ace"

The Universal Master Serial
featuring
Dashing, Daring, Fascinating
Marie Walcamp
This announces the inception of a new era in motion pictures—merging the interests of America’s pioneer picture producers, foremost stars, leading directors, and celebrated authors into one solid unit, whose purpose it is to present a new high standard in cinema art—Perfection Pictures.

Under the brand of Perfection Pictures leading theatres the world over will offer the very ultimate in motion photography—five and six reel stories by the most celebrated authors of the day—directed by experts in stage supervision and technique—produced by America’s picture pioneers, Essanay Film Manufacturing Company, Thomas A. Edison, Inc., and George Kleine. The first eight productions are now completed. Ten more are in work. A new Perfection Picture will be released each week.

The following Perfection Pictures can now be booked at any exchange of the George Kleine System:

**EFFICIENCY EDGAR’S COURTSHIP**
A rollicking comedy-drama taken from Clarence Budington Kelland’s Saturday Evening Post Story. Starring TAYLOR HOLMES Late star of “His Majesty, Bunker Bean.”—Produced by ESSANAY.

**THE AWAKENING OF RUTH**
A tale of Romance and Treasure, based on Lucien Hubbard’s inimitable story. Starring SHIRLEY MASON The Ingenue Without a Rival.—Produced by THOMAS A. EDISON, Inc.

**FOOLS FOR LUCK**
Kenneth Harris’ Saturday Evening Post Story. “Talisman,” recreated in films. Starring TAYLOR HOLMES Fimdom’s Newest Twinkler.—Produced by ESSANAY.

**PANTS**
A remarkable tale of Millionaire’s Row and the stuffy tenement district. Starring LITTLE MARY McALISTER Screenland’s Child Wonder.—Produced by ESSANAY.

**MEN OF THE DESERT**
A story of the plains abounding in a spicy mingling of adventure and daring. Starring JACK GARDNER The Screen Idol.—Produced by ESSANAY.

**THE APPLE TREE GIRL**
A whimsical little heart interest story, based on The Ladies Home Journal serial. Starring SHIRLEY MASON The Screen’s Daintiest Star.—Produced by THOMAS A. EDISON, Inc.

Perfection Pictures will be sold at prices that will enable the exhibitor to make a big profit. Territory will be allotted at once.

Make your service applications NOW at the exchanges of

GEORGE KLEINE SYSTEM
Sole distributors of PERFECTION PICTURES throughout America
Branches in all Principal Cities.
POLLARD PICTURE PLAYS COMPANY Presents

Margarita Fischer in
"The Girl Who Couldn't Grow Up"

A five-act comedy-drama. Written and produced by Harry Pollard. Released the week of September 17th.

Pretty Peggy Brockman, despite her dad's millions, was a regular tom-boy. Her sisters set their caps for Lord George Raleigh, but Peggy preferred Wiggins, his valet. And then—Wiggins proved to be the real "Lord George" after all. A "sure-fire" attraction of the type for which Margarita Fischer is famous. Booking NOW at all Mutual Exchanges.

Produced by POLLARD PICTURE PLAYS COMPANY
Distributed by MUTUAL FILM CORPORATION
John R. Freuler, Pres.
HELEN HOLMES
IN
THE LOST EXPRESS

The greatest fifteen chapter serial of the year.

A sensational mystery story by Frederick B. Bennett.

America's most popular serial star — HELEN HOLMES.

A director of long experience with a record of big successes — J. P. MCGOWAN.

Box-office value — a stupendous appealing feature that will keep crowds coming for fifteen weeks.

Released September 17th. Book it — before your territory is closed! Write or wire your nearest Mutual Exchange.

Produced by SIGNAL FILM CORPORATION

Distributed by MUTUAL FILM CORPORATION

Samuel J. Righelstein Pres.

John R. Frieden, Pres.
Attention!

STATE RIGHTS

Territory prices:

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The Greatest Italian War"

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Apply for dates now—will pay

Complete line of talk

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You can make money

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Pictures Ever Shown in
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Your theatre on percentage
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'Phone, Bryant 5318
"WE DIDN'T SAY A WORD UNTIL WE SAW THEM"
WE MADE NO BOAST! WE VENTURED NO ADVANCE COMMENT! WE AWAITED THE VERDICT OF THE CAMERA
WE ARE NOW READY TO PRESENT FOUR OF THE GREATEST HITS OF THE SEASON OF 1917-18

FIRST TRIANGLE RELEASE OF A PARALTA PLAY
Sunday, September 23rd

J. WARREN KERRIGAN
Will Make His First Appearance as an Independent Star in

"A MAN'S MAN"
A THRILLING MELODRAMATIC ROMANCE OF INTRIGUE, WAR
AND LOVE BY THE POPULAR AMERICAN AUTHOR, PETER B. KYNE

A GREAT STORY! A STUPENDOUS PRODUCTION!

NEXT J. WARREN KERRIGAN RELEASE—"TURN OF A CARD"

SOON TO FOLLOW

BESSIE BARRISCALE in
THE SECRET SERVICE CLASSIC OF THE SCREEN
"MADAM WHO"
By HAROLD MAC GRATH
Directed by REGINALD BARKER

BESSIE BARRISCALE in
"THE OLD HOMESTEAD" OF THE SCREEN
"ROSE O'PARADISE"
By GRACE MILLER WHITE, Author of "Tess of the Storm Country"
Directed by JAMES YOUNG

COSTS MORE—WORTH MORE
PARALTA PLAYS ARE SOLD UNDER EITHER THE STAR SERIES BOOKING METHOD OR THE PARALTA PLAN
THEY ARE WORTH, AND THEY COST, MORE, FOR WE GIVE YOU THE OPPORTUNITY TO CREATE SOMETHING FOR YOURSELF AND KEEP WHAT YOU CREATE.

"ASK ANY TRIANGLE EXCHANGE"
You Are Urged to See These Great Photoplays Projected at Any Triangle Exchange Before Booking Them. They ARE Really Great. See for Yourself.

PARALTA PLAYS, INC., 729 Seventh Avenue, NEW YORK
An Open Letter

TO MEN WHO EXHIBIT PICTURES:

How many pictures offered you for contract this season have you seen?

Are you letting other men furnish your brains, or are you using your own?

An extensive exhibitor who has played the pictures of all the producers in his twenty-five theatres has found by studying his audiences that the Best Star in the World will not carry a feeble story and an inexpensive production.

You know that, too, don't you; and your box office suffers, too, doesn't it?

A Big Cast in a big story and a wonderful devil-take-the-cost production has a vastly greater drawing power than a big star in a hastily written story and an indifferent production.

You know that, too, don't you?

Mr. Exhibitor, the handwriting is on the wall. Witness the Fox Standard Pictures and reap the golden harvest.

Witness "THE HONOR SYSTEM."

Witness "JACK AND THE BEANSTALK."

Witness "THE CONQUEROR," a titanic American drama with William Farnum at his best.

Witness "THE SPY" with Dustin Farnum in the timely American patriotic drama with exposures that will startle any audience, and melt a heart of steel with its dramatic punches.

Witness "CAMILLE," a Theda Bara super picture that women cannot resist—men want to see it—children, too, will appreciate "CAMILLE."

Witness "WHEN A MAN SEES RED"—William Farnum in the greatest dramatic story ever staged in the history of the world.

Still greater Standard Pictures produced along the same efficient, careful lines, built on the solid foundation of good showmanship:

Witness the coming Jane and Katherine Lee Series; the coming Fox Kiddie Series.

Witness the bombshells that will write new motion picture history, namely: Theda Bara in "CLEOPATRA" and William Farnum in "LES MISERABLES."

Well, this is why an extensive exhibitor, after years of studying the trend of the taste of critical audiences, produced Standard Pictures, which include the aforementioned. He insists that his fellow exhibitors see these pictures before they book them, for he wants them to use their brains along with his before sharing with him the millions he has already ventured.

The wise exhibitor will respond to his impulse and see these pictures before he contracts for a pig in a poke.

William Fox—STANDARD PICTURES

FOX FILM CORPORATION
We Sell Only ONE Grade

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—the latest development in the art of projection. We sell no back numbers that are artificially kept alive.

ONLY ONE QUALITY

—the very finest it is possible to produce from truly high-class materials by men who are masters in their line.

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has multiplied Simplex Users and Simplex output until now we sell more high-grade projectors than any other manufacturer in the world.

Remember. This was accomplished under competitive prices. Furthermore, projecting pictures is not like patent medicine—there's no imagination about it. If the quality is not there, you see it on the screen, you feel it in the Box Office and in repair bills.

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Installing a Simplex is a Simple Way of Securing Solid Satisfaction.
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of "CABIRIA"
MACISTE
in the seven-reel
film sensation-

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THEATRE, NEW YORK. Not A Battle Picture, But A
Drama Running Over With Laughter, Thrills, Cheers
And Heart-Throbs. The N.Y. TIMES Says:
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Goldwyn’s New Message to the Small Exhibitor

More than a thousand of the smaller exhibitors of the nation have signed for Goldwyn Pictures—quality productions at prices they can afford to pay. At prices that will leave them a profit.

There are eighteen thousand motion picture theaters in the United States—the great majority of them small theaters. It is our ambition to have all of the smaller exhibitors of the nation solidly behind Goldwyn Pictures—liking them, playing them and making a profit on them.

And here is news for you: By playing Goldwyn Pictures you can make your small theatre a large theatre. For Goldwyn productions will bring the best people in every community in America to your box offices. And they will go away pleased.

At this moment, when our productions are the most talk-of motion pictures in America, there are still thousands of exhibitors who can increase their profits and their prestige by signing Goldwyn contracts.

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Now Is the Time to install a Simplex picture machine.

If you expect to get your share of this season’s business you must have the best booth equipment obtainable. A great many Exhibitors do not give this end of the business due consideration. Do you realize that perfect projection is just as essential as good pictures? No matter how good service you are using, the value is lost unless your booth equipment is up to date in every respect. SIMPLEX TYPE “S” machines will give you the desired results.

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\frac{5}{8} \times 10 & \quad \text{Soft cored, per hundred} & \quad 5.00 \\
\frac{5}{8} \times 7 & \quad \text{Soft cored, per hundred} & \quad 3.50 \\
\frac{5}{8} \times 6 & \quad \text{Soft cored, per hundred} & \quad 2.75 \\
\frac{5}{8} \times 12 & \quad \text{Soft cored, per hundred} & \quad 5.00 \\
\frac{1}{2} \times 12 & \quad \text{Soft cored, per hundred} & \quad 4.50 \\
\frac{3}{4} \times 6 & \quad \text{Solid, per hundred} & \quad 2.25 \\
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THE OFFICIAL FRENCH WAR PICTURES

These films were taken under the personal supervision of the General Staff of the French Army for historical preservation in the National Archives.

Do not confuse these war films with others of a similar name

IMPORTANT NOTICE!!

An arrangement has been completed whereby during the war—a new reel will be issued monthly—giving you the opportunity of playing a film of war scenes right up to the minute, which will be added to the present feature.

For further particulars communicate with

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GET YOUR SHARE

of next season’s big money. Start getting busy now. The man who is ready when the season opens is the man who is going to keep smiling at a full house all winter.

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to build up a high-class, steady growing patronage with DE LUXE 4-PAGE PROGRAMS. We claim that our Free Write Up Service, and the beauty and attractiveness of our programs themselves, sell your picture to your patrons, and get them in the habit of looking to you for the best in photoplay entertainment. Successful exhibitors all over the country stand back of our claim. Now is the time to think seriously about your program. We will furnish from 500 up, either printed complete ready to distribute, or just the plain stock as you wish. The write-up service is free.

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CHICAGO
W. H. CLUNE
Announces
THE
Eastern Premier
of
"THE EYES OF
THE WORLD"
by
Harold Bell Wright
Auditorium Theatre
CHICAGO
16 Days Only Starting Friday, Sept. 21
Exorbitant Rentals

It is agreed among exhibitors that many of the most conspicuous players are receiving too much remuneration for their efforts.

With the first realization of the vast amounts being paid certain actors and actresses exhibitors wonder mildly at the munificence of certain producers and at their commercial daring.

These same exhibitors have come to realize that it was neither munificence nor great commercial daring which caused these producers to contract for the services of these players at exorbitant salaries or any other scheme of payment; it was rather a belief in the dumb passiveness of the exhibitors.

These producers seemed possessed of the belief that with the senseless competition existing among theater managers in various localities, there was practically no limit to the charges that could be levied for film rental. They recognized also that the boast of an exhibitors' organization was practically a joke. Proceeding on these conclusions they contracted for players' services at a figure which makes an exorbitant rental charge a necessity with them.

That the exhibitor is the backbone of the industry seems to be everywhere recognized, but in too few cases is this recognition backed up by anything concrete. Otherwise the exhibitor would not be asked to lease a picture at a figure which makes it economically impossible for him to earn a profit.

At first blush it might seem that the matter is entirely in the hands of the exhibitor; that, in event of not believing he can make a profit, all he has to do is to ignore the program of the particular picture. But the case is not so easy. The exhibitor after months and possibly years has built up a following for a certain player or a certain brand of pictures. By suddenly terminating relations with the distributing company which asks the exorbitant rental he is summarily cutting off from his theater the following which he has been a long time in creating. An added cause of alarm is that this same following can be easily transferred to the opposition.

No branch of the motion picture business can operate at a loss without it becoming a detrimental influence to the entire industry. It is a demonstrable fact that twenty-five per cent of the motion picture theaters in the United States and Canada are not making a profit—some maintain that sixty per cent are in this sad plight.

This condition must be corrected or the end is—disaster.

Perhaps the chief cause of the unprofitableness of many film theaters is that local conditions—best known to the exhibitor—make an increase in admission charge impractical at this time, together with the fact that the patrons demand the best and the best is unobtainable at a figure which will admit of a profit.
SUMMARY OF CURRENT ISSUE

NEWS OF THE WEEK
Exhibitors See Power of A. E. A., Says Pettijohn
Ontario Exhibitors to Join A. E. A.
Selznick Sells Out Interest to Herbert Brennon
Henry J. Bock, Inter-Ocean Film Corp., Head, Killed in Auto Crash
Theodora Bara Stars in "Camille," to Be Published Sept. 30
"Men of Desert" Film Being Shown at K-E-Y-V-S-E Branches
Advance Deposit Men Are Caught By A. E. A.
"Who Is Number One?" Is Paramount Title for New Serial
Super Film Puts Many Forces in Southern Houses
Edna Goodrich Works on "American Maid." Five Reel Mutual Film
D. W. Griffith to Return From Europe This Month
Chicago Film Theaters Closed By Police While Licenses Pend
Essanay Finishes Three Pictures With Taylor Holmes
Chaplin's "Adventure" Film Delayed By Feminine Star's Illness
Jewel Productions Answers Exhibitors' Demands for New Films
Clune's "Eyes of the World" Opens in Chicago Sept. 21
Week's A. E. A. Activities
"When a Man Sees Red," With Win. Parham, for October
Galaxy of Noted Film Players Added to Universal Staff
Charlotte Stars in First Commonwealth Film
Brennon Starts Filming "Empty Pockets"
General Enterprises Gets "The Warrior" Film Rights
Ann Sothern and David Powell in Empire's "Mysterious Girl"
Exhibitors Book "Lost Express Serial" as a Money-Getter
Chinese Revolution Filmed in Colours for Peking
World Films Finishes to Last Beyond 1918
Madame Petrova Picks Players for October Film
The Play's the Thing—Not Players, Says M. H. Hoffman
Hessie Barricale Has Spy Role in "Madam Who"
"Last We Forget" Is Title of New Rita Jolivet Feature
Oscar C. Apex to Direct First Waltahh-Panah Film
Mary MacLaren's Contract Break With Horsey Is Denied
Gaumont Reels Show News of War on Two Fronts

REVIEWS
"Baby Mine," Goldwyn C., Five Parts, With Madge Kennedy
"Cinderella and Magic Slipper," Wholesome Fantasy, Four Parts
"Polly Ann," Triangle D., Five Parts, With Bessie Love
"Rebecca of Sunnybrook Farm," Artcraft C.D., Six Parts, With Mary Pickford
"The Fall of the Romanoffs," Eldorado Pictures Corp., D., Eight Parts, With Blond
"A Man's Man," Paralta Plays D., Seven Parts, With J. W. Kerrigan
"Ten of Diamonds," Triangle D., Five Parts, With Dorothy Dalton
"The Little Pirate," Butterfly C.D., Five Parts, With Zoe Rae
"Mysterious Mr. Tiller," Bluebird D., Five Parts, With R. Julian
"The Lifted Veil," Rolfe-Metro D., Five Parts, With Ethel Barrymore
"Bigamy Sheep," Artcraft D., Six Parts, With Elsie Ferguson
"The Defeat of the City," General C.-H., Four Parts
"The Rainbow Girl," American Mutual C.-D., Five Parts, With Juliette Dwyer
"Idolaters," Triangle D., Five Parts, With Louise Glau

DEPARTMENTS
The Week's Best Bet in Pictures
The Film Stock Market
Official Cut-Outs By Chicago Censors
This Week at Downtown Theaters
Synopsis of Current Releases
Canadian Film News
Calendar of Feature Releas
News of Exhibitors and Exchanges
Chicago Trade Events

It is a desperate situation, but as it is no less important to the producer and distributor who are making money TODAY than it is to the exhibitor who is now losing, an application of the rule of reason should bring about an early adjustment.

Film Thieves

That despicable band of film thieves who frequently escape with the less stingest term of "dupers" seem to be taking advantage of the times when authorities generally are closely concerned with matters of more national concern to broaden their activities.

In New York City, Chicago and Philadelphia, the HERALD learns, the criminal practice of duplicating productions which are proving successful for their owners is advancing in leaps and bounds.

This practice already has caused producers the loss of vast sums of money, and with the investigation now under way it is confidently hoped that a large number of the guilty will be called upon to pay the penalty.

Itinerant Incompetents

An industry—very much like an individual—is frequently known by the company it keeps.

We are very glad, however, that this is not an invariable rule because the film trade has a certain set of irresponsible tricksters who bob up regularly.

After having made a deplorable mess of their own and their company's affairs in one locality they lapse into oblivion—but only momentarily—and then blossom forth again with all the gaiiness of a Springtime morn and set out anew over their course of chicanery, incompetence and bluff.

An employees' bureau where employers could receive accurate and comprehensive advice concerning past performances of a certain band of itinerant film men would be a splendid thing.

It would accomplish one result at least: it would cause a number of individuals whose only product is vapid mouthings to seek a new and untired market.

Two Expositions

Two "national" expositions: The maximum of waste and the minimum of results.

MARTIN J. QUIGLEY.
The action of the exhibitors' conference at Ocean View, Va., illustrates that the exhibitors of the country have awakened to the fact that the American Exhibitors' Association is made up of men who have the interests of the owners of motion picture theatres at heart," said Charles C. Pettijohn, general manager of the A. E. A., last week.

"Before the state organizations represented at the Virginia convention became allied with our organization the delegates carefully studied our plans and principles and then unanimously applied for membership in the American Exhibitors' Association.

"The fact that as state bodies in Virginia, Indiana, North Carolina, Oklahoma, Michigan, South Carolina, District of Columbia, Arkansas, Idaho, Nevada, Oregon, Washington, Georgia, Kentucky and other states they have joined the A. E. A. speaks for itself.

Already our organizations in Illinois, New York, New Jersey, the New England States and Pennsylvania are very strong and growing rapidly.

Has Interested New Men

What impresses me most is that we succeeded in interesting men who had heretofore no interest in exhibitors' organizations.

We met in a meeting with the approval of the exhibitors, as we have, it is true to the officers of the association to our this confidence which is piling upon in leaps and bounds. We all recognize our responsibilities and will work ceaselessly to the end that we may be able to maintain the standard of efficiency as set out in our platform, pledge the making of this organization a powerful weapon in the hands of exhibitors only.

I can't help but be pleased and elated over our success. It is really wonderful to see the exhibitors are responding. Their responses fully convince me that they have wanted this kind of an organization badly else we would not have received this practically unanimous vote of approval."

Many Seek Membership

During the past week Mr. Pettijohn has been deluged with personal letters from exhibitors, applications for membership, checks for dues and inquiries calling for further information.

The American Exhibitors' Association has taken new quarters on the twentieth floor of the Times Building. So rapidly has the organization grown since its inception in Chicago in July that it became necessary to take new offices in order to handle the increased business of the association.

Hundreds of applications for membership are received daily, many from exhibitors who have never before been allied with any exhibitors' organization. The realization that at last there has been formed among the exhibitors of the country an association that is free from any alliance with any trade journal or any manufacturer is meeting with approval from thinking exhibitors who are expressing a willingness to join an association of exhibitors which works solely for their interests.

ONTARIO EXHIBITORS TO JOIN A. E. A.; MANNIST, OF FT. WILLIAM, ORGANIZES

Owner of Royal Theatre Leads More to Join New Association and Start Fight in Dominion Against Deposit; Pettijohn Leaves for New Brunswick

The motion picture exhibitors of Ontario are organizing under the leadership of M. Mannist, of the Royal Theatre, Fort William, Ont., and when their organization is completed they will apply for affiliation with the American Exhibitors' Association.

Mr. Mannist is a wide awake exhibitor who recognizes that the only way the exhibitor can accomplish any reforms in the industry is if he takes action with a body that is composed entirely of exhibitors to have no connections with the manufacturer.

He is avowedly opposed to the advance deposit system, which method of doing business by the producer is being fought by the American Exhibitors' Association.

PETTIJOHN GOES TO CANADA

Charles C. Pettijohn, general manager of the American Exhibitors' Association, left New York Friday to attend the convention of the Motion Picture Exhibitors' League of Canada, to be held at St. Johns, N. B., September 5th and 9th. Mr. Pettijohn received an invitation from W. C. Golding, president of the Canadian exhibitors' organization.

For Exhibitors Only

The action of the state bodies in Virginia, Indiana, North Carolina, Oklahoma, Michigan, South Carolina, Georgia and other states in affiliation with the American Exhibitors' Association is evidence that the exhibitors' organizations are awake to the fact that this organization means to stand for the exhibitors only.

SELMICK SELL S OUT INTEREST TO DIRECTOR BRENON

Producer of "War Brides" and "Lone Wolf" Gains Complete Control of Concern

Herbert Brenon, president of the Herbert Brenon Film Corporation, has purchased the half interest in the Brenon company held by M. Pettijohn. Thus Mr. Brenon now controls full interest in all productions made under the Brenon brand, including "War Brides" and "The Lone Wolf.

Mr. Brenon also gains control of the Heights studios, said to be the largest in the East, and the well-known director will hereafter produce pictures himself. He has moved his offices to the New Jersey plant.

Mr. Selznick also held a fourth interest in "The False Romanoffs," Mr. Brenon's latest effort, which was also purchased by Mr. Brenon last week.

CHICAGO A. E. A. BRANCH GETS NEW HEADQUARTERS

The Motion Picture Theater Owners' Association, which is the Chicago branch of the American Exhibitors' Association, has opened headquarters in room 1802 North American building, Chicago. This body has become one of the strongest branches of the new national organization, under the leadership of its president, Henry Schoenstadt, and the bi-monthly meetings which are held on the first and third Fridays of each month at Fraternity Hall, West Adams street, Chicago, are well attended, not only by Chicago theater owners, but by visiting exhibitors.

CRISIS FILM CORP. SUES AMERICAN EXPRESS CO. FOR SHIPPING MISTAKE

The Crisis Film Corporation of Newark, N. J., has brought suit against the American Express Company for $141.15 for the non-delivery of films to a theater in Phillipsburg, N. J. Through a clerical error the mail room's employees, it is alleged, shipped the films to Buffalo, N. Y., and the suit is to recover damages sustained as a result of the mistake.
HENRY J. BROCK, INTER-OCEAN FILM CORP.
HEAD, IS KILLED IN AUTO CRASH IN N. Y.

Industry Pioneer Meets Instant Death While Passing Through Kingston, Enroute to Home in Buffalo; Two Others Escape Injury

Henry J. Brock, the head of the Inter-Ocean Film Corporation, the Manx-Man Company and the Cinema Distributing Company, and one of the pioneers of the film industry, met instant death in an automobile accident while passing through Kingston, N. Y., en route to his home in Buffalo, from New York City, on September 7.

Accompanying Mr. Brock at the time were Harry Grouse of Ottawa, Can., and Emery P. Hylandt of Buffalo. Mr. Hylandt was driving the car and both he and Mr. Grouse escaped without serious injury.

Mr. Brock had just completed negotiations with the Goldwyn Pictures Corporation, in which the latter concern purchased "The Manx-Man" from Mr. Brock. This deal had kept him in New York later than he usually remained.

Mr. Brock was 42 years old and is survived by a wife and four children. He was a brother-in-law of Mitchell H. Mark, president of the Strand Company. He founded his fortune on a partnership known as Mark-Brock enterprises, which established many penny arcades in the early days of motion pictures, and which later developed into the firm owning many theaters in the United States and Canada.

Mr. Brock has been wonderfully successful in the past few years handling state rights features and securing control of many big features for South and Central America, Great Britain, Canada and Australia. He was interested in the Strand and York theaters in Toronto and the Academy and Regent theaters in Buffalo.

The funeral services were held in Buffalo, Sunday, September 9, and were attended by prominent motion picture men from all parts of the country.

THEDA BARA STARS IN "CAMILLE" FILM TO BE PUBLISHED BY FOX SEPTEMBER 30

Star Has Role of Unhappy Parisian Girl, Created By Alexandre Dumas, Jr.; Screen Version of Great Drama Just Completed
By Director J. G. Edwards

Theda Bara in a picturization of "Camille" is the latest announcement of William Fox to exhibitors. The film will be published September 30.

"Camille," the story by Alexandre Dumas, Jr., has behind it a long history of successful stage engagements in every civilized country. It has been acted on every great stage of Europe and both Americas, and, in book form, it is considered one of the most dramatic stories ever written.

Theda Bara, as the unhappy Parisian girl who sacrifices herself on the altar of convention, has surpassed all her previous work in this production.

Theda Bara's "Camille" has just been completed, under the direction of J. Gordon Edwards. Parisian life has been followed in every detail so that the atmosphere of the story fits admirably with the acting in it.

"Camille" is the most famous French novel of the nineteenth century. Its story is known to every educated person, and it has been celebrated in song and story in every corner of the world. "La Traviata," Verdi's noted opera, was founded on the story of the unhappy Parisian girl. The original story, known as "The Lady of the Camellias," was published in 1848. A year later, its author recognized the dramatic possibilities of the piece, and made a new version which was acted on the Parisian stage in February, 1852.

"MEN OF DESERT" BEING SHOWN AT K-E-S-E OFFICES

Fourth of Essanay's Western Features With Gardner to Be Issued Sept. 24

Trade showings of "Men of the Desert," the fourth of Essanay's series of Western photodramas featuring Jack Gardner, the musical-comedy star, are in progress at all branch offices of K-E-S-E. This picture, presenting a screen version of the Taylor-Norris feud, one of the most notorious of the West, is said to be the strongest unit of this series. It will be issued September 24.

Mr. Gardner is supported by Ruth King, Carl Stockdale and the remainder of the company which has been seen with him in "Land of Long Shadows," "The Range Boss" and "Open Places." The picture was staged on the plains of Arizona and presents many picturesque settings. It has a screen time, approximately, of sixty-five minutes.

NORMA TALMADGE MAKES "SECRET OF STORM COUNTRY" SCENES IN N. Y. STUDY

Miss Norma Talmadge has again returned to her own studio at 318 East 45 street, New York, to make the interior of her new picture, "The Secret of Storm Country." Ithaca, N. Y., was in detail the filming of the rugged exteriors of this screen story, a sequel to Grace Miller White's "Tess of Storm Country," which also appeared in film form. Miss Talmadge spent seven weeks in Ithaca with her support cast.

"CAMILLE," WITH THEDA BARA, AS PRESENTED IN FILMS

Scenes from Alexandre Dumas' Story Now Being Filmed in California With the Noted Fox Star in the Titular Role (William Fox)
ADVANCE DEPOSIT MEN ARE CAUGHT BY A. E. A. SQUEEZING EXHIBITORS FOR MONEY ON CONTRACTS

Stating that the advance deposit distributors now are harassing exhibitors by demanding new contracts which to manufacture their films, and to create their present attempted monopoly of stars.

Let every exhibitor in the United States, whether he be a member of the American Exhibitors' Association or not, send at once to this office a detailed statement of similar situations, so that the facts, figures and statistics may be compiled and that these companies may be given the publicity which they deserve in future bulletins which will be forthcoming from this office. Please act at once and furnish us complete information. If it becomes necessary for this organization to classify the manufacturers, we intend to do so.

AMERICAN EXHIBITORS' ASSOCIATION

In keeping with its announcement made last week to the trade in the “Herald,” it was pointed out this week by prominent theater owners, that this move is the beginning of a fight to eliminate abuses of the deposit system and wipe out the system entirely in places where it will not yield to modification.

WHO IS NO. ONE? PARAMOUNT TITLE FOR NEW SERIAL

First Photonovel of Concern, Starring Kathleen Clifford Appears in October

Anna Katharine Green has written the story for “Who Is ‘Number One?’” Paramount's first serial, starring Kathleen Clifford.

When “Who Is ‘Number One?’” is ready—some time in October—exchanges will be furnished prints of the entire production so that if exhibitors choose they can see every reel of the serial before they sign a contract.

SUPER FILM PUTS MOTOY FARCES IN SOUTHERN HOUSES

Sidney B. Lust of the Super Film Attractions, Washington, D. C., distributor for the Peter Pan Film Corporation’s novelty comedies for Maryland, Delaware, Virginia, North Carolina and District of Columbia, announces that these comedies have been placed in the following theatres: Garden Theatre, Washington; Strand Theatre, Washington; Plaza Theatre, Washington; Navy Theatre, Washington; American Theatre, Opwell, Va.; Strand Theatre, Petersburg, Va.; American Theatre, Norfolk.

In view of the fact that Mr. Lust has placed these comedies but a short time, the results are gratifying, he announces.

EDNA GOODRICH WORKS ON “AMERICAN MAID,” FIVE-REEL PATRIOTIC FEATURE FOR MUTUAL

With the completion of “Reputation,” “Queen X” and “A Daughter of Maryland,” her first films of the series of star productions which she is to make for the Mutual Film Corporation, Miss Edna Goodrich is at work at her studio on Long Island under Albert Capellani’s direction in “American Maid,” a five-reel patriotic picture.

“Reputation” was issued September 3 and met with an enthusiastic reception from exhibitors and their patrons.

“Reputation” is the story of a pretty young girl who tries to launch herself in business in a country town and becomes the victim of scandalmongering natives, who are convinced that nobody can be so pretty as Constance Bennett and good at the same time.

PLAYERS IN “LORELEI OF THE SEA” AND GENERAL MANAGER OF COMPANY

Tyrone Power, Playing Leads. Center—M. Phillip Hansen, General Manager of Marine Film Company. Right—Frances Burnham, Feminine Star (Marine Film Company)
D. W. GRIFFITH TO RETURN FROM EUROPE
THIS MONTH WITH SCENES FOR BIG PICTURE

David Wark Griffith, who has been in Europe since March, will return, it is expected, the latter part of this month. The noted director-producer went to London originally to supervise the presentation of "Intolerance" at the Theatre Royal, Drury Lane. The picture proved a great success and a performance was given before the King and Queen and members of the royal family.

Mr. Griffith also was engaged in doing some photographic work for the French and British governments, taking scenes of the great conflict along the Western front.

After the completion of arrangements for the showing of "Intolerance" in England, France and Italy, Mr. Griffith summoned his cameramen William Bitzer, Robert Harron and Lilian Gish to England where they have been working on scenes for Mr. Griffith's next big spectacle. The screen story will be Mr. Griffith's return.

CHICAGO FILM THEATRES CLOSED BY POLICE
WHILE LICENSE REQUESTS ARE PENDING

Because the city had not granted theatre licenses, twenty-four Chicago motion picture houses have been closed. Policemen entered the theatre of Mrs. S. Stamler, at 1449 Division street, last week and ordered Manager I. D. Pedorr to stop the show. They also commanded him to return the admissions paid, to the audience. Mrs. Stamler had made application for a license and was under the impression that she could operate her theatre pending the granting of permission to operate the house.

Other motion picture exhibitors had similar experiences. Anthony Bibro, of the Royal Theatre, 1820 West Twenty-second street, was closed by the police department after running three days. He secured a license September 5. E. D. McLaughlin of the Ideal Theatre, 27 West North street, while not operating, expected to open September 10, and was surprised to find his house on the "closed" list.

ESSANAY FINISHES THREE PICTURES FROM
NOTED STORIES FEATURING TAYLOR HOLMES

Essanay has completed the production of three pictures in which Taylor Holmes, the stage comedian, is featured. A fourth now is in the filming process. "Efficiency Edgar's Courtship," the first of this series, and, incidentally, the star's initial screen vehicle, was issued September 3. The second picture, entitled "Fools for Luck," will be issued October 8. This production is a screen version of Kenneth Harris' story, "Talismans," which was published in the Saturday Evening Post. It hinges on a youth's desperate attempts to woo Dame Fortune by a rigid observance of all the omens of luck, including the horse-shoe, the rabbit's left hind foot, spilled salt, ladders, etc. He meets the girl of his heart's desire; however, his luck tokens fail to aid him. How he finally overthrows his superstitions and surprises himself by winning out, rounds a story which proved very popular in print. "Fools for Luck" will have a screen time, approximately, of sixty-five minutes.

This picture will be followed in November by "Two-Bit Seats," and "The Small Town Guy" will be the title of the December film. K-E-S-E will publish the features.

SCENES FROM TWO FORTHCOMING MUTUAL PRODUCTIONS AND A POSE OF EDNA GOODRICH

G. R. WARREN MADE PRODUCTION CHIEF FOR HORSELEY PLANT

G. R. Warren has been appointed manager of production by David Horsley and has assumed charge of the Horsley Studios in Los Angeles.

Mr. Warren is recognized as one of the most capable men in the picture business. His career opened in the stage drama, from which he graduated to executive positions in the administration side of the profession. Early in the development of motion pictures Mr. Warren was first associated with Mr. Horsley in what has since become the Universal Film Company.

S. E. ABEL MADE REPRESENTATIVE OF SELECT PICTURE

Sydney E. Abel has been appointed special representative of Select Picture Corporation and started work in the interest of Select exchanges September 10. Mr. Abel recently resigned his position as manager of the Chicago branch of Vitagraph.

Mr. Abel has made an enviable record in conducting exchange business in the central states. In Chicago Abel established a record for big sales. He credits having put over the V. S. E. in that territory.

Prior to his connection with the Vitagraph interest, Mr. Abel spent four and a half years with the Mutual Film Corporation as branch manager in various eastern cities. With Select Pictures Abel will act as a first aid to sales, much of his time being spent on road visiting exchanges in the various cities.

Toronto, Ont.—James Crang, a prominent Toronto contractor, is building a large theatre on St. Clair Ave., one of the finest residential sections of the city. The building will cost around $10,000 when completed and will be updated in every particular, with seats capacity of about 1,400, with all seats on the ground floor.

CHICAGO EXCHANGE SECURES RIGHT TO "IN TREASON'S GRASP"

Griever & Herz to Exploit Dramatic Picture in Wisconsin and Indiana

Griever & Herz, of Chicago, have just closed a deal whereby they secure the Wisconsin and Indiana rights to the renewed Pictures Corporation's feature, "In Treason's Grasp." Grace Cunard and Francis Ford are the stars of this hi-reel film. The film is said to be a timely one as much as it embraces a war-time story, presenting a drama of a woman's life for her country. Jessrs. Griever & Herz also announce that they have secured several other pictures which will soon be issued through their exchange.

PEGGY HYLAND RECEIVES MANY SCENARIOS FOR PRODUCTION BY MAYFAIR

Since the announcement of Peggy Hyland's first Mayfair production, "Persuading Peggy," the little English player, has received many dramas from seasoned writers. Miss Hyland has read many of the stories. There are many "Peggy" stories among them, such as "Peggy, Girl Scout," and "Peggy, the Dancer.

The stories of real merit will be produced by the Mayfair Film Corporation.

PEGGY HYLAND (Mayfair Film Corp.)

Toronto, Ont.—Manager Clarence Hanson of the Strand Theatre recently visited New York in order to secure the booking of a number of special attractions at his popular house. The Strand announces a new policy, commencing October 1.

CHAPLIN'S "ADVENTURER" FILM IS DELAYED BY THE ILLNESS OF MISS PURVIANCE

New Comedy for Mutual Has Most Pretentious Scenic Effect of Any Yet Issued to Exhibitors; Considered Best Play of Series Made for Mutual

Charlie Chaplin has resumed work at the Lone Star studio, Hollywood, Cal., on the latest scenes of his twelfth Mutual special, "The Adventurer," which was delayed, first by the illness of the comedian himself and more recently by an indisposition of Edna Purviance, Mr. Chaplin's leading woman. Miss Purviance, who has been in the Good Samaritan Hospital near Hollywood since August 19, appeared at the studio looking little worse for her illness, which is declared to have been due to the strain of continuous rehearsal.

Considered Best Play

Mr. Chaplin's new play is considered his best. In the new piece Mr. Chaplin has cast himself as an escaped convict who is chased from pillar to post by sheriffs who always miss him by just enough distance to make the series of escapes and pursuits highly picturesque and sensational.

In his evasions of capture, Charlie is aided by Edna Purviance, who has appeared with Mr. Chaplin in his entire Mutual series of pictures.

Is Pretentious Scenically

The new picture is one of the most pretentious scenically and dramatically ever produced under Mutual-Chaplin auspices. Much of the action takes place in picturesque outdoor locations showing Chaplin climbing mountain sides, passing through rocky gullies on tender feet, hiding in all sorts of impossible places and making quick attacks on his numerous enemies, vanquishing them in characteristically Chaplin fashion.

JEWEL PRODUCTIONS ANSWERS EXHIBITORS' DEMANDS FOR SOMETHING NEW IN FILMS

Has Acquired Rights to Five Big Features Now Being Issued to Trade; Concern Will Secure Only Best in Pictures on Percentage and Outright Purchase Plan

A direct and comprehensive answer to the demand of exhibitors and the public for something new in films is being made by Jewel Productions Inc., one of the newest factors in the film industry.

Jewel Productions Inc. announces no elaborate or set schedule of films or subjects, nor will it pursue such a policy or program. It may issue a picture a month, two, three, or no picture in six months—ten pictures, twelve, or only eight a year—this being entirely dependent on the standard of superiority which has been set.

Jewel Productions Inc. is in no way a producing concern. Its sole activities consist of the marketing of pictures which will be bought outright, or booked for the producer on percentage, solely on the basis of merit.

After reviewing a great number of features, Jewel Productions Inc., thus far, have acquired the rights to only five.

"The Man Without a Country" was made by Edwin Thanhouser, with the idea of selling it on the state right plan. Last week Jewel Productions Inc. secured the world rights to the film. It was offered for the first time to the public at the Broadway Theater, New York, September 9. Florence La Badie and H. E. Herbert are the stars.

When "Come Through" was shown on Broadway it scored success. George Bronson-Howard wrote the story, Herbert Rawlinson, Alice Lake and Roy Stewart are the featured players. Jewel Productions Inc. bought the film from Universal.

"Pay Me," with Dorothy Phillips as its star, is another Jewel acquisition.

"Sirens of the Sea" is the fourth film, and a fifth will come from Lois Weber.

PICTURES OF NORTHERN CHINA

Left to Right—Dr. E. A. Salisbury, With the Only Film Camera in Northern China, Taking Pictures in Natural Colors—Forbidden City Wall—Railroad Tracks Outside Wall of City (The Prisma, Inc.)
FEMININE STARS IN "THE FALL OF THE ROMANOFFS"

EXHIBITORS PRESENTATION SEEING THE RESULT, THE EXHIBITORS' ASSOCIATION HAS FREELY SOURED.

CLUNE'S "EYES OF THE WORLD" PREMIER OPENS AT CHICAGO AUDITORIUM SEPT. 21

Concern Transgresses Industry Traditions in Not Selecting N. Y. for Grand Opening; Play Is Adapted from Great Harold Bell Wright Book Romance; Author Aided in Production

Chicago has been chosen as the place for the eastern premiere of W. H. Clune's dramatic film production of this popular author's "The Eyes of the World," by Harold Bell Wright.

At the Auditorium Theater, Friday, September 21, with special music and stage effects which should add much to the photographic presentation of Wright's story, Chicagoans will have their first opportunity of seeing the manner in which the Clune company has handled the story of romance and adventure in film form.

For six months the entire producing facilities of the Clune plant in Los Angeles were concentrated on the elaborate filming of the novel. It is promised, as a result, that this offering will be the finest adaptation of a current popular romance ever prepared for the screen. The scenario was written by the author himself and has been faithfully followed by the producers with the assistance of Mr. Wright, who also aided in interpreting his characters for the film version.

Wright's novel contains much of the kind of material out of which successful motion pictures are made and the author, the producer and the camera men have made the most of these opportunities, advance reports indicate.

In selecting Chicago for the Eastern premiere, the Clune Film Producing Company, while realizing that it has transgressed one of the traditions of the film industry in not selecting New York, believes it has taken a wise step and is prepared to cite numerous reasons why this city is the better of the two for the introduction of this second big offering from its coast studios.

Several innovations in presentation will be introduced in the Chicago engagement, which is scheduled for sixteen days.
**EXHIBITORS HERALD**

"WHEN A MAN SEES RED" WITH WM. FARNUM, AN EXTRA-REEL DRAMA LISTED FOR OCTOBER

William Fox's present schedule of films calls for the issuing of "When A Man Sees Red," an extra-reel drama with William Farnum in the stellar role, during October. The film was adapted from the story, "The Painted Lady," by Larry Evans, which ran in the Saturday Evening Post.

Jewel Carmen, who played opposite Mr. Farnum in this production, as well as several others, has just been transferred from the Fox studios in California to the plant at Fort Lee, N. J., where Farnum is making "Les Miserables." Miss Carmen will have the role of Fantine in the production. Her most recent performance was that of the siren in "To Honor and Obey," in which Gladys Brockwell was starred.

**Features in Making**

Work is progressing rapidly on Virginia Pearson's new starring vehicle for the William Fox productions, and on the first of a series of eight light comedy-dramas starring the magnetic Jane and Katherine Lee, the Fox juvenile players. Miss Pearson's picture is to be called "Thou Shalt Not Steel," and is being directed by William Nig. In the supporting cast are Claire Whitney, Eric Mayne, Robert Elliott, John Goldsworthy, Victor Delinsky, Dan Mason.

**Book By Beach**

*Travels of Adventure for Money & Prestige*

**CHARLOTTE, NOTED SKATER, STARS IN FIRST COMMONWEALTH FILM NOW IN MAKING**

Oscar Eagle Commences Work on Initial Six Reeler at Rothacker Plant in Chicago; Jack Meredith Is Leading Man

The activities of the Commonwealth Pictures Corporation of Chicago include the engagement of Oscar Eagle as director for the first production, which will be in six reels and will feature Charlotte, the skater, who was the big attraction at the New York Hippodrome for two seasons and is now appearing at the College Inn, Chicago.

Work on the first picture commenced last Monday at the Rothacker studios under Mr. Eagle's direction. Jack Meredith has been selected as leading man for Charlotte. Mr. Meredith has appeared in many screen successes, notably "Poppy" and "Panthea" with Norma Talmadge, "The Magdalene" with Mme. Petrova, "The Almighty Dollar" with Frances Nelson and many others.

Jack Rose, formerly with the Essanay Company, will act as cameraman for the Commonwealth Company. Robert M. Lee, an editorial writer on the Chicago Tribune staff, has written the scenario for Charlotte's premier before the camera.

**10,000 SEA GULLS APPEAR IN "QUEEN OF SEA" FILM**

Ten thousand sea gulls have been obtained for "Queen of the Sea," Annette Kellerman's new William Fox production, by Jack Kellette, who assists John G. Adolph in directing the picture.

The ten thousand birds are now on the great rocks about the estate of Herbert L. Satterlee, who married a daughter of the late J. P. Morgan. Mr. Satterlee's home is at Bar Harbor, Me., where the subject of the film is located.

The birds were enticed from Northeast Harbor to Bar Harbor by throwing them bits of fish along the entire trip down the bay, and kept them on the estate for two days by feeding them.

**WM. COLLIER, COMEDIAN, FORMS FILM COMPANY TO EXPLOIT HIS SON**

Los Angeles, Cal.—William Collier, the comedian, is forming a film company of his own. He will exploit his son, "Buster," and the name of the new corporation will be the William Collier, Jr., Film Company.

Young Collier will appear in a film version of "Tom Sawyer," as his first vehicle under the new arrangement. It is announced.

**GALAXY OF NOTED FILM PLAYERS ADDED TO UNIVERSAL STAFF; 7 ARE LEADING MEN**

More additions have been made to the acting and directing forces at Universal City during the past month than at any similar period throughout the present year.

Among the leading men who soon will be seen in important productions are: Charles West, Frank Borzage, Casson Ferguson, Hart Foxie, Kenneth Harlan, David Morris and Hal Cooley. The first five of these actors already have won wide recognition for effective dramatic work, while Morris and Cooley are equally well known as comedians.

Charles West, who shortly be seen in support of Zoe Rae, in "The Little Pirate," gained his first experience as a member of D. W. Griffith's Biograph Stock Company, appearing later in Fine Arts' productions when Griffith was in control of that organization.

Frank Borzage, who is also a newcomer to the Bi-plant, is now appearing opposite Brownie Vernon in Allen Holubar's production of "The Twisted Soul." Every picture fan of three years' standing will vividly recall Borzage as the young American sailor hero of Thomas H. Ince's "Wrath of the Gods," the remarkable Japanese play with Tsuru Aoki and Sessue Hayakawa. Borzage also appeared in many western features as a member of the American company, and gained some prestige as a director before coming under the Universal banner.

Among the actresses and comedienne of achievement and special promise, who have been engaged for Universal productions during the past month, might be mentioned Rena Rogers, Gladys Tennyson, Rosemary Theby, Beatrice Burnham and Mildred Davis.

Rena Rogers will be remembered for her characterization in Lois Weber's special production, "Where Are My Children?" She will also be seen shortly in the Zoe Rae vehicle, directed by Elsie Janis Wilson.

"THOU SHALT NOT STEAL," NEW VIRGINIA PEARSON FILM, IS IN MAKING

Work progresses rapidly on Virginia Pearson's new starring vehicle for the William Fox productions. The picture is to be called "Thou Shalt Not Steal," and is being directed by William Nigh at the Fox studios.

In the supporting cast are Claire Whitney, Eric Mayne, Robert Elliott, John Goldsworthy, Victor Delinsky, Dan Mason, Dan Sullivan, Lemuil Kennedy, Martin Faust and Mathilde Brundage.
BRENNON STARTS FILMING “EMPTY POCKETS,”
ADAPTED FROM RUPERT HUGHES NOVEL

New Production, Featuring Bert Lytell and Barbara Castleton, Will Follow “Fall of The Romanoffs”; Plot Built Around Murder of Debonair Millionaire

The filming of Rupert Hughes' popular novel, “Empty Pockets,” now is under way at Herbert Brenon's Hudson Heights studios. “Empty Pockets” will be made by Brenon's production company, and the story is expected to be a fast-moving romance. The story is built around the murder of a debonair millionaire, “Merry” Perry Merriwether, who is found dead on the dirty tin roof of an East Side tenement. Strands of a woman's red hair are clutched in his hands. This is the only clue. The mystery involves four red-haired girls; one a millionaire's beautiful daughter, another a model installed by the dead man in a Central Park West apartment, the third the unscrupulous daughter of a bankrupt society matron, and the fourth a cabaret dancer married to a thug.

One of the thrilling incidents is a midnight motor chase back and forward across the island of Manhattan and ending at the edge of Spuyten Duyvil Creek. For the role of the heroic Doctor Worthing, Mr. Brenon has selected Bert Lytell, who scored as the Lone Wolf.

Barbara Castleton has been selected to play Muriel Schuyler, the daughter of a money king who is involved in the murder mystery. Miss Castleton is looked upon by Mr. Brenon as a distinct discovery.

Mr. Lytell and Miss Castleton have the principal roles. The other parts will be enacted by equally well-known players since Mr. Brenon is a believer in the well-balanced cast, rather than the top-heavy star cast.

SUNSHINE FILM CO.
BUYS PLAY SCRIPT

Director William Buckley of the Sunshine Film Company has just returned to Chicago from New York, where he purchased a seven-reel feature scenario, “The Future Generation.” Scenes of this picture will be taken in Chicago's slums and many exteriors will be taken on a big estate in Lake Forest, Ill.

FILM THEATER WORKER
SAVES PATRONS FROM VICIOUS DOG IN LOBBY

Julius Cox, Covent Garden Ticket Taker, Pins Snapping Canine to Pavement; Policeman Shoots Brute

The presence of mind and steady nerve of Julius Cox, ticket taker at the Covent Garden Theater, on North Clark street, Chicago, September 9, prevented what might have resulted in a serious panic and injury to many patrons attending the Sunday night performance. While the lobby was packed to the doors, the second show which starts at 9 o'clock, a vicious dog strayed into the lobby of the theater and began snapping at patrons. Young Cox grasped the dog, an ugly black cur, and dragged him to the sidewalk. Here the dog attempted to fasten his teeth into young Cox's leg, but the youth was too quick for him and in a moment had him pinned to the sidewalk where he held him for fifteen minutes until a policeman came and killed it.

TRYKAY FILMS, OF CHICAGO, IS NEWEST COMEDY CO.

Believing that there is still room for a new brand of comedies, E. Fourer Hurley, late of the Continental Producing Company of Los Angeles, and Ogden K. Hansaker, formerly of Keystone, have organized the Trykay Films of Chicago, to produce two-reel comedies. The first film, it is said, will be offered to the trade some time this month. The company will produce comedies featuring the American Negro in his own plantation atmosphere. The first offering is “Darktown Fire Brigade.”

BLUEBIRD LIST OF OCTOBER FILMS BRINGS NOTED STARS TO SCREEN

Ella Hall, Franklyn Farnum, Dorothy Phillips, Ruth Clifford and Violet Mersereau to Appear in Leading Roles

Exhibitors who draw upon Bluebird sources for a share of their entertainments will be concerned in the announcements made for October. The five Mondays in that month will mark the publication of as many features.

Ella Hall on October 1 will make her final appearance among Bluebirds in “The Spotted Lily.” Charles Hill Mailes, in the role of an exiled priest, will be seen with Ruth Potthoff, Gretchen Lederer, Jack Nelson, George Bernard and Wilton Taylor. They will in Miss Hall's support.

“The Spotted Lily,” begins its story in war-ridden France and ends happily in America.

F. Farnum Stars October 8

Franklyn Farnum will make his first lone-star appearance October 8, in a comedy-drama, tentatively titled “The Maverick.” Claire Du Brey, Mr. Farnum's leading lady, will have a particularly good role; Lon Chaney will carry a dully drawn character part and the supporting company will include Eugene Owen, B. C. Appleby, Sam De Grasse, Mary St. John, Margery Lawrence and William Dyer.

Ida May Park, who has become Dorothy Phillips' permanent screen partner, will present “Bondage,” as the third Bluebird of her creation in which Miss Phillips has starred. The film will be issued October 17. William Stowell, J. B. McLaughlin, Gretchen Lederer and Gertrude Aster will be principals in Miss Phillips' support.

Ruth Clifford, with Monroe Salisbury as her new leading man, will give a Rupert Julian Bluebird to the program October 22, in “The Desire of the Moth.” This is the third number in a series of Rupert Julian Bluebirds that will be featured in the program hereafter. Mr. Julian will play an important role and Miss Clifford's support will also include Al Sears, Milton Brown and W. H. Bainbridge.

Mersereau Film Scheduled

Violet Mersereau will be seen in John C. Brownell's screen version of Varick Vanard's novel, “The Girl by the Roadside,” to be issued October 29.

Early in November Mae Murray, directed by Robert Leonard, and Carmel Myers under the screen management of Harry Solter, will take their place among Bluebird stars presenting, respectively, “The Princess Virtue” and “The Dynast.” With stars listed to appear during October, Miss Murray and Miss Myers complete the Bluebird lineup for the forthcoming season.

THREE STARS AT UNIVERSAL CITY

Left to Right—Mildred Davis, Charles West and Rosemary Theby (Universal)
Madge Kennedy makes a most winsome Zoie and John Cumberland an adorable Jimmie; Frank Morgan, a fine Alfred and Katharyn Adams, a charming Aggie.

The story: Alfred catches his wife in so many lies he leaves home and establishes his office in Boston. He is very fond of children and to get him back Zoie and Jimmie's wife conspire to send him a telegram that an heir has arrived, Zoie planning to adopt a baby. Before arrangements have been completed for the baby's adoption Alfred arrives home, necessitating the stealing of a child from a foundling home. The mother of the baby, however, sets up such a rumpus that they decide to return it and borrow the washerwoman's new-born babe, one of twins. More complications follow when Jimmie comes in with the other twin, followed by the washerwoman's husband demanding his children back, and while the three babies are being cooed over by Alfred, who thinks he is the father of triplets, the respective parents arrive and claim their own.

"CINDERELLA AND THE MAGIC SLIPPER"
Wholesome Films Corp. fantasy; four parts; published September 10

As a whole.........................Charming
Story.........................Fairy tale
Cast.........................Well-drilled children
Settings.........................Beautiful
Photography.........................Very good

"Cinderella and the Magic Slipper"—the first production of the Wholesome Films Corporation—viewed from the standpoint of a film for children, is a praiseworthy accomplishment. There is no question that it will prove popular with the children and many grown-ups, too.

The settings are in keeping with the atmosphere of the fairy romance, the grand ball, the little coach-and-four and all the other familiar features of the old story are there. And all the actors are children, more than a hundred and fifty of them participating. They show the result of careful training and enact the various roles with painstaking care. The story has been deviated from only to introduce some very pretty fairy dances, which add considerable charm to the picture. For most of the youthful actors this was their film debut, but they give a good account of themselves.

The technical features of "Cinderella" deserve the highest praise, photography and tinting being a feature of the picture. The story is too familiar to need repeating here.

Bessie Love in
"POLLY ANN"
Kay-Bee Triangle drama; five parts; published September 9

As a whole.........................Entertaining
Story.........................Commonplace
Star.........................Winsome
Support.........................Very good
Settings.........................Adequate
Photography.........................Clear

"Polly Ann" sets forth the story of a little slavey's reclamation. While it offers nothing new in the way of plot...
complication, it is well constructed, well directed and is clean-cut in its outline, and definite in its aim. It pleased mightily at the Covent Garden (Chicago) theater, where it was shown September 9.

Bessie Love is delightful as Polly Ann Tomkins and the supporting cast is an excellent one. The play was directed by Charles Miller, from the story by J. G. Hawkes and R. Cecil Smith. Rowland Lee, Walt Whitman, John Lockney, William Eltingford, David Foss and Josephine Headly appear in the cast.

The story: Polly Ann lives at the poor farm and dreams of some day becoming a lady. The poor directors assign her to work for Jud Simpkins, keeper of the village tavern. She is coaxed away from the inn one night by a cheap actor, after playing a small part with a wandering theatrical company, but is rescued by Howard Straitlane, who has left the city to live down his craving for drink. Howard becomes the village school teacher and Polly Ann, one of his pupils. Finally she is sent for by a distant relative, who is in the clutches of scheming relatives. Polly Ann nurses her relative back to health and then returns to the village. The reunion of teacher and pupil follows and the two are made happy by the arrival of Howard's uncle, who gives them his blessing.

Mary Pickford in

"REBECCA OF SUNNYBROOK FARM"

Artcraft comedy-drama; six parts; published September 3

As a whole: Excellent
Story: Entertaining
Star: Lovable
Support: Well chosen
Settings: Appropriate
Photography: Splendid

A production that will make its appeal to the masses and the classes is "Rebecca of Sunnybrook Farm," made so by "America's sweetheart of the screen." It would take all the best descriptive adjectives to describe the excellence of the production. There is little question as to the drawing power of Mary Pickford's name, but after seeing her characterization of Rebecca Rowena Randall a remembrance of her capability in handling juvenile parts, her charm and her sweetness will long be treasured by spectators.

A SCENE FROM "REBECCA OF SUNNYBROOK FARM," WITH MARY PICKFORD AND SUPPORT (ARTCRAFT)

There is no doubt that the exhibitor, no matter what class of patrons he caters to, will find this newest Pickford picture a true box office winner. No hesitation should be made on the part of prospective bookers, as it is just as appropriate for the children's program and the neighborhood house as it is for the houses situated in business and downtown districts.

Mary Pickford's Rebecca is pleasing and something to remember. She is given excellent support in Eugene O'Brien, Helen Shipman, Edith, Charles Ogle, Charles Curb, Mary Kelso, Jane Wolff, Josephine Crowell, Jack MacDonald, Violet Wilkey, Frank Turner, Kate Toncray and Emma Gerdes. Frances Marion wrote the scenario from Kate Douglas Wiggin's book. The film was staged under the direction of Marshall Neilan.

The story: Rebecca Rowena Randall is taken into the home of her Aunt Hannah, a strict New England woman. Rebecca meets Adam Ladd, a young man of the village and they become great friends. One day Rebecca promises Adam that when she is of age she will marry him. Unable to stand her pranks any more, Aunt Hannah sends Rebecca to a boarding school. She graduates a beautiful young lady. And shortly thereafter Adam demands a fulfillment of her promise.

IIiodor in

"THE FALL OF THE ROMANOFFS"

IIiodor Pictures Corporation drama; eight parts; published September 6

As a whole: Remarkable
Story: Gripping
Star: Exceptional
Support: Excellent
Settings: Gorgeous
Photography: Wonderful

Superb in construction, remarkable in photography, and powerful in cast, is a fairly adequate description of "The Fall of the Romanoffs," shown for the first time at Ritz-Carlton, in New York, September 6, for the press and the Russian Ambassador and others in authority.

A SCENE FROM "THE FALL OF THE ROMANOFFS" (HERBERT BRENON)

Of course, the atmosphere of the Ritz, with its many Russian diplomats and Cossacks as ushers, had something to do with the reception of the picture, but if shown in a barn it wonders would not be diminished. It tells a tragic story with marvelous adherence to what the press has given us as fact and is replete with melodramatic climaxes that grip the audience from start to finish. The acting throughout is finished and convincing, but too much cannot be said of the work of IIiodor as himself, Nance O'Neil as the Czarina, Alfred Hickman as the ex-Czar, Edward Connelly as Rasputin, and Paulin Curley as the flower of the court, and Mlle. Galanta as Rasputin's Gypsy sweetheart. The stars are great in their respective roles.

The story is well known because it has appeared in the public press, and the picture version is in perfect keeping with the news version, which has to do with the downfall of ex-Czar Nicholas, brought about through the power exercised over him by Rasputin, the Siberian peasant, who ruled Russia in debauchery, drunkenness and sensuality. The picturization got farther than the historical facts in that it gives to Russia its great government of democracy, which it will be.

This picture will be in great demand for some time to come and is worthy of a place in the hall of fame in motion pictures.

The photography challenges the finest in the camera's art while the directing leaves nothing undone in the visualization of a great story.
J. Warren Kerrigan in
"A MAN'S MAN"
Paralta Plays-Drama; seven parts; published September 12

As a whole: Exceptional
Story: Interesting
Star: Great
Support: Adequate
Settings: Realistic
Photographs: Usually good

In his best days, Rex Beach never wrote a better outdoor story than "A Man's Man," in which J. Warren Kerrigan stars as a red-blooded man. It abounds with thrilling situations and holds the interest entirely throughout the entire seven reels. Mr. Kerrigan never has done anything so good, and it might be said that the other actors have shown much real art in andling such a big part. The supporting cast, particularly Ed Coxen as a "down and outer," who finds himself, and Lois Wilson, who delightfully portrays Dolores Ruey, central American belle and sweetheart of John Stewart Webster (J. Warren Kerrigan). Mr. Kerrigan's part is one that could easily be overdone, but this has not happened in a single instance. Where repulsion would kill the part for some actors, it has added greatly to Kerrigan's portrayal of the fighting American, and where expression goes to build up a situation, Mr. Kerrigan has furnished it to just the right degree. The man who saves a good fight, the woman who longs for real romance, the portman who revels in a real cock fight, and the playwright who wants an all around, full evening's pleasure who will take to a "Man's Man" like a child to a fairy story. Its box office power should be magnetic and lasting. It is one of the best melodramas shown. The story tells of John Stewart Webster, a young American mining engineer who goes to Central America and wades into the midst of a periodical revolution. On his way to Mexico, at a tank station in Arizona, he saves a handsome young girl, who proves to be the heroine later, from the annoyance of a traveling salesman, and grows to love the girl (Dolores). Webster is a peace-loving individual, but of the sort who is all fight when a fight is necessary. When he reaches Sobrante, where the scene of the plot is laid, he runs into a revolution, which sets Delores from the revolutionists, her father, the president, having been killed, and is herself nearly killed. He is nursed to health by the heroine, saves the country, marries the girl, and finishes with a happy life ahead. The story is by Peter B. Kyne and will be published through Triangle on the Paralta Plan. The photography is unusually good and the directing cleverly handled. The production is a winner.

Dorothy Dalton in
'TEN OF DIAMONDS'
Triangle Drama; five parts; published September 2

As a whole: Impossible
Story: Improbable
Star: Reliable
Support: Excellent
Settings: Fine
Photographs: Clear

The "Ten of Diamonds" will prove to be a poor offering for most theaters. The story is highly improbable and contains many scenes which will jar the sensibilities of most photo-play patrons. It is the story of a wealthy man who takes a girl from the gutter, introduces her into society and has her become engaged to a man against whom he has a grudge, but in the end marries herself. This film is very similar to "The Bride of Hate," a former Triangle of little merit.

Dorothy Dalton gives a very good account of herself as Neva Blake, the cabaret singer who becomes a lady, and is ably supported by Jack Livingston, as Warren Kennedy, J. Barney, as Ellis Hopper, and Dorcas Matthews, as Blanche Calloway.

The story: Neva Blake is a dancer in a cheap cabaret. She is constantly telling her fortune with cards and always a wealthy man appears in the cards who offers her her fortune and fortune. The wealthy society man drifts into the cabaret. He is drinking to forget a silly butterfly who has broken her engagement with him to wed the son of Ellis Hopper. A plot to get revenge occurs to Kennedy and he takes Neva away, educates her and has her become engaged to Hopper. Neva pleads to be saved from her unwelcome bridgroom, but Kennedy tells her she is either Hopper or the slums for her future. On the wedding day she simulates drunkenness, disgraces Hopper, and is finally rescued by Kennedy, who has been pondering over his note to come and save her.

Zoe Rae in
"THE LITTLE PIRATE"
Butterfly Comedy-Drama; five parts; published September 10

As a whole: Good story for children
Story: Interesting
Star: Good
Support: Suitable
Settings: Suitable
Photographs: Suitable

"The Little Pirate" is a production just right for the children's program. Zoe Rae, a capable little star, is cast in the lead and her pranks should prove interesting to the children, as well as adults. She is surrounded by a capable cast including Charles West, Frank Brownlee, Gretchen Lederer, Mr. Titus and Lilian Peacocks. The picture is produced by Elsie Jane Wilson.

The story: After a stormy scene Virginia Baird leaves her husband. Margery, the little daughter is determined to bring her mother back. She starts off with her pony. On the way she chases a rabbit and her horse wanders away. While walking she is told to halt by a pirate, who proves to be "Captain Kidd," a lad of her own size. She becomes his first mate. Before long, however, Margery becomes homesick and they return. The return of little Margery, who is believed drowned, affects a reconciliation between the parents.

Rupert Julian in
"THE MYSTERIOUS MR. TILLER"
Bluebird Drama; five parts; published September 17

As a whole: Interesting
Story: Mystery
Star: Good
Support: Suitable
Settings: Suitable
Photographs: Suitable

A fairly well developed mystery plot is found in "The Mysterious Mr. Tiller." No doubt patrons will enjoy the suspense in the outcome of this story. Until the end of the film is reached it is hard to guess what the outcome of the plot will be. Rupert Julian is starred, supported by Ruby Ciford, Frank Brownlee, Wedgewood Howell, Harry Rattenbury and E. A. Warren. Story by Elliott J. Clawson. Direction is by Rupert Julian.

A TENSE MOMENT IN "THE MYSTERIOUS MR. TILLER" (BLUEBIRD)

The story: Clara Hawthorne, foreign detective, Prentice Tiller, special agent, and Stephen Pitt, detective are on the trail of Ramon Mordant, a diamond thief. At a fashionable reception Pitt suspects Tiller and follows him. Tiller escapes and traces Mordant to his hiding place. By a clever ruse he is able to trap the notorious thief and turn him over to the police. Clara Hawthorne has led Tiller to believe that she is a member of Mordant's band, believing that she could capture the criminal herself. However, when the young people discover each other's identity Tiller allows Clara to have all credit of the arrest and the picture has a pleasant and suitable ending.
Ethel Barrymore in

"THE LIFTED VEIL"

Rolfe-Metro drama; five parts; published September 10

As a whole ........................................... Uninteresting
Story ................................................... Uninteresting
Screening ............................................. Good
Support ................................................ Suitable
Photography ......................................... Clear

Basil King's book, "The Lifted Veil," had little to recommend it as a novel and its adaptation to the screen by Albert Shelby-LeVine has still less appeal. The plot is a mediocrity. Miss Barrymore, who is in the main a first-rate actress, is saddled with an uninteresting role and one the reviewer would hesitate to recommend to any exhibitor. From beginning to end there is little to hold the interest.

Elise Ferguson in

"BARBARY SHEEP"

Arctcraft drama; six parts; published September 10

As a whole ........................................... Splendidly done
Story ................................................... Excellent
Screening ............................................. Excellent
Support ................................................ Good
Settings ............................................... Excellent
Photography ......................................... Splendid

Robert Hichens' well-known novel, "Barbary Sheep," has been adapted to the screen and Arctcraft Pictures Corporation has made of it a high-class play. As a matter of fact, the production is too high class to meet the favor of the everyday motion picture enthusiast. It is true the story is intense and interesting, but in looking to the details of beauty and art the essential thing—human appeal—has been lost.

To the blase audience or to the audience of a highly intellectual type, great success can be predicted for this production, but to the audience who does not care about beauty of settings and photography and the value of dramatic climaxes "Barbary Sheep" will prove uninteresting. While at times Miss Ferguson is quite camera-conscious, she carries her part through quite well. Lumsden Hare, Pedro de Cordoba, Macey Harlan, Alex Shannon and Maude Ford gave capable support. The scenario is by Charles Maigrie; direction by Maurice Tourneur.

The story: It is the London social season closes Kathryn suggests to her husband that they take a trip to Africa, and when Sir Claude learns that there is excellent hunting, the pair book passage. Out on the desert Kathryn meets Bengaiaal, who is not one that will quench their desire for an undesirable embrace. Sir Claude is about to fire at Bengaiaal, when he is killed by a crazed merchant. Reconciliation and a happy reunion take place between Kathryn and Sir Claude.

Juliette Day in

"THE RAINBOW GIRL"

American-Mutual comedy-drama; five parts; published Sept. 17

As a whole ........................................... Cheery
Story ................................................... Charitable
Screening ............................................. Detailed
Support ................................................ Good
Settings ............................................... Excellent
Photography ......................................... Hollywood

"The Rainbow Girl" is a cheerful story. It is not a heavy drama. It has been produced as a comedy-drama, and doubt much of the humor of the situation will be appreciated by audiences. This is the first appearance of Miss Day before the camera. At times she is too conscious of the camera, but as the production goes on she wears off. Miss Day photographs beautifully. Other members of the cast are George Fisher, Charles Bennett, Lillian Hayward, Louis Moriss, Emil Clus, Charles Kluge and Marie Robertson. Direction by Rollie S. Sturgeon.

The story: Mary Beth rents out the spare room in her house when she learns that her father has lost his position. Richard, who has been her fiancé, returns from an exhausting expedition. Not finding Kathryn in the apartment, he becomes suspicious and out upon the mountain he sees Bengaiaal and Kathryn in the desert below. Bengaiaal endeavors to take Kathryn but overhead Sir Claude is about to fire at Bengaiaal, when he is killed by a crazed merchant. Reconciliation and a happy reunion take place between Kathryn and Sir Claude.

"THE DEFEAT OF THE CITY"

General-Broadway Star Feature. O. Henry drama; four parts; published September 8

As a whole ........................................... Fine
Story ................................................... Exceedingly
Screening ............................................. Excellent
Support ................................................ Excellent
Settings ............................................... Excellent
Photography ......................................... Sharp

Whether one has lived in the city, the country or both, "The Defeat of the City" should refresh the mind, sharpen one's vision and give back any lost enthusiasm. In the name of all that is big and beautiful in nature and in clean, wholesome living, everybody should see this picture. O. Henry has written a virile, inspiring story for a picture and Thomas R. Mills has translated it into one of the most entertaining pictures of the season. Mr. Mills' direction is careful in the foundation scenes and the matchless climax. From start to finish it is illuminating.

The cast is an especially good one. Agnes Eyre and J. Frank Glendon in the leading roles are sympathetic in their work. They are ably supported by Frank Chapman, Mrs. Fisher, Frank Heath, Mary Cunningham and Blanche Spring.

Careful and typical characterization were given both in quiet country scenes and in the big crowds at the races. There is unusual variety in colorful locations and settings.

The story: Rolfe Walmsley, at the end of six years in the hard, snobbish, artificial city, has won a fortune—
a daughter of the old burghers, Robert feels that he has achieved the ultimate in success and happiness. Some time after their exceedingly formal married life has been carried on with ceremony, she excuses herself, and goes to see her Robert, feeling suddenly disgraced in her eyes, that he has been unmasked by his own actions, that the formality she admired most in him has been blown away by the fresh country breeze, grows quiet. He follows Alicia up-stairs, prepared to meet his fate in her disapproval. She is standing at the window, in the moonlight. Robert silently takes his place beside her. Instead of the cool disapproval he had anticipated, he finds in this dignified little wife an unexpected response to the real manhood the country had made him express and most informally and adorably she slips into his arms and asks him for something better than Robert's formal ceremony of a kiss—a real kiss from "just Bob."
Viola lives in a den in her apartment. It’s hard to say whether it is the den or her clothes and beauty that attracts men. She is a woman, and she keeps one maid busy delaying them admittance over the phone. She came to the city on the same train that brought Anita, a demure little miss, played by Dorcas Matthews, and determined to make good, and be bad to do it. If success is measured by clothes Viola surpassed all expectations. George Webb is not at all convincing as Curtis Ralston, “a brilliant author and playwright,” but the balance of Miss Glaum’s support is good.

“Idolaters” is a salacious, slimy story that has no place upon the screen. It teaches nothing, holds up wrong ideals and is simply a vehicle to display Louise Glaum’s shapely limbs in clinging gowns. The story is considerably padded, one particularly long scene being a discussion between the author and the vampire over a play, and the whole is poor and not convincing. As shown at a Chicago “loop” theater the film had evidently suffered at the hands of the censors’ shears, as it was very jumpy in continuity.

The story: Viola goes to New York determined to get to the top at any cost. She soon is established in a sumptuous flat with an East Indian den and an Egyptian servant. An old friend whom she occasionally backs her in a play. The author of the play falls in love with Viola, and he soon forges his patient, loving wife, although she has helped him write the play which has brought Viola success. When her popularity wanes, Viola kills Ralston, after refusing to give him up to Anita, who pleads for her husband. She and the Egyptian servant escape and live in squall quarters until the police find them and then the servant kills Viola.

**Sammies** on Way to France and Latest War News in Gaumont Reels for Week of Sept. 24

On the road to Berlin, via France. Our soldier boys are everywhere, in camp, on the high seas, even at the very edge of Europe. One of them, the subject of a cartoon here, has come among men are with them to keep the home folks posted as to their movements. The people have come to look forward to the issuance of the Gaumont-Mutual Weekly on Wednesday each week, and they can safely expect that when Weekly, 143 is published September 26 they will not be disappointed in its contents. As the Weekly is “made up” at the last moment, like a daily newspaper, it is not possible to predict its contents.

The next day later the Gaumont film magazine, “Reel Life,” will be issued. It is the policy of the Gaumont-Mutual Observatory to make the subjects in this film as diversified as possible, no two similar subjects appearing in a single issue. “Reel Life” No. 74 will reach the screen September 27, with a diversity of subjects. “The Correct Time” shows how the U. S. Naval Observatory determines exact noon each day and flashes it throughout the country. “Beans and Lady-Bugs” illustrates how the common lady-bug is working to prevent a shortage in the market which makes Boston famous. The film also shows how “The Lamprey,” a blood-sucking fish, is doing its best to deplete the food supply. In “Making Eyeglasses” we are familiarized with a novel industry, and shown how even the poorest of us may duplicate the best natural sight. “The Soldier’s Staff of Life” entitled “Mixed Up” shows how many crutches. “So Easy,” an animated drawing from “Life,” America’s humorous magazine, completes the reel.

**MISSES FISCHER, DAY AND HOLMES, BIG STARS IN DRAMA, COMEDY, SERIAL FILMS ON MUTUAL SCHEDULE SEPT. 17**

Mutual’s schedule for the week of September 17 contains three productions of unusual interest. Margarita Fischer, whose productions have been interrupted by illness, is starred in “The Girl Who Couldn’t Grow Up,” a five-reel comedy-drama listed for Monday, September 17.

Juliette Day, of stage note, stars in “The Rainbow Girl,” a five-reel drama scheduled for the same date.

“The Lost Express,” the first chapter of the new fifteen chapter Signal-Mutual photodrama, is scheduled for first run Monday, September 17.

The schedule for the week includes “Officer Jerry,” a one-reel Cub comedy, Mutual Weekly, the current events reel and Reel Life, the one-reel magazine of film.

Miss Fischer in “The Girl Who Couldn’t Grow Up” Miss Fischer comes back in pants. “The Girl Who Couldn’t Grow Up” is a lively comedy and provides Miss Fischer with a role well suited to her abilities. She wears middy and trousers, and an oversized dress suit. She is a mischievous college girl, loved by a British nobleman who incarcerates in his castle’s place is being lavishly entertained by the girl’s stepmother and her daughters at papa’s home in the mountains. The plot brings in a dozen intricate and comical situations, which provide Miss Fischer with splendid chances for fast comedy.

Juliette Day in “The Rainbow Girl” Miss Day, star in “Upstairs and Down” during its successful run on both East and West Coasts early in the spring to produce a series of pictures for the American Film Company for Mutual. “The Rainbow Girl” is the first completed for presentation. “The Rainbow Girl” deals with a stage of young children who think that the other loved someone else. She was poor and people was poorer—a musician at that—and the way they get to know each other was because she had to rent an attic room to help carry a regularly budget and he was looking for the cheapest house he could find. The picture was directed by Mr. Rollin S. Sturgeon.

“The Lost Express” Opens New Serial

“The Lost Express,” the first chapter of the new film for the week of September 17, has been pronounced a fine photodrama by the reviewers who have seen the opening chapters. It opens with the mysterious disappearance of a trainload of valuable documents. A band of pirates has raised the laboratories of old General Thurston to steal his formula for granulated gasoline and the old general himself has been shot in the fight. His daughter, Helen, played by Miss Helen Holmes, orders that the documents in his safe be sent to a safety vault in a nearby city and charters a train to take them. Between stations the whole train disappears.

“The Lost Express” will be issued, a chapter at a time, for fifteen weeks. The chapters are in two reels each.

**Comedy and Two Topicals**

The Cub comedy, “Officer Jerry,” for Sept. 20, gives George Ovey the role of a masquerading policeman in which he goes through a series of humorous situations. Reel Life No. 73, the film Sept. 20, carries scenes showing the making of army rifles, running an aeroplane without danger, portrays the principle of the gyrooscope and animated drawings from life. Mutual Weekly, scheduled for Sept. 19, includes current events up to the time the reel is assembled.

**“The Twisted Soul.” a Psychological Drama, with Brownie Vernon, to Be Directed by Allen Holubar**

Director Allen J. Holubar’s next production will be entitled “The Twisted Soul,” the story of which is by J. Grubb Alexander, entitled My Life and My Man. It is a psychological drama in which heredity figures to a considerable extent and it will be produced in five reels.

Director Holubar’s star in “The Twisted Soul” will be Miss Brownie Vernon, who although the only woman in the production, will be supported by a good cast, among whom will be Murdock MacQuarrie and William Garwood, two former well-known actors and directors of the Universal Company, who have returned to the fold.

Vernon will be a lead opposite Miss Vernon and the principal character lead will be in the hands of MacQuarrie.

**CHILD STAR IN "TURN OF A CARD"**

Eleanor Crowe, fourteen years old, who attracted much attention in several Fox productions, plays the ingenue role of "Millie Jarvis" in J. Warren Kerrigan's Paralta production of Frederic Chapin's "Turn of a Card."
"THE PULLMAN MYSTERY," A FEATURE DRAMA, LEADS UNIVERSAL'S MIXED PROGRAM FOR WEEK OF SEPT. 17

"The Pullman Mystery," a Gold Seal drama scheduled Tuesday, September 18, heads Universal's schedule for the week of the 17th. On the previous day, published under other arrangements, "The Spindle of Life" is the regular Butterfly feature for the week. "The Pullman Mystery" was written by Robert Von Sole and Jack Cunningham, Charles Swickard being the director in charge. An excellent cast, including Molly Malone, Larry Peyton, Hayward Mack and Ray Hanford, is provided. The story is built around the masquerading adventures of Pete, who, as a result of a recent incident of murder, the immediate circumstances of which seemed to incriminate him. However, he clears himself through some interesting incidents.

Comedy Scheduled Same Day

A clothes-changing episode under decidedly different circumstances is one of the high spots in the Nestor one-reel comedy, "Welcome Home," issued the same day. Eddie Lyons and Lee Moran are featured, with Eddie Roberts playing the part of Eddie's innocent wife who didn't get Eddie's letter announcing his return—because Eddie never mailed it.

The film for Wednesday, September 19, is a two-reel L-Ko comedy entitled, "A Prairie Chick." Miriam LaSalle plays the part of the "Chicken," who pays a visit to her blase city relatives and shocks them by indulging in all her ranch accomplishments, even to shooting at the feet of the butler. She reinstates herself the only woman in the district when she brings to a thief who has stolen her aunt's jewels, pursues him to the edge of a drawbridge, ropes him and recovers the gems.


"Marathon Maniacs," a Victor comedy, is scheduled for Friday, September 21. Max Asher, Dave Morris and Gladys Tenneyson are featured. Universal Screen Magazine No. 37 is scheduled the same day.

For Saturday, September 22, a thrilling Bison drama, "The Lady in the Night Rider's" is the offering. It is a story of the night-riding days in Kentucky, in which the course of true love is decidedly ruffled by the enmity between the riders and the officers of the law. "Circus Sarah," a Joker comedy, which is laid under the "big top," completes the week's program.

"A CONTENTED WOMAN" IS TITLE OF SELIG-HOYT COMEDY ISSUED THROUGH K.-E.-S.-E. SEPTEMBER 17

"A Contended Woman" is the title of the Selig comedy issued Monday, September 17, through K.-E.-S.-E. Service. The comedy is considered one of the cleverest written by Charles Hoyt, the noted American playwright.

The cast includes Wm. Fables as Uncle Todie; James Harris as Benton Holme, and Amy Dennis as Helena Wrangle, the stage beauty. There is promised a wealth of comical situations and clear-cut photography. The plot, in brief, concerns Uncle Todie and his wife, Aunt Jim. An argument ensues whether man is or is not superior to woman. It results in the men folks remaining at home to prepare the evening meal. They fail of course and enter a contest. At the theater Uncle Todie and Benton Holme discover Helena Wrangle, leading lady. When four irate landlords from four small towns arrive and threaten to tie up the show, Uncle Todie proves an easy victim and, with Helena Wrangle's help, rids his peril. When Aunt Jim arrives and there is difficulty trying to stall her and get Helena out by disguising her as a chair. When success comes and Uncle Todie is giving Aunt Jim the lecture of her life about the superiority of man, the caterer comes in with dinner and spoils the situation.

"SPINDE OF LIFE," NEW BUTTERFLY FEATURE WITH BEN WILSON WILL BE PUBLISHED ON SEPTEMBER 17

Ben Wilson is the featured player of "The Spindle of Life," the Butterfly picture scheduled for September 17. He will be supported by Neva Gerber, Richard La Reno and Hayward Mask, who have prominent parts in a well-selected cast.

The Spindle of Life" is a picturization of Sidney Robinson's novella, "Gladsome," arranged for the screen by Karl Coolidge and produced by George Cochrane.

It tells the story of the unconventional meeting of Gladys Tennyson, an interesting young tomboy heires, and "Alphabet" Carter, crown prince of America's financial realm, in a quaint seaside town. Gladys' mother, a wealthy widow, tries to bring her daughter up according to the latest approved mode of the smart set, but Gladys would rather knock around in overalls with her old pals, the fishermen, than drink pink tea out of a Soissons tea-cup. This is a sore trial to mother, who would like to see Gladys safely married to Vincent Bradshaw, the tiresomely correct son of her financial adviser.

One day on the sands, Gladys meets an interesting stranger, and they strike up a friendship which develops along unexpected lines when the girl asks the "sandman" to help her devise a way to foil her mother and the Bradshaws. The way out of the resulting tangle is the occasion for considerable fun, in street-car workers' good dramatic work in which both Wilson and Miss Gerber score.

CURRENT NEWS IS GRAPHICALLY PICTURED IN UNIVERSAL REELS

Practical lessons in the art of cooking and handling food, demonstrated by a corps of experienced cooks for the benefit of the new American army, furnish one of the most interesting features of the 8th issue of the Universal Animated Weekly, just issued. These pictures were posed exclusively for the Animated Weekly, and present many human interest bits, besides imparting much valuable information.

In the same issue, Anna Case, whom many consider the most beautiful of the younger American opera singers, is shown singing for the New Jersey troops at Sea Girt. Some effective close-up segments of Anna's remarkable voice are included.

The recent championship tennis match between Molla Bjurstedt and Mary K. Browns at Forest Hills, L. I., has been graphically recorded in a series of views of the struggling players.

Other subjects are scenes taken during the recent parade of veteran car workers with their wives and babies in San Francisco; pictures of the wreck of the grain steamer Soone at Sault Ste. Marie, Michigan; the review of British volunteers from America, recently held in London; and the ceremonies in connection with the welcoming of the Japanese envoy in Washington. The reel is concluded with one of Hy Mayer's timely cartoons.

ESSAYEN WILLL RE-ISSUE CHAPLIN FILMS, STARTING WITH "CHAMPION" SEPT. 15: ONE MONTH TO FOLLOW

Essayan has bowed to the call of the public for its Charlie Chaplin comedies and will put out new prints of all the Essayan-Chaplin productions. The first one will be offered Sept. 15, and one a month will be issued thereafter. "The Champion," with a screen time of approximately thirty minutes, will head the program.

This will be followed by other equally humorous comedies, including "In the Park," "By the Sea," "A Woman," "Shanghaied," "The Elopement," "The Bank," "A Night in the Show," and others. They will be distributed through the General Film Company, Inc.

In "The Champion" Charlie is a "white hope." On the way to the gymnasium for a try-out he picks up a horsehoe for such a quaint "champion," puts all other applicants to sleep. Charlie takes his turn, but he slips his horsehoe into his glove. He wallops the brute when he is not looking, administering knock-out. Because of his wonderful punch he is selected as the champion. At the champion, in the ring, the dog takes a ring-side seat. Chaplin begins to get the worst of it and the dog takes a hand. With the aid of the dog he administers a haymaker and is declared champion of the world.

Essayan Company has issued a warning that it will prosecute any person, taking, distributing or renting souvenir or unauthorized Essayan-Chaplin comedies. It will aid the company in its fight for picture honesty if exhibitors will kind report such abuses.
ESSANAY PRODUCING LIGHT COMEDY FILMS TO LIGHTEN WAR WORRY AND GLOOM FROM PUBLIC’S MIND

BY GEORGE K. SPOR

Never has the world been so in need of humor as under present depressing crisis. The burden of war has spread a shadow of gloom over the nation which will not be entirely lifted until the last firing of the gun. The public is satiated with the tragic, the heavy and depressing photo plays. It is filled with the tragedies of the war. Its leisure moments it wants to be entertained; it wants to get away from the gloomy things. Consequently a universal desire has sprung up for humorous, plays, plays of everyday life, with fascinating plots and spirit of bouyancy.

Works of Note

Essanay has responded to this universal appeal with comedy-dramas that carry clean, genuine and enlivening humor. do this it has obtained the works of such writers as George E. Henry Irving Dodge, Clarence Budington Kelland, Robert Whiting, George Barr McCutcheon, Samuel Merwin, their Stringer and many others.

Many new humorists undoubtedly will be developed, as it is the case during such times, and Essanay is ever on the lookout for them. And Essanay will continue in the search for humorous stories in the best magazines and books of the day, not neglecting to encourage similar efforts of writers.

Comedy Successes Prove Idea

Not the least of its efforts has been to develop its players the lines and to seek others from both screen and stage, among its present staff of leading players who have shown decided bent in interpreting light comedy-dramas are Bryant Ashburn, Taylor Holmes, who made such a success in "His younger brother," and Marian McCutcheon, "The Golden Idiot," "Effie Edgar’s Courtship," "The Breaker," "Little Shoes," and many others of similar type.

*TOM AND JERRY MIX,” FOXY COMEDY SHOWS EXPERT RIDER IN FEATS

"Tom and Jerry Mix," the latest Henry Lehman Sunnyme Comedy of William Fox, shows Tom Mix and his horse, Mix, riding in stunts and equestriennes in a mix-up on a beach at a summer resort.

Tom and Jerry sell some horses to the government and ride that since money is the root of all evil, they had better get rid of it, so they visit the beach. Tom is in love with Daisy and decides to take her along despite the protests of Daisy’s father and the obstacles put in his way by the sheriff. The sheriff, unfortunately for Tom, also loves Daisy.

At the beach, the boys send the girl to shop while they go to a hotel for refreshments. Tom and Jerry are in such a hurry that they jump to a long carpet on which stand a number of beautiful girls. A stilt rope connects the tongs to a pommel of one of the saddles and before the girls notice it, they are in the air.

Meanwhile, the sheriff and Daisy’s father are in hot pursuit, but wrath turns to forgiveness when Daisy’s father is the gallant rescue in the surf which Tom makes.

Others in the cast are Victoria Forde, Pat Chrisman and Sid Jordan.

OTHAPFEL’S N. Y. RIALTO THEATER RUNS “EFFICIENCY EDGAR'S COURTSHIP”

"Efficiency Edgar’s Courtship," Edward Othapfel’s first venture with Harold Holmes, has been on the marquee, has gotten under way in manner highly satisfactory to its producers. Released September 3, the comedy-drama had a week’s run at Rothapelfe’s Alto Theatre, New York, where, owing to the Broadway popularity of the star, it is reported to have drawn capacity business.

E. C. Bostick, managing the Merrill theatre in Milwaukee, exceeded its four days’ showing of the picture with elaborate newspaper and billboard advertising and reports that the "edgar" film packed his house throughout the run. He has ranged for a return date.

THE WEEK’S BEST PICTURES

"Rebecca of Sunnybrook Farm," Aractra, Five Reels, with Mary Pickford—The best thing Mary has done. The P. A. writes: "Superb!" It is that. Mary is cast perfectly; the story is fast; the adaptation cleverly done, while scenery, settings, photography, direction, and general action is excellent. Paste the colored paper on the boards out front, and smile while the change clappers into the box office and the page of gold is turned.

In the Big Money Places This Week


"A Stormy Knight," Bluebird, with Franklyn Farmum.


"Barbary Sheep," Aractra, Five Reels, with Elsie Ferguson.

A LINE FROM LONDON

When Omar smote 'is bloomin’ lyre
Ed ’e earned men sing by land an’ sea,
But 'e never 'eard a state rights man shout:
"Buy your film from me."

SCENARIO MATERIAL

Once upon a time there lived a happy family. It met in a conclave in Chicago. The family was housed too hard by one of its members picked to lead it. So, one giant defied the world and the giant was up and started the family, calling it the A. E. A. Another powerful clan invited the independent giant to join that clan. The lone giant, feeling his power, and already flushed with minor victories, bided his time.

Then one cold night (cold night adds dramatic atmosphere, and aids in selecting a picturesque snow set) just as the blood-red winter sun sinks below the cold rim of the world the A. E. A. giant thumped the huge door of the A. M. P. I. clan. The door was not locked and moved inward a trifle. Gathered about the great open hearth, sat the clan, whispering. Every member shivered when the thunders rap was heard.

During the snow-clad forest glade pranced thousands of sprites—the good fairies were called Exhibitor sprites—and they protected the interests of the great A. E. A. giant who leaned against the massive framework of the N. A. M. P. I. door waiting responses for the clock.

Inside the great woodland tavern there was much low argument, which the great A. E. A. giant could not hear. The leader of the clan before the hearth, called World, argued to let the new giant enter, but another evil force argued against it. The clan voted on the decision, while the great A. E. A. giant stood without. Suddenly the decision was reached by vote. The new giant heard footsteps, a hand was laid on the door, which swung slightly ajar, a head of a member of the clan was projected through the doorway, which shook a sad refusal. And, as the A. E. A. giant gazed, the head vanished, the great door closed, and he heard the bolts fall into their places.

While the blood-red sun fell below the rim of the world (for scene grandeur) the A. E. A. giant smiled, despite the fact that he was turned away, and the Exhibitor sprites many thousands of them—danced about him, singing as they danced. Then the giant plunged into the forest primeval, and with great boulders he built a strong foundation. All night the fairies worked with him, and their touch was magic, for when the first shafts of morning sunlight fell on the forest primeval they lighted the turrets of a new and magnificent castle. And so, the A. E. A. giant did not freeze to death in the snow-bound forest that night. The Exhibitor sprites knew of his good acts, and helped him build the most wonderful castle in all the forest, in which he lived happily ever after.

Pictures may come
With stars we know,
But the A. E. A. Says deposits must go.

I’m all fixed up with Ochs again, says Hopp.
Sh! Sh! Easy there, Watson. Ochs’ league is in secret session.
The activities of General Enterprises, Inc., have attracted considerable attention in film circles during the past month and interest culminated this week in the announcement by the firm that the United States and Canadian rights to "The Warrior," successor to "Cabiria," had been secured at a big purchase price.

The prime movers of General Enterprises, Inc., A. H. Sawyer and Herbert Lubin, propose to allot territorial rights to the master feature starring Maciste, the giant star of "Cabiria," and already offers from prominent buyers are being received at headquarters, 1600 Broadway, New York City. A technically planned exploitation campaign has been laid out by experts to properly assist exhibitors who will exhibit "The Warrior," and many advertising novelties of a "different" nature have been devised. This spectacular feature, controlled by General Enterprises, Inc., has been unanimously declared by New York theatrical and film critics a worthy successor to the famous "Cabiria," and Maciste actually outdoes himself in feats of strength.

To Erect Building

Of equal importance is the statement issued by A. H. Sawyer, to the effect that General Enterprises, Inc., has successfully negotiated a contract for the erection of a modern film building in Washington, D. C. This deal, highly significant to the Southern film trade, was closed Saturday, September 1, with Alonzo C. Mather of Chicago. The structure, to be known as the Mather Building, will be a ten-story affair, completely equipped with vaults, a series of projection rooms, telegraph offices, express facilities, and will be the last word in construction of this nature.

The announcement by Mr. Sawyer comes as a welcome piece of news to film men adjacent to the Washington territory, inasmuch as plans for a project of this kind have been discussed for the past few years, but nothing materialized until the negotiation was successfully completed recently by General Enterprises, Inc. Construction will commence on the new building Tuesday, September 4, located at 916 6 street, N. W., Washington, D. C.

GETS McClure Series

The new organization is rapidly increasing in scope in the buying of film rights and in line with this progress the foreign rights to the McClure Series of "The Seven Deadly Sins" have been acquired. This series, starring eminent players of the silent and spoken drama, has been shown throughout this country.

ANN MURDOCK AND DAVID POWELL STAR IN INITIAL EMPIRE FILM PLAY "OUTCAST"

Ann Murdock is supported by David Powell in "Outcast," the film which the Empire All-Star Corporation has selected to issue first to exhibitors through the Mutual Film Corporation.

In this drama, Miss Murdock has the role of Miriam, a girl who is accustomed to the refinements of life, who falls in love with a man and displays force of character not expected and aids him when he faces disaster.

David Powell delineates the role of Geoffrey, which he interpreted in the stage version as leading man for Elsie Ferguson. The film will be published September 10.

SCENES FROM THE WORLD FILM, "BETSY ROSS"
THE FILM STOCK MARKET

By PAUL H. DAVIS & COMPANY
Chicago

American Film Company.......................... 85 70
ncol Film Corporation, pfd....................... 84 90
one Star Corporation, pfd....................... 99 101
one Star Corporation, com....................... 19 23
ual Film Corporation, com....................... 13 16
ual Film Corporation, pfd....................... 15 21
w York Motion Picture Corporation............ 60
th American Corporation, com................... 20
anshoer Film Corporation....................... 40c 60c
riangle Film Corporation........................ 1½ 1½
orld Film Corporation......................... ¾ ¾

Quotations September 11, 1917.

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

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

World's Best, "Voodoo Vengeance"—White men shooting Africans.
Universal, "The Red Ave" No. 4—Man at bar shooting another man.
Vere, "A Hero of France"—Shooting in execution scene.
Ivan, "Babbling Tongues"—Subtitle: "I'll kill him—yes—I'll kill him"; ion of double murder and suicide; actual stabbing in duel between Paul and the Count.
Ideal, "The Little Band of Gold"—Opening scene; taking money; strik watchman.
Signal, "The Lost Express" No. 1—Three scenes of filing cars; entry of streets through window; five scenes of scrapping sale; solitary old man; five leep scenes.
Essanay, "Pants"—Child stealing coat and bonnet.
World, "Betty Ross"—Sword thrust in duel; killing second man in sel; subtitles: "Scared woman"; "Don't you dare kill the Victor n," vision duel scene; actual firing of squad in execution scene.
Universal, "Hands in the Dark"—Three scenes of choking man: their jewel box.
Eclair, "Carouse the Ghost"—Theft of pocketbook containing jewels.
Vitaphone, "Mary Jane's Pa"—Mob destroying printing press and sl flu other mob scenes.
Butterfly, "Who Was the Other Man?"—Girl putting poison in wine; king papers from man's pocket.
Punch, "Wife's Charms"—Entire incident of woman bathing and dress behand screen; subtitles: "Sleep where you like, but you can't come in," "Harry, the court is waiting—no time to dress;" "Chained," man holding up underwear; scene at bedroom door showing woman oh her side and man on the other: two scenes in court anteroom showing man with window draperies on her.
Cub, "Jerry Tries Again"—Subtitle: "Damaged Goods."
Educational, "The Sensu of the Sahara"—Two scenes of child show sex.
Triangle, "The Ten of Diamonds"—Girl putting money in stocking; two scenes of Oriental dancers; subtitles: "Some refection has kept her from being home on time;" "The Arab is faithful—and to satisfy his lust," etc.; Reel 6, sub- titles: "The son of the desert, fired by his passion, scornful of a husband he kept no watch over his own;" vision of girl's murder.
Lois Weber, "The Whim"—"Er, did you ever have a good time?" Flash scene of man struck with brick; vision of shooting man.
Aurora, "Barbary Sheep"—Reel 3, vision of girl's murder; Reel 5, subtitle: "The Arab is faithful—and to satisfy his lust," etc.; Reel 6, sub- tile: "The son of the desert, fired by his passion, scornful of a husband he kept no watch over his own;" vision of girl's murder.

All suggestive scenes between man and girl where the seems to assent to his propositions; stabbing man. Reel 5, suicide of man and girl.

Gold Seal, "The Empty Gun"—Woman shooting husband.

Joker, "Officer, Call a Cap"—Four scenes of man in bank smoking opium.

Triangle, "The Grafters"—Reel 3, view of coin. Reel 4, scene in hotel where girl opens door of bedroom and places hat on bed; subtitle: "Oh, my darling, am I too late?" "Officer, arrest this young man for violation of the Mann Act;" "After all, you did take the young lady across the state line—and you know what that means." Reel 5, subtitle: "This great game looks easy," etc.

Super Art, "Corruption"—Permit refused because film is story of an immoral and indecent flirtation of girl, her betrayal and the operations of a blackmailing abortionist.

Butterfly, "Straight Shooting"—Permit refused because film con- sists of detailed portrayals of murder and the scene.

Artcraft, "Rebecca of Sunnybrook Farm"—Subtitle: "I have just learned the Simpsons are not married."

THIS WEEK AT DOWNTOWN

CHICAGO THEATERS

Castle—Paramount, "Exile," with Mme Petrova.
Rose—Fox, "The Spy," with Dustin Farnum.
Ziegfeld—Artcraft, "Rebecca of Sunnybrook Farm," with Mary Pick- ford.

MADGE EVANS HAS STAR ROLE IN THE WORLD'S "LITTLE PATRIOT"

Shortly following the publication of "The Burglar" by World-Pictures Brady-Made, little Madge Evans will appear as the "Little Patriot." The heroine of this drama is castrated by her father, who is suspected of being a spy, not to say one word to anybody about herself, her home or her activities. When she subsequently goes out and is lost she adheres to this admonition, although suffering under many difficulties in doing so.

NEW $1,800 SEAT CHICAGO HOUSE OPENS WITH "CHARITY CASTLE"

The Irving theatre, a new 1,800 seat house, opened at Crawford avenue and Irving Park boulevard, Chicago, Sat- urday evening, September 1, with Mary Miles Minter in "Charity Castle," the first of Miss Minter's new series of Mutual American productions.

The Irving theatre is located in the heart of Irving Park, one of the most populous of Chicago's neighborhoods. It is one of the largest and most modern theatres outside of the Chicago "loop" and one of the completely equipped picture theatres in the United States. Careful attention has been paid to every detail of construction and equipment. The decorations are dainty tints of blue and pink on a cream background.

The theatre cost $200,000 and will be devoted exclusively to motion pictures. The management has announced a policy of showing only the highest type of production and selected "Charity Castle" for the inauguration of its policy.

Newark, N. J.—Work has been started on the addition to the Columbia motion picture theatre at 304-6 Walnut street. The improvements will cost $10,000, it is said.
EXHIBITORS BOOK "LOST EXPRESS" SERIAL WITH HELEN HOLMES AS MONEY GETTER

Theater Owners Throughout Country Book New Feature to Be Issued Sept. 17, Because of Box Office Success of Past Photonovels

Convinced by the money-making results of her last photonovel, exhibitors who booked Helen Holmes in "The Railroad Raiders" have been the first to sign contracts for her forthcoming serial, "The Lost Express," a fifteen-chapter mystery production scheduled for publication by Mutual September 17. Eliner G. Sell, manager of the Palace Theatre, at Youngstown, Ohio, was one of the first exhibitors to schedule "The Lost Express," and his booking is particularly significant in view of the fact that he will show the last chapter of "The Raiders" on September 15. Mr. Sell plans to show "The Lost Express" at least two days.

Says Holmes Serials Best

"I think the Helen Holmes serials are the strongest of any serials that I have ever run," says Mr. Sell. "I have booked the new Helen Holmes serial to follow 'The Railroad Raiders,' which I finish September 15. I am going to run 'The Lost Express' two days or more."

Ernest Schwartz, manager of the Erie Theatre, at Cleveland, Ohio, is another exhibitor who booked "The Lost Express" within a short time after it was announced. "I regard Helen Holmes as the greatest star appearing in motion picture serials and for that reason have lost no time in booking 'The Lost Express,'" says Mr. Schwartz. H. H. Lustig, manager of the Angela Theatre at Cleveland, has built up a remarkable Sunday patronage with Helen Holmes and has scheduled "The Lost Express" for his theatre. "I attribute the remarkable increase in my Sunday receipts to Helen Holmes and prefer a serial starring Helen Holmes to any other serial on the market," Mr. Lustig writes.

Star Is His Feature

"It's quite an accomplishment of showmanship to run a ten-cent house in a five-cent neighborhood, and William D. Scoville, manager of the Idle Hour Theatre at Kansas City, Mo., has won his laurels as a showman. 'Why shouldn't I like Helen Holmes?' Mr. Scoville asks, and answers his own question this way: 'Featuring her in serials on Mondays has made that my best paying day. Despite being on a five-cent street Helen Holmes day is always a ten-cent day for me.'"

CARLYLE BLACKWELL HAS BIG ROLE IN "THE BURGLAR" FILM

The biggest role that has fallen to Carlyle Blackwell in some time is the title part in "The Burglar," shortly to be published by World Pictures Brady-Made. Evelyn Greeley, the young leading lady, and little Madge Evans, the World's child star, are featured with Mr. Blackwell in this drama.

CHINESE REVOLUTION IN COLORED FILM IS TAKEN FOR PRIZMA BY DR. SALISBURY

"Have Fine Close-Ups of Fighting and Bursting Shells," Explorer Wires Concern; War Scenes Said to Eclipse Any Yet Flashed on Screens in America

Following an extended trip through China and Japan, Dr. Edward A. Salisbury, explorer and photographer, now is returning to America with what are said to be the most remarkable film records ever photographed in either of the Oriental countries. He has preserved for the first time in color pictures interesting travel topics, historical subjects, as well as the people themselves and their habits and peculiar customs. The films were taken exclusively for The Prizma, Inc. Dr. Salisbury had the good fortune to be in Pekin at the time of the recent uprising. Concerning this he cabled Carl H. Pierce recently: "I have the only camera here. Have fine close-ups of the fighting and bursting shells. Large footages. My camera is the only one in Pekin during all the trouble and I have taken several thousand feet and am still taking. It is all in color. Taken for The Prizma, Inc."

It is said this is the first time in history that a revolution in China or in any other country has been taken in color and the Prizma concern is enthusiastically awaiting Dr. Salisbury's arrival, because it is expected that these views of bursting shells and other battle scenes will give Americans and the public at large a better idea of actual fighting conditions than they exist than anything yet offered on the screen.

In the letter just received, telling of his departure from the Orient, Dr. Salisbury adds: "I am enclosing some pictures I have taken with a small Graflex. I believe no one else ever took or cared to take the chances I have to obtain these pictures, and you can bet that this lot of moving picture material from the front will be the finest lot ever taken in a battle field..."

"I am sending these by a special courier to Tinsin so that they can reach you promptly."
SYNOPSIS OF CURRENT RELEASES

GENERAL

"The House of Mystery"—September 3 (two-reel Selig drama, with Thomas Carrigan and Adriaige Kroll).—The president of the Northwood bank has the funds entrusted to him, and as a means of escape he takes a journey. Why he returns is not explained. Immediately thereafter his home becomes the house of mystery. Footsteps and constant rustling is heard. The banker's son and the widow's daughter, in love, investigate the house, but can find nothing. One day the widow discovers a secret chamber in which a masked man is hiding. A struggle ensues and the son and daughter investigate. The mask torn off reveals the missing banker, who has hidden to avoid punishment. The son promises to make good his father's defalcations and so does not lose the heart and hand of the girl he loves.

"The Convert of the North"—September 8 (one-reel Selig drama, with Bessie Eyton).—Lucette and Pierre are unhappily married because Pierre drinks to excess. The only happiness Lucette knows is her love for her son. Unable to stand the strain, she leaves Pierre and his boy. The boy is badly bitten by wolves and for the first time Pierre realizes what Lucette means to him. He tenderly nurses the boy back to health and then goes in search of Lucette. They are happily reunited.

UNIVERSAL

"Backward Sons and Forward Daughters"—September 3 (two-reel L-Ko comedy with Bill Bevan).—In order to rid themselves of a fat notice, two not too handsome Lucile, the Bevans plan that their son Billy shall wed the heiress. But Billy has other plans. He goes away to the city and then meets the ideal of his dreams. Lucille comes to the city in search of Billy, and when she penetrates his disguise she rushes to his unwilling arms. A battle ensues at which Lucille is vanquished. Billy takes his sweetheart into his arms, and after they are married he takes her home to his parents. The mortgage is lifted and Lucille takes courage in the smiles of a lean lodger.

"The Flaming Meteor"—September 3 (Episode 11 "The Gray Ghost," with Pricilla Dean, Emory Johnson and Harry Carter).—Hildreth and Marco are endeavoring to escape when they are confronted by three figures, who seem to be embodied in metal cases. Thin streams of evaporation make men warm, but the fleeing men that poisonous bombs are being used. Every means of escape is cut off by the three figures. The sky darkens, a terrific crash is heard, and a huge meteor falls to the ground crushing the three figures. The maid of Morn- light, jealous of the Gray Ghost's attentions to the musical star, endeavors to kill him, but is prevented from doing so by his henchmen. The Gray Ghost again gets the star into his power, and he is about to take a ring from her when the maid covers him with a revolver.

"From Cactus to Kale"—September 10 (two-reel Nestor comedy with Eddie Lyons and Lee Moran).—Syx and Ryde go for a ride, are caught speeding and placed under arrest. Syx explains that Ryde is a physician, that friend whose wife is ill and that haste is necessary. The officer demands to see the wife, so Ryde dons Mrs. Syx's garments and goes to her. The officer is satisfied, but becomes suspicious. He returns for the wife's signature. By this time Ryde has assumed his own clothes. He gets his fiancée to substitute for the absent Mrs. Syx returns. They endeavor to hide the girl, but Mrs. Syx comes upon her, finds her to be an old girl friend, and all is well.

"The Boulevard Speed Hounds"—September 10 (one-reel Nestor comedy with Gladys Varden).—Walter, sweetheart of Gladys, is kidnapped and taken to the city by two crooks. Gladys has protested very strongly against the taking, and when she learns his fate she immedi-
ately goes to the city to rescue him. A lively chase ensues and after knocking down hundreds of other things, they land in the middle of the ocean, where the lovers are reunited.

"The Perilous Leap"—September 11 (three-reel Gold Seal drama with Val Paul).—Bald Shannon, believes everyone to be as honest as himself, allows Joe Mead to store some opium in his barns because Mead has led Shannon to believe that it is quick silver for government use. Ned, a secret service man, makes the acquaintance of Effie, Shannon's daughter, and Effie tells Ned about Mead. Ned in-
vestigates and stings Shannon's barn. Ned demands an explanation and after Shannon has told him all, Shannon and Ned set out to capture the outlaw. During the chase, one of the gang gets the opium to the freight yards and loads it onto a car. Ned attacks him, but a Chinaman intercedes and Ned is thrown into the car, where a terrific struggle takes place. Effie, seeing this, swings onto a train, followed by Pete. The two struggle on the top of the car and Effie endeavors to push the Chinaman and gets on top of the train. He comes to the rescue of Effie just in time. Pete is thrown from the car and with his efficiency Shannon is exonerated and Ned and Effie wed.

"To the Highest Bidder"—September 13 (two-reel with Mary Fuller).—When Rose's father gives her a check for five hundred dollars as a wedding gift, she takes the money and goes to the city and her friend Esther. She arrives in the midst of a party and society is the cen-
ter of conversation. Rose's father, washed to the limit of his fortune, is so depressed that she finds her funds low and declares that she will sell herself to the highest bidder. Her farmer-sweetheart has struck a rich mine on his farm and becomes wealthy. He goes to the city, learns of Rose's de-
cision and demonstrates with her to no avail. The day of the auction arrives and many tempting bids are made for the hand of Rose, but a letter of forgive-
ness from her father proves to be the deciding factor. Rose arrives home, she and Robert are reunited.

"Short Skirts and Deep Water"—September 13 (one-reel Joker comedy with Gale Henry).—The president of the Anti-
crack club passes an ordinance for the wearing of short-skirted bathing suits. The deacon is sent out to get evidence and when the deacon sees him he decides to cure him. She dons a long skirt suit, and wearing a veil lures the deacon. The yarn with which she suit is knitted begins to unravel and by the time she reaches a deserted island with the deacon her skirt is very short. A police boat, searching for violators of the new ordinance, finds the president and arrest her. The deacon is left stranded on the deserted island. In jail the president thinks of the poor deacon, escapes and arrives at the island in time to save him.

Universal Screen Magazine No. 36—
September 14.—Inland seabirds and myriads of sea fowl living on Bird Island in the center of the Pacific Ocean pre-
sees the making of butter from the separation of the milk and cream to the moulding into one-pound prints. Better babies. The manufactur-
e of shrapnel and other ammunition.

"In the Clutches of Milk"—September 14 (one-reel Victor comedy with Max Lerman).—Max Lerman, who wants to marry his niece. Dick threatens to kill himself and rushes to the drug store for some poison. He returns with the bottle and writes to his as she follows it to her uncle, then tears off the label and hides the bottle. The uncle, very much intoxicated, comes across the bottle and takes a drink. His niece tells him he has taken poison. Followed by a crowd, he rushes to a doctor's house. Just as the doctor prepares to give him a drink, the druggist rushes in to tell them that the bottle did not contain poison.

"Nearly a Queen"—September 15 (one-
reel Joker comedy with Gale Henry).—When Belinda and the Chinaman are ashore after a terrible storm and so knows noth-
ing of her parents. When a stranger tells her she is a Princess, Belinda begins to put on airs. She prepares to go to her throne with
the strangers. In midsea Belinda is tied in a sack and thrown into the water. Felix, her sweetheart, rescues her. She again is captured and put into a burning shack. Felix cannot rescue her because he is held by the strangers. His dog rescues him. Coming to the shack, he finds it in ruins. Dugging through the embers he finds Belinda unharmed. When the ensemble attendant come after her, Belinda is made the laughing stock of the village. But Felix gets busy and they are reunited.

"The Texas Sphinx"—September 15 (two-reel Bison drama with Harry Carey).—Longan arrives in Maverick where he meets Elsie, daughter of Mc Gibben, and when Longan becomes attentive to Elsie her father favors the suit. Jim Cranman arrives in the town and when Elsie meets him she becomes very much interested in him. The sheriff suspects Cranman of being a thief, and urges on by Longan, Cranman is placed under arrest. Bob Giles, partner of Cranman, arrives in the town and he too is placed under arrest by the sheriff. However, Giles is too quick. He covers the sheriff and Longan with guns and forces them into the jail where he proves that Longan is a hunted and notorious crook. Cranman and Giles prove to be detectives.

"The Spindle of Life"—September 17 (five-reel Butterfly drama with Neva Gerber).—Mrs. Harrison does not approve of her daughter Gladysome's friends and locks her up in her room. Gladysome manages to escape and strolling along the beach in oilskins she meets Carter, a wealthy financier. Neither knows the other's identity, but when Vincent Bradshaw passes along, Gladysome confides to Carter that she has to marry him. Carter asks her to marry him and she consents. Carter is called back to the city where he finds the elder Bradshaw has invested some of Mrs. Harrison's money unwisely. He turns the money over to his son, Vincent. Bradshaw is very anxious that the wedding take place immediately. Carter returns and Gladysome tells him that if they are to marry they will have to hurry as that evening her engagement to Vincent is to be announced. When Mrs. Harrison comes up to the room to find why her daughter does not come to dinner, she is surprised to find Carter and Vincent. Explanations are made and the Bradshaws make a hasty exit.

"The Pullman Mystery"—September 18 (three-reel Gold Seal drama with Frederick MacMurray discharged and goes to be called a traitor by his employer, Robert Cheney, a struggle ensues and shortly thereafter Cheney drops to the floor dead. Paul does all this to prevent the murder, but he escapes and jumps onto a fast speeding train. Opening the door he finds the dead body of Kenneth Post. Paul moves a match around the face of the body and proves to the constable and character of Post. He arrives at the home of Thomas Cranlen, becomes a member of his firm and before long he is in love with Lucille Cranlen. Drake Dunn has been made factory superintendent and he and Kathleen are married, but when Cranman marries Kathleen, the wife, Hardy, who also loved Kathleen, breaks into the home one night to kill Drake, because of his ill-treatment of Kathleen. He wounds him slightly and then kills himself. Before he passes away he confesses to the murder of Cheney. With his name cleared, Paul confesses to the constable and Kathleen are married. The tender nursing of his wound brings back Drake's love for Kathleen.

"Welcome Home"—September 18 (one-reel Nestor comedy with Eddie Lyons and Lee Moran).—Eddie writes his wife that he is coming home and that she meet him and then forgets to mail the letter. Arriving at the station and finding no one there he goes to his home. Finding the back door unlocked he locks it and goes in. As he goes in he gets into the house and finding Eddie's clothes he dons them and goes out. An officer coming along arrests him. Eden coming home and hearing somebody upstairs calls an officer, believing it to be a burglar. Eddie, too, is arrested and taken to jail. Eden, finding Eddie's grips, comes to him and with her ter-late-never-exclamation, Eddie rushes to Edith's arms.

"A Prairie Chicken"—September 19 (two-reel L-Ko comedy with Merta Sterling).—Merta comes to visit her aunt and cousins in the East. She insists on wearing guns and sleeping on the floor, and her Eastern relatives are shocked. However, Al, the son, becomes attached to the girl. Count Notta A Cent is planning to kidnap Kathleen, the daughter. Merta sees this from her window, jumps down onto her horse and succeeds in rescuing Kathleen. The aunt no longer refuses to have chickens, and blessings and the engagement is announced. The aunt finds some of the servants robbing her safe. Merta starts out as the third and the best plays. Robber players jewels and sends the men to a watery grave.

"The Right Man"—September 20 (two-reel J. Warren Kerrigan feature).—Frank Case, cashier, and Morgan Green, teller, both love Lillian Manley, daughter of the bank president. When Frank finds that Morgan is after the bank, he tampers with some notes and leaves evidence that will prove Morgan guilty. Morto, the Barker and goat ranch. Frank assists Manley in increasing the capital of his bank and Manley persuades Lillian to marry Frank, although she loves Morgan. Fred, a messenger in the same bank, knows of Frank's act and tells Morgan of it just three hours before the wedding. Lillian and Morgan is to take place. They rush on to the Manley home and arrive just in time to stop the wedding. And a few months after Morgan and Lillian are married.

"Hawaiian Nuts"—September 20 (one-reel Joker comedy with Gale Henry).—The chief of the Blackhanders loves a beautiful young lady who is fond of Professor Gale Henry. But both her party and still another man love Happy Unlucky, and because of his extreme homeliness invites him to join the band. Happy Unlucky joins the band and his first competition is to take away the lovely girl to the young lady. By mistake he brings back the loaded one to his chief, the chief starts to play and immediately the whole gang goes up in smoke.

"Marathon Maniacs"—September 21 (one-reel Victor comedy with Max Ash and Jack and both endeavors to win the coming Marathon race. Each plans to play a trick on the other, so Max plans an auto-piloted car and will drive it and while he drives it, Whiskers plants a horse in the way of Max. The race is on, and as each comes upon the barriers they evade them and at the same time the other up to the top. But by feebly crawling under the tape, Whiskers wins.


"Circus Sarah"—September 22 (one-reel Joker comedy with Gale Henry).—Sarah believes that she can be a bareback performer if given the chance. As she stands watching the circus parade, Rudolph Ringtail, owner of the circus, sees her put a lump of bills into her stocking and immediately makes plans. As she is leaving, Sarah faints and falls right into his arms. She answers yes to his unasked question, and a minister being convenient they are married. Rudolph Ringtail highwayman and he informs him that she has spent it all. Rudolph goes mad.

"The Last of the Night Riders"—September 22 (two-reel Bison drama with Eileen Sedgwick).—The night Ted and Sue become engaged their fathers quarrel and each is forbidden to see the other. Sue's father joins the band of night raiders while Ted's father is forced to round him up with the rest of the raiders. In the evening Sue's mother is taken and the rider is sent for Ted, who is visiting with Sue, starts off to get Jim. Bob permits Jim to go back and Black takes the other. Black is appointed to blow up the warehouse and then the raiders are to escape. Black puts the bomb near the shack where Ted is located and after
the explosion a search is made for Ted. A body is found and it is believed to be the body of Ted. When Jim and Bob reach home they are surprised to find Ted at the bedside of Mrs. Hoyle. Ted explains that it must be Black's body, as he and Black had a fight over Sue and Black was defeated.

FOX

"When False Tongues Speak"—September 8 (five-reel Fox drama, with Virginia Pearson).—Fred Walton is slain in his own home, but it is impossible to find the guilty person. At the time of the murder there were in the home Mary Walton, his estranged wife; Platt Sinclair, the lawyer who is to handle the divorce proceedings; Helen Lee, a young artist with whom Walton was infatuated; Eric Mann, a young reporter, rapidly falling in love with Mrs. Walton, and Jimmy Hope, a burglar paying a professional visit to the Walton home.

PARAMOUNT

"Camping"—September 10 (one-reel Klever comedy, with Victor Moore).—Vic and his family decide to go camping. They pack the necessary camping things in his Ford and start off. A tent is erected and a trench built around it. That night, when the family sleeps, it begins to rain harder than it ever did before. The trench has been constructed the wrong way and the water all runs into the tent. Then a strong gale blows away the tent—and the family is left standing in the rain. Vic and his family crawl under the Ford and manage to keep dry.

TRIANGLE

"Mountain Dew"—September 16 (five-reel drama with Margery Wilson).—Hamilton Vance, a magazine writer, takes a trip through Kentucky, and is about to leave, when he meets Roxie Bradley, daughter of the squire. He determines to stay, and when he learns that the town is in need of a school teacher he secures the position. Some of the men endeavor to incite the neighbors against him by saying he is a federal agent, but the squire champions him, only to turn against him when he learns that Vance is teaching Roxie to read. Roxie and Vance are married and then he is again accused of being a federal agent, but he informs them that he is a moonshiner, since he is one of the family.

"Flying in Colors"—September 28 (five-reel drama, with William Desmond).—Brent Brewster, a young athlete, is turned away from his cousin's home by his cousin. As a last resort he applies to his friend, Jimmy McMahon, head of a detective agency. On his looks Jimmy makes Brewster a detective. They become guests at the Lancing home and are able to capture Drake, a notorious gentleman burglar who has long been sought for by the police. During his stay at the Lancing home Brewster meets Lancing's sister, Anne, but considers the case hopeless when he learns how much money Anne is worth. However, the death of Brewster's cousin gives him the required amount and Anne and Brewster pledge their troth.

WORLD PICTURES FINISHES FILM PLAYS FOR ISSUANCE BEYOND FIRST OF 1918

List of Production with Big Stars Insures Exhibitor a Definite Program for Twenty-one Weeks; Biggest Number of Advance Material Made by Single Producer

World Pictures Brady-Made now are completed for publication far beyond the beginning of 1919. This is the result of steady accumulation in following out the policy long ago established by Director-General William A. Brady, under which the rate of manufacture has been considerably in excess of the volume of issue. The outcome has been brought about not by speeding up the making of each picture—which might have affected the quality of the product to some extent—but by increasing the number of plays simultaneously in process of production. For months the world studio and outdoor stage at Port Lee have been occupied constantly by at least six working photoplay companies all the time. The situation thus developed places World Pictures in a very advantageous position. It enables the director-general to correct any minor defects that may come to notice on repeated private showings of the new pictures, permits of a complete shift of publications whenever a particularly timely play comes along, as for instance "Rasputin, the Black Monk," and supplies a constantly swelling list of tangible assets.

Films for Twenty-one Weeks

Following are the World Pictures Brady-Made, in the order of their publication up to and including the week of February 11 of next year:


Greatest Advance Outlay

This list insures a definite program for twenty-one weeks, which is said the offices of World Pictures to embrace a much greater number of films than were ever made in advance by any other picture producing company.

THREE NEW UNITS WILL BE ADDED TO PARALTA AT COAST

Carl Anderson, president of Paralta Plays, Inc., and S. H. Moore, president of the Triangle Distributing Corporation, have made a flying trip to Los Angeles, inspecting the producing studios allied with their interests. Mr. Anderson will shortly organize three additional producing units under Paralta direction to bring the Paralta studios at Hollywood up to their capacity limit.

NEW ALICE BRADY FILM RETITLED FROM "REFUGEE" TO "MAID OF BELGIUM"

A recently completed Alice Brady photoplay for World Pictures now is called "A Maid of Belgium" instead of "The"; November 26, Kitty Gordon at first titiled. The scene is laid in the Belgian monastery at the present time.

Book

City Beach

Travels and Adventures

for Money and Fortune

Self Help Play Chi.
A fire which ravaged the business section of Estuary, Sask., recently, also destroyed the new Sunset Theatre, causing a total loss of $30,000. This theatre was opened only five weeks before the fire broke out. A new theatre is now in the course of erection and the proprietors can be commended on their enterprise in going ahead with this work in the face of such complete loss.

The Globe Theatre, Portage Ave., Winnipeg, formerly managed by Geo. H. Banister, is being taken over by Mr. Graham, proprietor of the Classic Theatre, Winnipeg. Mr. Graham is spending a considerable amount of money in remodeling the theatre and has changed the name from the Globe to the Avenue.

Guelph, Ont., is to have another theatre. The new theatre will seat about 900 persons and is of modern structure. It will be opened some time in September.

The Windsor Theatre, Windsor, Ont., which was recently destroyed by fire, has been repaired and opened September 1.

F. G. Walkley, western manager for the Canadian Universal Film Co., has returned West after having made arrangements for the handling of the Fall and Winter business in the West. Mr. Walkley will stop off at Winnipeg on his way through. His headquarters are at Calgary, Alta.

State rights Features of Canada announce that Mr. J. Belmont will represent that company in the western territory.

“Come Through,” featuring Herbert Kavelinson, is going strong in Canada. She's Hippodrome Theatre, Toronto, has booked this attraction for week of September 24. Some splendid bookings have also been made in other parts of Ontario.

The Bluebird Special “Mother ‘o’ Mine” is booked solid in Ontario until Xmas. Day Manager, McKenny, of the Bluebird Photoplays, Toronto, has worked hard to put this splendid picture across big in his territory, and the results he has achieved in the past two weeks are very gratifying. This Bluebird, wherever it has been shown, has drawn great business and brought forth words of praise from theatregoers everywhere.

Claire Hague, general manager of the Canadian Universal Film Co., Ltd. left Toronto Tuesday, September 4, to attend the “Club of the Motion Picture Exhibitors’ League of the Maritime Provinces, which opened in St. John, N. B., September 5. Mr. Hague will spend a few days at the Montreal branch of the Canadian Universal Film Co.

Toronto, Ont.—Upon the completion of the first year's operation of the Regent Theatre, Toronto, on September 3, Manager Roland Roberts announced a new policy for the big downtown house. One of the principal features is the advance sale of tickets for Saturday matinees at 25c, instead of 25c, for the ground floor, and admissions to the mezzanine for 35c and 15c. Matinee prices, except on Saturdays and holidays, are 15c and 10c, and on the special days the matinee prices are 25c and 15c. Reserved loge chairs at evening performances are 30c.

The new programme includes a symphony concert every afternoon for half an hour, starting at 4:15, and a solo number at every performance by a special artist. Manager Roberts also states that he will insist on absolutely first run pictures, simultaneously with New York dates whenever possible.

Montreal, Que.—A third salesman has been added to the staff of the Montreal K-E-S-E office in the person of Bert Ma- son, who was formerly associated with the Mutual branch in Montreal. The other outside men under Manager Arthur Reddy are Arthur Loret and Phil Magher. It is announced that the K-E-S-E in Montreal is now running seventeen reels per week.

Montreal, Que.—A gold ring being exhibited in a glass show case in front of the Mount Royal Theatre, Montreal, was stolen as mysteriously as it disappeared in the Pathe serial, “The Fatal Ring.” The management offered a reward of $10 and advertised extensively that it had been stolen. The advertisement secured through this theft was worth far more than the value of the original ornament.

Toronto, Ont.—The operator of the Bonita Theatre, Toronto, was rewinding a reel, when an explosion occurred which partially destroyed the theatre on Saturday afternoon, September 1, during the matinee performance. The audience escaped quickly and without mishap through the various exits. However, G. T. McNally, the proprietor, was painfully burned about the hands and face when he attempted to extinguish the blaze. The feature destroyed was Clara Kimball Young's "The Price She Paid." The loss to the building amounted to $400.

Calgary, Alta., had "Gray Ghost Days" on Friday and Saturday, August 31 and September 1, when the first episode of the Universal serial was presented at the Princess Theatre. One of the stunts arranged by the management was the distribution of street car tickets, good for ninety minute rides on a special scenic trolley, to the first 125 children who purchased admission tickets after 4 p.m., and a similar number who bought admission tickets at the box office after 7 p.m. The theatre was crowded all day. There were many children in line before the appointed hour each time there were trolley tickets. The children were given their rides on the Saturday morning and the sight-seeing car carried banners advertising the first episode of the serial. The children made the noise necessary to attract attention. The theatre management employed experienced matrons to safeguard the children's welfare.

Winnipeg, Man.—The Dominion Theatre here has started once more its popular Saturday morning matinees for children. An entirely different program is frequently arranged in order to please the children, and the entire staff of employees is always in attendance to take proper care of the juveniles. This point is well advertised, so that mothers will feel at ease in sending their children to the theatre without a guardian. A ninety-minute show is always provided.

MONTAGU LOVE IS RE-ENGAGED FOR WORLD PHOTOPLAYS

Montagu Love has been re-engaged for World-Pictures Brady-Made under a contract covering the next twenty-four months. During this period Mr. Love will be either starred or featured in all productions in which he takes part, and the agreement also provides for a substantial increase in the monetary compensation for his services.
CALENDAR OF FEATURE RELEASES

ARTCRAFT PICTURES

May—"A Romance of the Redwoods," five reels, with Mary Pickford.
June—"Wild and Woolly," five reels, with Douglas Fairbanks.
July—"The Little American," six reels, with Harry Ford.
Aug. 15—"Seven Keys to Baldpate," five reels, with George M. Cohan.
Aug. 25—"Down to Earth," five reels, with Douglas Fairbanks.
Sept. 10—"Rebecca of Sunnybrook Farm," five reels, with Mary Pickford.
Sept. 17—"Barbary Sheep," five reels, with Elsie Ferguson.

ART DRAMAS, INC.

June 23—"Erin Pugh," "The Road Between," five reels.
July 29—"Vane, "Miss Deception," five reels.
Aug. 31—"Apollo," "When You and I Were Young," five reels, with Alma Hanlon.
Aug. 7—"Horsley," "Eye of Envy," five reels, with Crane Wilbur.
Aug. 12—"U. S. Think It Over," five reels, with Catherine Calvert.
Aug. 27—"Erbeograph," "The Little Samaritan," five reels, with Marianne Swyan.
Sept. 7—"Sorrell and Son," five reels, with Jack brilliant.
Sept. 10—"Horsley," "Blood of His Fathers," five reels, with Crane Wilbur.
Sept. 17—"Vane, "Peg o' the Sea," five reels, with Jean Sothern.

BLUEBIRD PHOTOPLAYS

June 18—"A Little Orphan," five reels, with Ella Hall.
July 5—"Fires of Rebellion," five reels, with Dorothy Phillips.
July 6—"The Car of Chance," five reels, with Franklin Farnum.
July 10—"The Great Law," five reels, with Gonzales and George Hernandez.
July 22—"The Rescue," five reels, with Dorothy Phillips.
July 30—"The Little Terror," five reels, with Violet Mersereau.
Aug. 6—"The Clean Up," five reels, with Franklin Farnum and Brownie Vernon.
Aug. 13—"The Show Down," five reels, with Myrtle Gonzales and Geoge Hernandez.
Aug. 26—"Mr. Opp," five reels, with Neva Gerber and Arthur Hoyt.
Aug. 29—"The Chinese," five reels, with Dorothy Phillips.
Sept. 2—"Triumph," five reels, with Dorothy Phillips.
Sept. 6—"The Keeper of the Keys," five reels, with Carl Hanlon and Rus Clifford.
Sept. 10—"A Stormy Knight," five reels, with Franklin Farnum and Brownie Vernon.
Sept. 17—"The Mysterious Mr. Tiller," five reels, with Ruth Clifford and Ruth Paxem.
Aug. 24—"Firing With Fate," five reels, with Brownie Vernon and Herbert Reiwlin.
Oct. 1—"The Spotted Lily," five reels, with Ella Hall.

BUTTERFLY PHOTOPLAYS

June 18—"The Fire of Youth," five reels, with Jack Malhall.
June 22—"Man and Beast," five reels, with Eileen Sedgwick.
July 5—"The Flow Woman," five reels.
July 8—"The Last of Allen Holubar and Louise Lovely.
July 16—"High Speed," five reels, with Jack Malhall.
July 24—"The Early Standard," five reels, with Boy Stewart.
July 30—"A Wife on Trial," five reels, with Myron Anderson.
Aug. 6—"Fallow the Girls," five reels, with Ruth Stonehouse.
Aug. 13—"Midnight Man," five reels, with Jack Malhall.
Aug. 28—"The Lair of the Wolf," five reels, with Gretchen Lederer.
Aug. 29—"Strangers of the Year," five reels, with Jolly Malone.
Sept. 3—"Who Was the Other Man?" five reels, with Francis Ford.
Sept. 5—"Fifty Feet in Little Zoroan.
Sept. 17—"The Spindle of Life," five reels, with Neva Gerber.

FOX FILM CORPORATION

June 10—"The Broadway Sport," five reels, with Stuart Holmes.
June 17—"Whath of Love," five reels, with Virginia Pearson.
June 21—"Some Boy," five reels, with George Walsh.
June 28—"When Man Sees Red," five reels, with William Farnum.
July 5—"The Siren," five reels, with Valesa Suratt.
July 11—"The Whispering Woman," five reels, with Charles MacCooper.
July 15—"Two Little Imps," five reels, with Katherine and Jane Lee.
July 18—"Te Hound and They," five reels, with Gladys Brockwell.
July 25—"The Innocent Sinner," five reels, with Miriam Cooper.
Aug. 1—"Woman of the Woods," five reels, with Gladys Brockwell.
Aug. 4—"Whath of Love," five reels, with Virginia Pearson.
Aug. 11—"Durand of the Bad Lands," five reels, with Dustin Farnum.
Aug. 18—"The Big Shot," five reels, with Gladys Brockwell.
Aug. 22—"Retirement," five reels, with Miriam Cooper.
Aug. 28—"False Tongues Speak," five reels, with Virginia Pearson.
Sept. 15—"The Yankee Way," five reels, with George Walsh.
Sept. 22—"North of Fifty-three," five reels, with Dustin Farnum.

FOX FILM CORPORATION

May 7—"His Smashing Career," two reels, with Billie Ritchie.
May 14—"A Roman Cowboy," two reels, with Tom Mix.
May 25—"Suds of Love," two reels, with Hank Mann.

GOLDWYN PICTURES CORPORATION

Sept. 9—"Polly of the Circus," six reels, with Mae Marsh.
Sept. 16—"Baby Mine," six reels, with Madge Kennedy.

KLEINE-EDISON-SELIG-ESSANAY

June 18—"Passion," five reels, with Jack Gardner.
June 25—"Do Children Count?" series, two reels, with Mary McAlister.

METRO PICTURE CORPORATION

June 18—"The Greatest Power," five reels, with Ethel Barrymore.
July 2—"The Trail of the Shadow," five reels, with Emilie Wehlen.
July 9—"The Shadow of a Doubt," five reels, with Mabel Taliaferro.
July 24—"The Belle of the Halls," five reels, with Mary McAlister.
July 30—"Miss Robinson Crusoe," five reels, with Emilie Wehlen.
Aug. 1—"The Jury," five reels, with Mabel Taliaferro.
Aug. 13—"The Girl Without a Past," five reels, with Viola Dana.
Aug. 27—"To the Death," five reels, with Mme. Petrova.
Sept. 1—"Under the Banner of the Star," five reels, with Harold Lockwood.
Sept. 10—"The Lifted Veil," five reels, with Ethel Barrymore.
Sept. 17—"Compact," five reels, with Francis B. Buxman and Beverly Bayne.
Sept. 24—"The Science Sellers," five reels, with Mme. Petrova.

MUTUAL STAR FEATURES

June 15—"Poule, "The Dazzling Miss Davison," five reels, with Marjorie Rameau.
June 18—"Horkheimer, "A Bit of Kindling," five reels, with Jackie Saunders.
July 2—"American, "The Upper Crust," five reels, with Grace Duffau.
July 16—"Horkheimer, "Betty Be Good," five reels, with Jackie Saunders.
July 23—"American, "What's Your Name," five reels, with Mary McAlister.
July 30—"American, "Pride and the Man," five reels, with William Russell.
Aug. 6—"American, "Souls in Parch," five reels, with Gail Kane.
Aug. 20—"American, "Charity Castle," five reels, with Mary McAlister.
Aug. 27—"Empire, "Reputation," five reels, with Edna Goodrich.
Sept. 3—"American, "The Bride's Silence," five reels, with Gail Kane.
Sept. 10—"Empire, "Outcast," five reels with Ann Murdock.
Sept. 28—"The Flinstones," five reels, with Julia Anderson.
Oct. 1—"American, "Her Country's Call," five reels, with Mary Miles Minter.
Oct. 1—"American, "Queen X," five reels, with Edna Goodrich.

PARAMOUNT PICTURE CORPORATION

July 7—"Morioka, "Giving Becky a Chance," five reels, with Vivian Martin.
July 14—"Kirk, "The Jinx," five reels, with Sana Hara.
July 21—"Lasky, "The Inner Shrine," five reels, with Margaret Illingon.
Aug. 4—"Macaroni," five reels, with Charles Hanstauber.
### E X H I B I T O R S  H E R A L D

**EXHIBITORS**

**SERIALS**

July 2 — Famous Players, "At First Sight", five reels, with Mae Murray.
July 5 — Morosco, "Big Timber", five reels, with Kathlyn Williams and Wallace Reid.
July 9 — Famous Players, "The Love That Lives", five reels, with Pauline Frederick.
July 16 — Lasky, "It's Money Can't Buy", five reels, with Pickford, Huff and Roberts.
July 19 — Morosco, "Cook of Canyon Camp", five reels, with George Beban.
July 23 — Famous Players, "Next Door Neighbor", five reels, with Lug Telesigen.
July 26 — Lasky, "The Squaw Man's Son", five reels, with Wallace Reid and Anita Wood.
July 30 — Lasky, "The Crystal Gazer", five reels, with Fannie Ward.

**PARAMOUNT COMEDIES**

August 2 — Pickard, "A Kiss for Susie", five reels, with Vivian Martin.
August 5 — "The Amours", five reels, with Marguerite Clark.
August 6 — "The Varmit", five reels, with Jack Pickford and Louise Huff.
August 9 — "The Recipe", five reels, with Mme. Petrova.
August 10 — "The Mysterious Miss Terry", five reels, with Billie Burke.
August 13 — "Hashimura Togo", five reels, with Susse Hayakawa.
August 26 — "Little Man Fistfighter", five reels, with Lou Tellegen.
September 3 — "Lost in Transit", five reels, with George Beban.
September 10 — "The Hostage", five reels, with Wallace Reid.
September 17 — "On Your Feet", five reels, with Fanny Ward.
September 17 — "Exile", five reels, with Mme. Petrova.
September 17 — "Double-Cross", five reels, with Pauline Frederick.
September 24 — "Bob's Diary", five reels, with Marguerite Clark.

**PARAMOUNT TRAVELOG**

June 11 — Black Diamond, "Two Fractured Voice."
June 15 — Klever, "Commuting."
June 25 — Black Diamond, "Auto Intoxication."
July 2 — Klever, "Hey, OK!"
July 9 — Black Diamond, "Wits and Fists."
July 16 — Klever, "The Wrong Mr. Fox."
July 29 — Black Diamond, "A Little House Guest."
July 30 — Klever, "Motorboating."
August 1 — Black Diamond, "Wife of the Sleepwalker."
August 13 — Klever, "Summer Boarding."
August 20 — Klever, "Egged On."

**PARAMOUNT TRAVELLOG**

June 18 — Fruitful Florida.
June 25 — Film Brochure and Miami.
July 2 — How California Harvests Wheat.
July 9 — In the High Fox.
July 16 — An Oregonian New Year.
July 23 — Catching and Catching Oregon Salmon.
July 30 — To the South of the Blood.
August 6 — Gesy's of the Yellowstone.
August 13 — Wonders of Yellowstone.
August 20 — Tropical Nassau.
August 27 — Madrid to Madrid.
August 31 — North Dakota.
July 24 — Pictureguard Pekin.

**PATHE EXCHANGE, INC.**

June 17 — Thanhouser, "Eyes of Youth", five reels, with Helen Badgley and Frederick Ward.
June 24 — Lasallada, "When Baby Forgot", five reels, with Marie Osborne.
July 1 — Thanhouser, "The Woman in White."
July 8 — J. A. Astra, "The Cigarette Girl."
July 15 — J. A. Astra, "Itinerant Tourist."
July 22 — J. A. Astra, "The Last of the Carabays.
July 29 — J. A. Astra, "The Streets of Illusion."
August 5 — Lasallada, "Captain Kiddo."
August 12 — J. A. Astra, "A Strange Transgressor."
August 19 — Lasallada, "War and the Woman.

**SEIZLICK PICTURES**

"The Law of Compensation."
"The Silent Master."
"The Lone Wolf."
"Poppity."
"A Modern Othello."
"The Moth."
"The Lesson."

**TRIANGLE FILM CORPORATION**

**KAY BEE INE**

July 17 — "Her Excellency, the Governor.
July 18 — "Paws of the Bear."
July 24 — "Mudcrop Magee."
July 25 — "The Clue of the Golden Tamales."
July 31 — "The Flame of the Yukon."
August 7 — "A Strange Transgressor."
August 14 — "The Woman of the Western Empire."
August 21 — "A Successful Failure."
August 28 — "The Alpinist."
August 15 — "The Mother Instinct,"
August 22 — "Sudden Jim."
August 29 — "In Slumber."
August 5 — "The Sawdust Ring."
August 12 — "Borrowed Plumes."
August 19 — "The Food Gamblers."
August 26 — "An Event of the Century."
August 23 — "Master of His Home."
August 20 — "Golden Rule Kate."
August 27 — "Wee Lady Betty."

**TRIANGLE COMEDIES**

June 10 — "Wheels and Woe."
June 15 — "His Marriage Proposal."
June 21 — "Their Work Moments."
June 27 — "His Speedy Fishing."
July 4 — "A Diamond's Doom."
July 11 — "Janitor's Vacation."
July 18 — "Aired in Court."
July 25 — "His Thimble."
July 31 — "His Sudden Rival."
August 7 — "The House of Scandal."
August 14 — "His Fatal Move."
August 21 — "An Innocent Villain."
August 28 — "Sole Mate."
September 4 — "His Widow's Night."
September 11 — "The Stolen Treasure."
September 18 — "His Foot-Hill Folly."
September 25 — "A Dark Room Secret."
October 2 — "A Warm Reception."
October 9 — "His Unconscious Conscience."
October 16 — "The Taking Ways."
October 23 — "His Fingers.""The Sultan's Wife," five reels, with Bobby Vernon, Gloria Swanson and Joseph Calhoun.

**KEYSTONE COMEDIES**

August 5 — "His Uncle Dudley."
August 12 — "What's a Cook."
August 19 — "The Pawbroke's Heart."
August 26 — "Two Crooks."
August 30 — "His Message of the Mouse."
September 5 — "A Shanghaied Jonah."
September 12 — "His Poor Life."
September 19 — "The Late ComEdith."
September 26 — "His Grace."
September 30 — "His Saving Grace."
October 6 — "Caught in the Net."

**GREATER VITAGRAPH-V. L. S. E**

June 18 — "The Maclasts."
July 23 — "A Son of the Hills."
July 30 — "The Pawnbroker's Heart."
August 6 — "The Message of the Mouse."
August 24 — "The Divorcee."
August 31 — "The Divorcee."
September 7 — "The Man in the Moon."
September 14 — "The Divorcee."
September 21 — "The Divorcee."
October 5 — "The Divorcee."

**GREAT FILM CORPORATION PROGRAM**

June 11 — "The False Friend."
June 18 — "The Student."
June 25 — "The Divorcee."
July 2 — "The Price of Pride."
July 9 — "The Brand of Satan."
July 16 — "The Beloved Adventuress."
July 23 — "The Little Lute."
July 30 — "The Iron Ring."
August 6 — "The Keeper of the Ring."
August 13 — "The Little Lute."
August 20 — "The Guardian."
August 27 — "The Guardian."
September 3 — "The Marriage Market."
September 10 — "The Little Lute."
September 17 — "The Little Lute."
September 24 — "The Woman Beneath."
October 1 — "The Corner Grocery."

**SERIALS**

Vigraph, "The Secret Kingdom."
Signal, "The Railroad Raiders."
Universal, "The Great Adventures."
Pathé, "The Neglected Wives."
Pathé, "The Fatal Ring."
Pathé, "The Seven Pearls."
State Rights and Special Productions

A Complete Index to Independent Film Productions

A KAY COMPANY

Golden Spoon Mary," C, 1,000.

ANTIVICE FILM COMPANY

Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.

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

AZRONE FILM CORPORATION

The Celebrated Stilelow Case," five reels.

AVANICE, five reels, with King Baggot.

ARIZONA FILM CORPORATION

Should She Obey?" six reels, with Billie West.

ARROW FILM CORPORATION

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

AUTHORS FILM COMPANY

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

GEORGE BACER FILM CORPORATION

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

Rex BEACH PICTURES CORPORATION

'The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

Who Knows," five reels.

DAVID BERNESTEIN

Redemption," with Evelyn Nesbit Thaw.

BIOGRAPH COMPANY

Her Condemned Sin," six reels.

BLUEBIRD

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

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

CARDINAL FILM CORPORATION

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

CRINES CORPORATION OF AMERICA

The Fated Hour," six reels.

CHRISTIE FILM COMPANY

May 21—'The Milky Way," one reel.

May 22—'His Last Pill," one reel.

June 4—'Those Wedding Bells," one reel.

June 11—'A Lucky Slip," one reel.

June 18—'A Bold Knight," one reel.

June 25—'Almost a Scandal," one reel.

CLARIDGE FILMS, INCORPORATED

The Birth of Character," five reels.

The Heart of New York," five reels.

CLUNE PRODUCTIONS

Ramona," ten reels.

The Eyes of the World," ten reels.

CORTINA FILM CORPORATION

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

COSMOPHOTOFILM CORPORATION

The Black Spot," four reels.

Incomparable Mistrss Bellairs," four reels.

Liberty Hall," four reels.

His Vindication," five reels.

Victoria Cross," four reels.

The Manx Man," eight reels.

CREATIVE FILM CORPORATION

The Girl Who Didn’t Think," six reels.

CREST PICTURE CORPORATION

The Chosen Prince," eight reels.

DIXIE FILM COMPANY

Tempest and Sunshine," five reels.

Just a Song at Twilight," five reels.

F. P. DONOVAN PRODUCTIONS

Billy Goes to War," one reel, with Billy Quirk.

Billy’s Day Out," one reel, with Billy Quirk.

Billy’s Elopement," one reel, with Billy Quirk.

Billy, the Loverman," one reel, with Billy Quirk.

Butting In Society," one reel, with Lou Marks.

After Her Dough," one reel, with Lou Marks.

Bunked in Bunkerville," one reel, with George Ross.

His Dirty Career," one reel, with Lou Marks.

Tricky It Twice," one reel, with Mabel Trinnie.

Helen of Troy," five reels.

His Foolish Way," one reel, with George Telford.

The Barbers’ Ball," two reels, with Lou Marks.

Was She to Blame?" two reels.

In and Out," one reel, with Tammany Young.

His Flying Flivver," two reels, with C. J. Van Duesen.

EBONY FILM CORPORATION—COMEDIES

'But Blackhead and Whitehead Man," one reel.

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

E. & R. JUNGLE FILMS COMEDIES

Discovered," one reel.

Napoleon’s Night Out," one reel.

When Jones Went Wrong," one reel.

“Circus Brides," one reel.

“Fowl Play," one reel.

“Jungle Rats," one reel.

“When the Clock Went Cuckoo," one reel.

E. I. S. MOTION PICTURES CORPORATION

‘Trooper 44," five reels, with George Soule Spencer and June Dury.

ENLIGENTHMENT PHOTOCAL CORPORATION

‘Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

“Alice in Wonderland," six reels.

EUROGENIC FILM COMPANY


FIRST NATIONAL EXHIBITORS’ CIRCUIT, INC.

“War Brides," C, two reels, with Flora Finch.

BUD FISHER FILM CORPORATION

“Cows and Cows," six reels.

“Submarine Chasers," six reels.

“Cheese Tamers," six reels.

“A Chemical Calamity," six reels.

FRATERNITY FILMS, INC.

“The Devil’s Playground," with Vera Mehngola.


“Conquest of Canaan," five reels.

FOX FILM CORPORATION

“The Spy," six reels, with Dustin Farnum.

“The Honor System," ten reels, with Miriam Cooper and R. A. Walsh.


“Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

FRIEDER FILM CORPORATION

“A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

“A Mormon Maid," six reels, with Mae Murray.

FROHMAN AMUSEMENT CORPORATION


GOLD MEDAL PHOTOCALYS

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

GRAND FEATURE FILM COMPANY

“Rea Beach on the Spanish Main," five reels.

“Rea Beach in Pirate Haunts," five reels.


GRAPHIC FILM COMPANY


D. W. GIFFFITH


“Intolerance," nine reels, with Mae Marsh.

HANOVER FILM COMPANY

“Masque," six reels.

“How Uncle Sam Prepared," four reels.

HARPER FILM CORPORATION

“Civilization," ten reels.

HAWK FILM CORPORATION

“Monster of Fate," five reels.

HERALD FILM CORPORATION


EDUCATIONAL FILM COMPANY

“The Valley of the Hoh," one reel.

“The Sheep of Chehal," one reel.

“High, Low and the Gold," one reel.

“The Mysteries of Crystallization," one reel.


“Seven of Index," one reel.

“The Orang Outing," one reel.

EFFANGE FILM COMPANY

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

FRANK HALL PRODUCTIONS

“The Bar Sinister," nine reels.

“Her Fighting Chance," five parts, with Jane Grey.
E X H I B I T O R S  H E R A L D

BILLER AND WILK

“The Battle of Gettysburg.”

“Wrath of the Gods.”

M. H. HOFFMAN, INC.

“A Trip Through China,” ten reels.


ILLOID PICTURES CORPORATION

“The Fall of the Romanoffs,” eight reels, with Iloidor and Nance O’Neill.

IVAN FILM PRODUCTIONS

“Two Men and a Woman,” five reels, with James Morrison.

“One Law for Both,” twelve reels, with Leah Baird.

JUVENILE FILM COMPANY

“The World War in Kidland,” one reel.

“A Chip Off the Old Block,” one reel.

“Chip’s Elspeth,” one reel.

“Chips’s Backyard Barn Dance,” two reels.

“Chips’s Rival,” one reel.

“For Sake—I’m a Daddy,” one reel.

“Chips’s Carma,” two reels.

“Chips’s Movie Company,” one reel.

KEEN CARTOON CORPORATION COMEDY CARTOONS

“Mose Is Cured,” half reel.

“The Old Forty-Niner,” half reel.

“Job Jenkins, the Victor Jones,” half reel.

“Jerry McHuh Loses His Job,” half reel.


“Zoo-Hingling Studies,” half reel.

“A Dangerous Girl,” half reel.

“Dr. Zippy Opens a Sanatorium,” half reel.


KING BEE COMEDIES

“Back Stage,” two reels, with Billie West.

“The Hero,” two reels, with Billie West.

“Doug Knights,” two reels, with Billie West.

“Captain’s Rival,” two reels, with Billie West.

“The Villain,” two reels, with Billie West.

“The Millionaire,” two reels, with Billie West.

“The Genius,” two reels, with Billie West.

“The Modiste,” two reels, with Billie West.

KLOTZ AND STEINER, INC.

“Whither Thou Guest,” five reels, with Orrin Johnson and Rhea Mitchell.

KULEE FEATURES

“A German on the Firing Line,” five reels.

“France on the Firing Line,” six reels.

“The Unborn,” five reels.

LEABEL COMPANY

“My Mother,” four reels.

“My Father,” two parts.

“Myself,” two parts.

“The Call to Arms,” two parts.

“Old Abe,” two parts.

“At the Slave Auction,” five parts.

“The President’s Answer,” two parts.

LINCOLN YUCE PICTURES

“The Realization of a Negro’s Ambition,” two reels.

“Trots of Troop K,” three reels.

C. POST MASON ENTERPRISES

“THERO CITY OF THE WORLD.”

MASTER DRAMA FEATURES, INC.

“Who’s Your Neighbor?” seven reels, with Christine Mayo.

MILO COMEDIES

“Great Daubie Fuar,” one reel.


“Never Again,” one reel.

“The Devil In Again,” one reel.

“Gooseburg Elpomante,” one reel.

“THERO HOUSE OF A THOUSAND SPOOKS,” one reel.

“Those False Teeth,” one reel.

“Robinson Crusoe,” one reel.

“How Levi Fooled the Folks,” one reel.

“Dear Old Dad,” one reel.

“The Ghost of Mooredown Manor,” one reel.

MORAL UPLIFT SOCIETY OF AMERICA

“It May Be Your Daughter,” five reels.

B. S. MOSS


“In the Hands of the Law,” five reels.

“One Hour,” six reels.

MOTE COMEDIES

“Midnight Frolic,” five reels.

“Jimmy Gets The Penny.”

“In the Rain,” five reels.

“A Kitchen Romance,” five reels.

“Mary and Gretel.”

“Dancing of the Circus.”

“A Trip to the Moon,” five reels.

“Goldie Locks and the Three Bears.”

“Dolly Doing,” five reels.

“School Days.”

NEWFIELD’S PRODUCING CORPORATION

“Alma, Where Do You Live,” six reels, with Lillian Walker.

ODGEN PICTURES CORPORATION

“The Lust of the Ages,” five reels, with Lillian Walker.

PARAGON FILM COMPANY

“The Whirl,” eight reels.

PARALTA PLAYS

“A Man’s Man,” five reels, with J. Warren Kerrigan.

“Mummers Who?” five reels, with Bessie Barriscale.

“Rose of Paradise,” five reels, with Bessie Barriscale.

PATRIOT FILM CORPORATION

“Hows Britain Prepared?” eight reels.

PIONEER FEATURE FILM CORPORATION

“The Soul of a Child,” five reels.

POPULAR PICTURE CORPORATION

“Corruption,” six reels.

PRIVATE FEATURE FILMS

“Ignorance,” six reels.

PUBLIC RIGHTS FILM CORPORATION

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

RADIO FILM CORPORATION

“Satan, the Destroyer of Humanity,” seven reels.


HARRY RAPP


RAY COMEDIES

“Cacey’s Servants,” two reels.

“Cacey the White Wing,” two reels.

RENOVATION PICTURE CORPORATION

“In Treason’s Grasp,” five reels, with Grace Conard and Francis Ford.

SELIG SPECIALS

“The Spoilers,” eight reels, with Kathleen Williams.

“The Never-Do-Well,” eight reels, with Kathleen Williams.

“The Crisis,” seven reels, with Bessie Eaton.

“Beware of Strangers,” seven reels, with Bessie Eaton and Thomas Santachi.

“The Garden of Allah,” ten reels, with Thomas Santachi and Helen Ware.

“Who Shall Take My Life?!” six reels, with Thomas Santachi and Fritzie Warne.

“THERO CITY OF PURPLE DREAMS,” six reels, with Bessie Eaton and Thomas Santachi.

SHERIOTT PICTURES CORPORATION

“The Black Stork,” five reels.

SHERMAN PICTURES CORPORATION

“I Believe,” five reels.

“The Land of the Rising Sun,” five reels.

FRANK J. SKNG

“Parentage.”

SIGNET FILM CORPORATION

“The Masque of Life,” seven reels.

FRED H. SOLOMON

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

STANDARD NEWS FILM, INC.

“Demons of the Air,” two reels.

SUNBEAM MOTION PICTURE CORPORATION

“Somewhere in Georgia with Ty Cobb,” six reels.

SUNSHINE FILM PRODUCING COMPANY

“What the World Should Know,” five reels.

SUNSHINE FILM CORPORATION


SUPERIOR FILM COMPANY

“The Faucet,” five reels.


TODAY FEATURE FILM CORPORATION

“Today,” with Florence Reed.

TRIUMPH FILM COMPANY

“The Libertine,” six reels.

ULTRA PICTURES CORPORATION


UNIVERSAL

“Idle Wives,” five reels.

“Where Are My Children?” five reels.

“Twenty Thousand Leagues Under the Sea,” ten reels.

“God’s Law,” five reels.

“Robinson Crusoe,” five reels.

“Hell Morgan’s Girl,” five reels.

VARIETY FILMS CORPORATION

“My Country First,” six reels.

“The Pursuing Vengeance,” five reels.

“The Price of Her Soul,” six reels, with Gladys Brockwell.

WARNER BROTHERS

“Are Passions Inherited?” five reels.

EDWARD WARREN PRODUCTIONS

“Souls Redeemed,” with Sheldon Lewis and Charlotte Ives.

WHARTON BROTHERS, INC.


ELLA WHEELER WILCOX FILMS

“Meg’s Curse,” two reels.

“Lass Who Married Young,” two reels.

“A Married Coquette,” two reels.

“Angel or Demon,” two reels.

“Lord Speaks Again,” two reels.

“Divorced,” two reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

“The Bird’s Christmas Carol,” five reels.

WILLIAMSON BROTHERS

“The Submarine Eye.”
Sunbury, Pa.—The Chamberlain Amusement Company, which controls eleven motion picture theatres in central Pennsylvania, has opened the Victoria and Peoples theatres here for the winter season. This progressive firm will book only the latest and best features for the chain of houses.

New York, N. Y.—Herbert J. Krapp is altering the five-story warehouse at 1567 Broadway into an office building and motion picture theatre for the Jason Building Co. The improvements will cost $30,000.

Pittsburgh, Pa.—The Fifth Avenue building will be completely overhauled and the Lyric theatre redecorated.

Brooklyn, N. Y.—William J. Smith and Arthur A. Colt have leased the Prospect theatre at Ninth and Seventeenth streets to the Rialto Pictures Corporation.

Newark, N. J.—The new Newark theatre, with a seating capacity of 2,500, has been opened by the Beaver Realty Corporation. John B. McNally has been appointed manager and George F. Truner superintendent. The opening attraction was "Barbary Sheep" with Elsie Ferguson as the star. A fine musical program was presented under Musical Director W. H. Johnson, formerly at the Strand theatre, New York.

Baltimore, Md.—Henry W. Webb, president of the Parkway Amusement Co., owners of the Parkway, Strand and McHenry motion picture theatres, announces that work will be commenced soon on the erection of a fourth theatre at the northeast corner of Charles and Lafayette streets. The house will have a seating capacity of 2,100. The seating capacity of the Parkway theatre will also be increased approximately 1,200 and will likely be known as the Homewood theatre.

Baltimore, Md.—The Homewood Amusement Corporation will erect a theatre at North avenue near Charles street with a seating capacity of 2,000.

Adrian, Mich.—Contractors have commenced work tearing out the upper walls of the Crescent theatre building and will make extensive improvements. Messrs. Keenan and Williams have planned to spend about $10,000 in remodeling it into a model motion picture theatre.

Detroit, Mich.—B. C. Whitney, of the Detroit Opera House, has just leased the Auditorium theatre, at Toledo, O.

Lawrence, Kans.—The Bowersock theatre here has been opened after undergoing repairs.

Grand Rapids, Mich.—A. J. Gillingham, president of the Gillingham & Smith interests, has signed a contract to take first run of the Artcraft and Paramount pictures. The amount involved is said to be $75,000. The films will first be shown at the Majestic Gardens theatre.

Flint, Mich.—W. S. Butterfield has opened a new theatre here named the Palace.

Toledo, O.—C. E. Olson has sold the Grand theatre to W. E. Person, of Wall Lake. Mr. Person has already taken possession.

Bellefontaine, O.—Daniel Gutilla, proprietor and owner of the Strand and Majestic theatres, and Steven G. Roberts have leased the Rialto theatre from the Rialto Amusement Company.

Hastings, Minn.—The Scenic theatre has changed hands. O. R. Hause, of Cresco, Ia., being the new proprietor.

Cleveland, O.—The Gaiety theatre at 1746 Ninth street has been opened as a high-class motion picture house by Max LeoKowitz. Mr. LeoKowitz is also owner of Wonderland theatre at Ninth and Superior streets.

Nebraska City, Neb.—G. T. Stapleton is the new owner and manager of the Empress Garden theatre.

Sac City, Ia.—William Weldon and Leo Tiberghien have purchased the Willard motion picture theatre in Creston from W. H. Hoffman, of this city.

Minneapolis, Minn.—Lee A. Horn, formerly connected with the Selznick exchange, has been appointed manager of the Longacre Distributing Company’s Minneapolis branch, with offices in the Film exchange.

Wooster, O.—The Rex theatre has been sold by E. W. Mann to M. W. Yeagle, of Carrollton.

Spencer, Ia.—William Fraser has sold his theatre here to E. J. Strow and H. B. Croy, of Ft. Dodge.

Elyria, O.—John Pekras, proprietor of the American theatre, has secured control of the Dreamland and the Bannon theatres and will operate them as motion picture houses. The Bannon will be known hereafter as the Broadway.

Galva, Ill.—W. J. Emery has remodeled his theatre on Front street.

Milan, Mo.—Dan C. Ransom, of Cora, has purchased the motion picture theatre operated here by Marion Miller. Harry Porter is manager.

Bemidji, Minn.—Mr. and Mrs. Fred Brinkman have secured the Rex theatre and will install a new ventilating system and piano player. High class feature films will be shown.
Nashville, Tenn.—The Strand theatre will be opened by Manager Bradford soon. It has been entirely remodeled. It now is one of the handsomest theatres in Nashville, new projection machines and a new screen having been installed.

High Point, N. C.—O. A. Kirkman has secured a lease on the old Methodist church property and will open a motion picture theatre in the building.

Newport News, Va.—Capt. W. W. Scott has awarded the contract for the construction of a new theatre to R. V. Richardson. The house will cost $50,000.

Greenville, S. C.—The auditorium at the Colonial apartment is to be transformed into a modern theatre and will be opened under the management of B. T. Whitmire.

Charlotte, N. C.—Frank Harris has applied for a permit to establish a motion picture theatre in the rear of the Charlotte Hotel.

Memphis, Tenn.—An up-to-date motion picture theatre for negroes known as the New Daisy has been opened here. Joe Maceri erected it at a cost of $50,000 and it contains every modern appliance. Maceri will manage the new house.

Coal Hill, Ark.—A motion picture theatre has been opened here by W. Pendergrass.

Tucson, Ariz.—Consolidation of two of the important motion picture theatres of the city was effected here when the Broadway Amusement Company consisting of Ben Goldsmith and Emanuel Drackman arranged to take over the management of the Opera House. Arthur Schickel, former manager, will be associated with John B. Ryland in the motion picture business, outside of Tucson.

Powell, Wyo.—Construction work is progressing rapidly on the new Lyric theatre here. "The Common Law" will be the feature film shown at the opening in about two weeks.

Helena, Mont.—The construction of the new Marlow theatre, which will cost $140,000, is progressing rapidly.

North Yakima, Wash.—A ventilating fan costing $1,000 is being installed in the Empire theatre here. It requires an eight-horse power motor to run it.

San Diego, Cal.—Louis C. Masten has secured a permit to open the Illusion theatre on Fifth street.

San Francisco, Cal.—The contract has been let to Nathan Blaisdell for a $20,000 theatre and store at Menlo Park.

San Francisco, Cal.—Weeks & Day, architects, are preparing plans for Thomas S. Montgomery and other business men of San Jose, for a $100,000 theatre, to seat 1,500 persons.

Fort Worth, Tex.—Phil W. Greenwall and Albert Weis have leased the Savoy theatre.

Lawton, Okla.—The Murray theatre has installed a new projection machine.

MADAME PETROVA PICKS PLAYERS FOR FILM TO BE PUBLISHED LATE IN OCTOBER

Star Using Biograph Studio in New York to Produce Initial Play Under Her Personal Supervision; Noted Players to Appear in Big Cast

Madame Petrova is now using the Biograph Studio in New York to produce the first of the pictures to be made under her personal supervision. In this first Petrova Picture the star plays the part of a beautiful American girl, the daughter of an American Ambassador, who carries her American ideals with her to Europe, and who emerges victorious from her conflict with European statecraft. Those who have read the scenario of the play and watched the first stages of its filming have expressed the opinion that Petrova has in this part of a democratic American girl the greatest opportunity any cinema drama has thus far afforded her for the display of her great emotional powers.

Is October Film

The first Petrova picture will be ready for publication the latter part of October. Petrova has personally selected the following cast: Thomas Holding, a leading man, will play the part of the prince who succumbs to the charms of the beautiful American. Mr. Holding played with Miss Clara Kimball Young in "Magda" and with Pauline Frederick in "The Moment Before." Robert Broderick plays the part of an American Ambassador. Mr. Broderick supported Francis Wilson, Jefferson de Angeles, James T. Powers, Lulu Glaser, and several others. He also played in "The Northern Lights," in Charles Frohman's production "To Have and to Hold," and with Virginia Harned in "Alice of Old Vincennes."

Anders Randolf will play the part of Franz Jorn, an artist. Mr. Randolf, who is a well known portrait painter and also a noted fencing master, was with the Vitagraph for four and a half years, playing character parts and heavy leads. Henri Leone plays the part of the police agent. Mr. Leone is a well known baritone and has played for a number of years in grand and comic opera.

Other Film Players

Richard Garrick plays the part of Graham West, Secretary to the American Minister. Mr. Garrick has been twelve years on the stage with Frohman and Leibler; six years in pictures as director for various companies, and supervising director for Gaumont.

Carl Dietz plays the part of a secret service operative. Mr. Dietz has played in pictures with Metro, Famous Players, etc.

Warren Cook has the part of the American Minister to Belmark. Mr. Cook has had a number of years' experience on the legitimate stage. He has also had considerable experience in motion pictures.

Anita Allen is the maid. Miss Allen played with John Barrymore in "Raffles" and was the French maid in "The Girl in the Taxi."
PORTLAND HOTEL
SUPPLIES SCENES
FOR ELTINGE FILM

Some of the scenes of Julian Eltinge’s forthcoming production were laid in a
prominent hotel in Portland, Ore. The company, under the direction of Donald
Crisp, journeyed to that city for the purpose of filming the interior of the hotel.

THE PLAY IS THE THING—AND NOT PLAYERS,
ANNOUNCES HOFFMAN IN LISTING FILMS

“Stars” Are Numerous in Foursquare Pictures Without Seeking to
Make Them Principal Factors in Productions; P. V. R. Key
Explains Policy

Players of reputation and of ability,
designated by the motion picture public as “stars,” are numerous in the Hoff-
man-Foursquare pictures, it is announced. Without seeking to make the
star the principal factor in a feature, M. H. Hoffman, Inc., insists that where it
is possible to utilize the services of a
star to advantage that such procedure is commendable.

P. V. R. Key, manager of sales and
advertising of M. H. Hoffman, Inc., says that the list of artists appearing in Hoff-
man-Foursquare pictures are sufficient to satisfy even the “fan” who likes a star
—providing the story and the production are both of high quality.

“In ‘The Sin Woman,’” said Mr. Key,
“the people have Irene Fenwick, Reina
Davies and Clifford Bruce. Here is a
tri-star offering in cast which exhibitors
tell us is excellent and that gives the utmost satisfaction to patrons.

Calls Lewis Star

“Edgar Lewis really is the star of
‘The Bar Sinister,’ although this direc-
tor’s leading artists—Hedda Nova, Mitchell Lewis, Victor Sutherland, Jules
Cowles and Florence St. Leonard—inter-
pret their roles far better than some
much higher salaried men and women appearing in pictures who are unjustly
termed ‘stars.’

“Jane Grey is the principal player in
‘Her Fighting Chance,’ and she deserves
much credit for what was accomplished
first by Olive Curwood’s stirring
story of the north.

“The featured artist,” continued Mr.
Key, “in that picture, ‘The Silent Wit-
ness,’ is Gertrude McCoy, an actress of
such versatile abilities that she has suc-
cceeded equally well in ‘Madame Sherry,’
in a role totally different from that in
the Otto Hauerback picture.

Mentions Other Films

“Whither Thou Goest,” which M. H.
Hoffman, Inc., controls for Pennsylvania
and the remainder of the territory ter-
colled by the Philadelphia Hoffman-
Foursquare, has as its two leading play-
ners Rhea Mitchell and Orrine Johnson.

“In The Fringe of Society,” the first
George Backer Foursquare, Ruth Ro-
oland and Milton Sills are featured, and
the other members of the cast are Leah
Baird, J. Herbert Frank, George Larkin,
Ollie Kirkby, Jules Cowles and Tam-
many Young.

“In the Foursquare feature, ‘One Hour,’
sequel to ‘Three Weeks,’ the two
leading artists are Zeena Keefe and Al-
an Hale. So, all in all, the representa-
tion of popular players in our features is
large. But—it is the play which is the
thing, not the player.”

“A MAN’S MAN,” WITH KERRIGAN TO APPEAR
ON SCREEN SEPT. 23; FIRST PARALTA PLAY

Paralta Plays, Inc., organized by Carl
Anderson and his associates, has been
in existence but about five months. In
that time it has formed two independent
producing corporate units headed by J.
Warren Kerrigan and Bessie Birsicale, .
established one of the largest studios on
the West Coast, directed by a notable
producing staff, and now has practically
ready to issue four star feature produc-
tions.

The Kerrigan company has completed
a pretentious version of Peter B. Kyne’s
dramatic romance, “A Man’s Man,” and
a story by Frederic Chapin, staged under
the working title of “Turn of a Card.”
Miss Birsicale’s company has Grace
Miller White’s “Rose O’ Paradise” and
Harold MacGrath’s “Madam Who,” ready
for publication. These productions run
from five to seven thousand feet, accord-
ting to the actual dramatic value of each
story.

The first Paralta play to be issued will
be J. Warren Kerrigan in “A Man’s Man,”
which the Triangle Distributing
Company will present for the first
time Sunday, Sept. 23, simultaneously
in New York and sixty cities through-
out the United States.
BESSIE BARRISCALE HAS SPY ROLE IN
“MADAM WHO” TO BE ISSUED IN OCTOBER

Triangle to Distribute Production on Paralta Plan; Film Story is Adaptation of Harold MacGrath’s Military Intrigue Novel

Harold MacGrath's story of mystery and military intrigue, "Madam Who," will be Bessie Barriscale's first Paralta film. This photodrama will be presented by the Triangle Distributing Corporation in October and will be seen in sixty cities simultaneously. In the role of "Jean Beaufort," a military spy, Miss Barriscale has a part which gives her opportunities to display her versatility. She appears in several disguises, both as a young man and a woman.

"Jean Beaufort" is the daughter of a general, who, with his two sons, is killed in action. The young girl, inspired by a spirit of revenge, becomes a most zealous and dangerous spy. She attempts to capture within her own lines an organized band of masked spies of the enemy, but she herself is captured by these men. To save her life she consents to marry one of the unknown and the ceremony is performed by one of their number, who is a clergyman.

To discover and capture the masked band of enemy spies and identify the man who she has been forced to marry, becomes "Jean's" impelling motive and leads her into many adventures. The last two reels of the picture are particularly replete with realistic thrills. The heavy villain of the story, an army officer, who, while seemingly a spy for one army actually acts in like capacity for the other, is one of the mysterious ten. He is run down by the courageous girl. They engage in a desperate hand to hand fight in which she hurt him headlong down a flight of stairs.

While war is the background of this story of mystery and intrigue, and there are glimpses of camp and trench and battle atmosphere in the coloring, this note is not dominant. The leading motive is the tragic contest in wit between a desperate woman and her masked secret enemies. "Madam Who" will be the most pretentious photodrama in which Miss Barriscale has yet been seen.

"LEST WE FORGET" IS TITLE OF NEW FILM
SCREEN DRAMA STARRING RITA JOLIVET

Picture Shows Sinking of Lusitania, German Invasion of Belgium and Northern France; Prominent American Personages Delinated

"Lest We Forget!" is the title which has been selected for the screen drama of international events in which Rita Jolivet is starred.

This picture deals with occurrences involving the beginning of the war, and especially the early German invasion of Belgium and northern France and the sinking of the Lusitania. Many scenes in the picture are laid on board the ill-fated steamship. Particularly fine are the spectacular scenes in which the Lusitania is shown on the high seas just previous to and at the moment of its destruction by a German submarine. Prominent personages in the public life of England, France, and America are represented in these scenes. One tableau shows a group including Charles Frohman, Alfred Vanderbilt and Rita Jolivet, who, it will be recalled, were standing hand in hand at the time the Lusitania went down. Miss Jolivet alone survived her companions. The interior of the German submarine which fired the shot which eventually led America into the war is pictured.

The picture deals with secret service in France, England and America, and shows the co-operation between the British and American foreign offices in handling German spies on both sides of the Atlantic.

Miss Jolivet is surrounded by a good cast, among whom are included Hamilton Revelle, an actor whose prominent work has scored in many Broadway productions. Roger Lytton, who so capably portrayed a German spy in "The Battle Cry of Peace," again is seen as an agent of the Wilhelmstrasse in "Lest We Forget!"

U. S. ISSUES SLIDES THROUGH N. A. M. P. I.
TO EXHIBITORS ON CANNING PRODUCTS

Hon. D. F. Houston, Secretary of Agriculture, is the second member of the Cabinet to take advantage of the offer made to the government by the War Cooperation Committee of the National Association of the Motor Picture Industry to utilize the screen to disseminate information during the period of the war.

The Department of Agriculture, acting in conjunction with the Motion Picture Committee of the National Association, has arranged for the display, during the next three or four weeks, at motion picture theaters in Maine, Massachusetts, New York, Pennsylvania, Connecticut and Rhode Island, of lantern slides dealing with the canning, preserving, drying and pickling of perishable food products. This action was taken as a result of reports received by the department that a large surplus of perishable fruits and vegetables was accumulating in the big population centers and that there was great danger that large quantities would go to waste.

The National Association Committee requests all theaters to insert the contents of the slides in house programs for a period of four weeks.

The text of the four slides which the department has asked the exhibitors to show is as follows:

War message No. 1: Let nothing be wasted; preserve, pickle, dry; all perishable fruits and vegetables possible to lessen the world's food shortage.

War message No. 2: Cannings and dryings are simple processes requiring small, cheap equipment, easy to do in a city house or apartment.

War message No. 3: Some cans are scarce. Put up perishable foods in glass jars or bottles. Dry such vegetables as beets, peas, carrots, beets or okra.

War message No. 4: Dry fruits and vegetables in the sun, or in an oven, or by electric fan. Pack in plain or paraffin paper bags or cartons, in empty cereal boxes or coffee cans.

The method of distributing the information follows: For instructions, write to the State Agricultural College, the county agent, or the U. S. Department of Agriculture, Washington, D. C.

"HER HOUR" IS NEW KITTY GORDON FILM
FOR MID-NOVEMBER

The next Kitty Gordon play for World Pictures, Brady-Made will not be published until mid-November. The title is "Her Hour," and it narrates the love affair of a beautiful wrangler and her employer. The drama is already completed.

MANY U. S. EXHIBITORS TO USE GOLDWYN FILMS

During the past few days contracts have been signed for the entire chain of Rowland and Clark theaters in Pittsburg by the Majestic Theater, Portland, Ore.; the Tivoli Theater, San Francisco, and score of others in cities of the first class to use Goldwyn Pictures. Goldwyn Pictures' arrival in Portland is being widely heralded by the Majestic Theater management, which will use it as its prime attraction.

Goldwyn Pictures' arrival in Portland is being widely heralded by the Majestic Theater management, which will use it as its prime attraction.

General Western Manager Hari Leonhardt and Seattle Manager C. H. Holdredge submitted the contract for Goldwyn's first run in Seattle at The Strand, and heavy advertising campaign will introduce these new productions and big star in the state of Washington.

Goldwyn by the signing of these contracts and two announcements still to be made is enabled to point out the fact that it has made a clean sweep of book- ing big and popular theaters along the entire Pacific Coast, beginning with A. Onn's Rialto in Los Angeles and reaching Northward to Vancouver, Wash., where Goldwyn Pictures, Ltd. of Canada has closed with the leading exhibitor and the largest theater in the city.
OSCAR C. APFEL TO DIRECT WALTHALL
IN FIRST SEVEN REELER FOR PARALTA

Henry B. Walthall, the newest Paralta star, will make his debut under the auspices of Paralta under the personal direction of Oscar C. Apfel. Mr. Walthal's initial offering will be a seven-reel feature. The story is typical Walthall vehicle, and was especially selected for him co-incident with his signing of a contract with Paralta. The feature will be given an elaborate setting, and Mr. Apfel predicts that it will be one of the foremost productions of the year.

Mr. Apfel has been directing J. Warren Kerrigan at the Paralta studios in Hollywood, Cal. He was on the second Kerrigan story and had it completed, save for a few scenes, when Mr. Kerrigan was thrown from his horse and injured at Santa Barbara while a scene was being photographed. "A Man's Man," in which Mr. Kerrigan is starred, under the direction of Mr. Apfel, was the first feature produced at the Paralta studios.

MARY MAC LAREN'S CONTRACT WITH HORSLY
IS NOT BROKEN, PRODUCER'S DECLARATION

Emphatic denial is made by David Horsley of rumors circulated and published concerning the probable release of Mary MacLaren from her contract with him and the whispered trade gossip of the return of the popular star to the Universal fold.

"My contract with Mary MacLaren is not for sale at any price," said Mr. Horsley when questioned as to negotiations declared to have been entered into by him with Universal representa-

tives on his recent visit in New York.

"I have not discussed the probability of such an absurd proposal either directly or indirectly with anybody, Mary MacLaren is increasing in value through popularity created by her exceptional work in my pictures now being shown in Eastern states on a state-right basis. Her program of production is complete and her continuation with me is certain."

BELGIAN KING ON WAR FRONT AND WAR NEWS
FROM TWO FRONTS IN GAUMONT WEEKLY

President Wilson, Accompanied By His Cabinet*, Members of Congress and Secretary of Navy Daniels Pictured Leading Troops on Way to Camp

Pictures of war preparations in the United States, and of actual activities in Europe, predominate in Gaumont-Mu-
tual Weekly No. 111, issued September 12.

At Camp Gordon, Ga., the record-breaking construction of an immense wooden barracks in a working day of eight hours is shown. At Charleston, W. Va., Secretary of the Navy Daniels breaks ground for the erection of a mammoth armor and projectile plant, which will cost many millions. In California, San Diego has turned her famous exposition grounds into a naval training station; and the oldest Redskin raises the Star Spangled Banner over an old Mission he helped to build.

Probably the picture in this issue of the Weekly, which will arouse the most enthusiasm is that where President Wil-

son, carrying the stars and stripes, and escorted by his cabinet and the members of Congress, leads the parade of the new national army on its way to training camp. In New York City, Mayor Mitchell leads a monster parade of the members of the drafted army.

SCENE FROM "OUTCAST" AND LEADING MAN

Hardly less interesting are the views which come from the Gaumont camera men across the water. In Moscow, Prime Minister Kerensky visits the revolutionary Russian troops, who vow loyalty and renewed offensive against the Germans. In Flanders, the French, Belgian and English are united in gigan-
tic, mutual effort. Supplied with an abundance of ammunition, the big artillery of the Allies continues hammering at the Hun trenches. King Albert, King of the Belgians, is shown in a French position in actual range of the German guns.

COMPLIMENTS N. A. M. P. I.
FOR AIDING U. S. CAUSE

Letters are being received by William A. Brady, president of the National As-
sociation of the Motion Picture Indus-
try, from all sections of the country, indi-
cating the splendid support which the exhibitors are giving to the nation-wide campaign to promote patriotism and loy-
ality among the citizens in every locality.

An interesting letter, commending this educational work, has just been received from Frank L. Crone, of the Loyalty League of Grand Forks, North Dakota, which is as follows:

"Conditions in this part of the coun-
try are such that every possible means should be employed to promote patriotism and loyalty. We know of no agency that can accomplish more in this direc-
tion than the picture houses. We saw an evidence of this in the campaign con-
ducted in these houses in the interests of the Liberty Loan. We believe it is highly desirable that such an educational campaign should be continued in the in-
terests of patriotism in general. A com-
mittee of this organization has called on the proprietors of picture houses here and find they are quite ready to do their part. If the committee, of which you are a member, is in a position to do so, we strongly advise and recommend that suitable films representing patriotic sub-
jects be provided for the houses in this city. You would probably find that con-
titions in the rest of North Dakota are somewhat similar to those in Grand Forks and vicinity."

Left—David Powell, Leading Man, Who Will Support Ann Murdock in a Series of Five Pictures
Right—A Scene From the "Outcast" (Mutual)
the newspaper of the film trade—

The “Exhibitors Herald” enjoys the unique distinction of being in style AND IN FACT the newspaper of the film trade.

In its news columns place is given to accounts of all important happenings in the trade and each account is written in a thoroughly unbiased and impartial manner.

Its reviews are constructive criticisms, being serviceable alike to exhibitor and producer.

Its editorial comment is sane, conservative and FAIR to all questions and persons concerned.

To learn what is going on in the film trade FIRST and TRUTHFULLY read the “Exhibitors Herald” —the newspaper of the film trade
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Half-Million Dollar Motor
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Character
TOURING car has surprising roominess—try it! Four-passenger roadster is the only car built with a full back to the front seat—a novelty—see it! Briscoe-built in Briscoe factories insures quality in every detail.

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YOU will miss the real meaning the car holds for you if you fail to see the beautiful, handsomely finished and completely equipped 1917 Briscoe models.

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Four Passenger Roadster $725
All Prices F. O. B. Jackson

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SEPTEMBER 29, 1917

EXHIBITORS HERALD
THE INDEPENDENT FILM TRADE PAPER

MADGE KENNEDY
(Goldwyn)
The same big trump card—MARIE WALCAMP—that got the money, that is still getting the money for Exhibitors in "LIBERTY". This great patriotic serial has been pronounced by every manager who booked it as the greatest money-getting serial ever produced.

MARIE WALCAMP, star of "Liberty," has an even more important part in "The Red Ace." She is duplicating her former triumph—and that means another big winner for you. There is more pep, punch, swift action; more tense situations; a stronger plot and a wider appeal in "The Red Ace" than there is in any competitive serial now open for booking. There is the big feature of a punch plus at the end of every episode that brings the fans back every week. The most gripping serial ever produced and the one that will play to the most money is "THE RED ACE." Book now and you'll insure your house capacity on every episode day. Book thru your nearest Universal Exchange, or Universal Film Manufacturing Co., Carl Laemmle, President, "The Largest Film Concern in the Universe," 1600 Broadway, New York.
EMPIRE ALL STAR CORPORATION Announces
The forthcoming presentation of

JULIA SANDERSON
IN
"The Runaway"

By MICHAEL MORTON

Second of the Charles Frohman Successes in Motion Pictures. The play
that packed theatres all over the country for season after season. In six
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star cast. Bookings on all Frohman Successes can be made NOW at Mutual Exchanges.

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ANN MURDOCK in
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Directed by Dell Henderson. Directed by Albert Capellani
"The IMPOSTOR." Directed by Dell Henderson
OLIVE TELL in "The UNFORESEEN"
Supported by an all-star cast headed by
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Produced by
EMPIRE ALL STAR CORPORATION
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The Giant Hero of "CABIRIA" MACISTE in the seven-reel film sensation -

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THE HONOR SYSTEM—Greatest human story ever told.
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COMING RELEASES

THEDA BARA in a Superpicture, "CAMILLE."
WILLIAM FARNUM in a virile drama, "WHEN A MAN SEES RED."

AND TWO THUNDERCLAPS

THEDA BARA in a Superpicture, "CLEOPATRA."
WILLIAM FARNUM in the great novel, "LES MISERABLES."

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STARS:—George Walsh—Virginia Pearson—Gladyş Brockwell—June Caprice—Miriam Cooper—Dustin Farnum, and others.

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October 7th—Virginia Pearson in "THOU SHALT NOT STEAL."
October 14th—June Caprice in "MISS U. S. A."
October 21st—George Walsh in "THIS IS THE LIFE."
October 28th—Dustin Farnum in "THE SCARLET PIMPERNEL."

THE HOUSE THAT FOX BUILT

FOX FILM CORPORATION

William Fox
W. H. CLUNE
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of
The Eyes
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by
HAROLD BELL WRIGHT

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Goldwyn Wins Praise Throughout America

"POLLY OF THE CIRCUS," the first Goldwyn release, challenged the attention and won the approval of the nation. All that Goldwyn hoped for in the way of good fortune was attained.

Important daily newspapers through their critics, film trade journals in their reviews, and powerful exhibitors by telegraph and by mail gave indorsement of the Goldwyn standard of production and expressed confidence in the future achievements of this organization.

As the New Orleans Times-Picayune says in reviewing "Polly of the Circus": "Brains win. Goldwyn has kept every promise. Their first production is by far the best motion picture presentation that has ever been shown in the city of New Orleans.

Goldwyn predicts that its future pictures will be still greater and better.

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Read What They Say

of TAYLOR HOLMES

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EDGAR'S COURTSHIP"

From CLARENCE BUDDINGTON KELLAND'S story in the Saturday Evening Post.

"The best comedy of the year."—S. A. Rothapel, Rialto Theatre, N. Y.
"The big laughing hit of the season."—E. C. Bostick, Merrill Theatre, Milwaukee.
"Mr. Holmes took the film world by storm."—New York Tribune.
"The super-efficient film comedian of the year."—New York American.
"Went over with a bang."—Chicago Herald.
"It was a scream."—Chicago Evening Post.
"A high class play, rich in humor."—New York Herald.

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to install a Simplex picture machine.
If you expect to get your share of this season's business you must have the best booth equipment obtainable. A great many Exhibitors do not give this end of the business due consideration. Do you realize that perfect projection is just as essential as good pictures? No matter how good service you are using, the value is lost unless your booth equipment is up to date in every respect. SIMPLEX TYPE "S" machines will give you the desired results.

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ALICE BRADY in "Betsy Ross"

Story by HENRY A. DU SOUCHET
Directed by TRAVERS VALE and GEORGE COWL
The Exhibitor’s Test

On every hand we hear vague murmurings concerning those forces which are seeking to wrest profitable theatres from exhibitors and establish a nation-wide chain of houses operated by a single gigantic organization.

It seems to us the greatest stimulus this work can receive is the apathetic attitude of a large number of exhibitors in matters vitally affecting the welfare of their theatres.

The most certain way of insuring the success of a nation-wide and numerous chain of theatres operated by a single organization is for the local exhibitor to prove unequal to the work of supplying satisfactory motion picture amusement for his community.

A staggering percentage of the motion picture theatres of the United States and Canada are located in towns of less than five thousand population. In a very large number of those places the local exhibitor has not grown apace with the development of the pictures he is showing; in fact, he has not even progressed proportionately with the other business men of his community—the merchant, druggist and garage keeper.

Residents of small towns and farming communities, through their contact weekly with tons of popular literature, newspapers, magazines and technical papers, have developed a keen, discerning amusement taste and the motion picture selected in a haphazard manner, run off jerkingly to the accompaniment of an unmusical pounder of the ivories and surrounded with other details of woefully-lacking “presentation” can no longer satisfy.

The personal equation is the big factor in the success or failure of any nation-wide chain of theatres; in many cases the local exhibitor will have to progress or resign his place to a more able assistant.

Again, That Combine

The motion picture trade—one of the most fruitful fields for the mining of wild-eyed rumor which has yet been opened up—submits periodically to the story of a giant combine of all the producing and distributing companies in the business.

Announcement of the astounding details of this lotus-eater’s plan has become a favorite diversion even among some of the most substantial and soberest executives in the trade.

Our explanation is that the story is indulged in frequently because of its delicious humor, as the accomplishment of said combine would be a task which, in comparison, would make the building of the Tower of Babel as simple as the running up of an automatic fire ladder.
### SUMMARY OF CURRENT ISSUE

**NEWS OF THE WEEK**

- Exhibitors Use "Herald" in Music Tax Fight...
- New Brunswick Exhibitors Amend Ochs League for A. E. A.
- Violinist Forces Fund for "Father of the Law" to Go...
- Boccot Music Combine and Kill Seat Tax, Club Warns Exhibitors.
- July 4th Pictorial Program, Rialto, Los Angeles.
- Chaplin's "Adventurer" Now Being Cut for Iowa Municipal...
- Hazel Daly and Harry Benson Engaged by Selig.
- The Exhibitors Strike at Fort Worth, Texas.
- Hall Gets 67,000 for National Franchise in Nevada's Circuit.
- Exhibitors Will Get Advertising Aid in Exhibiting "The War".
- Hutchinson Sees Big Winter Film Trade in Industry.
- "Nothing more than a Shadow," Lasky Film, Opens at New York.
- Lina Cavalieri to Be Starring U.S. in "Eternal Temptress"
- Berg to Cross Continent with Overland Films.
- World Film Corporation Buys "The Alibi".
- Reginald Barker Re-engaged by Paralta.
- Zambreno in Big Deal for His Chicago Company.
- Exhibitors Land Clinic's Selection of Chicago's "Eyes of the World." Premier.
- Empire Studios in East to Work at Full Capacity.
- Natasha Lesinska, Vampire Role Star, Leads in "Painted Idol".
- Most Perfect Aircraft Motor to Drive U. S. War Planes Shown in Gomnott Reel.
- Experience of Detective Burns Seen in Wholesome's "Penny Philanthropist.""
- Holmes and Wasington Star in Two New Essay October Films.
- First Commonwealth Corporation Film with Charlie Progresses Rapidly.
- Circle Theater, of Indianapolis, Holds First Anniversary.
- We are Trying to duct Charlie A. H. Ochs Tiode.
- Zeno, Keefe Stars in "Shame" and "J. W. Noble Film.
- J. L. Hunter, Head Kleine Auditor, Joins the Arms.
- World Films Puts "Star" Plays Adapted to Screen Again, not W. A. Brute.
- "His Rohe of Honor" Is First Wahbll Film for Paralta.
- Bluebird Program with Noted Stars Completed to Middle of October.
- Historical Accuracy in Sets and Costumes Observed in Kellermann Fuss.
- Paralta to Star Rhea Mitchell in Eight Photoplays.
- "A Fistful of Dollars" and "A Pictures Where in October Films on Mutual Program.
- Canadian Rights to "Warrior" Sold by General Enterprises to Gobe Films.

### REVIEWS

- "One Hour," J. W. Noble-Hoffman D., Six Parts, with Zeno Keefe.
- "Rasputin, the Black Monk," World D., Seven Parts, with H. Hall.
- "Sing Me the Song," The Stanley, Fantasy, Eight Parts, with Leonid Lavine.
- "A Contended Woman," Selig C, Two Parts, with Amy Dennis.
- "Terror," Metro D., Seven Parts, with Bushman and Bayne.
- "Fighting in France," M. L. Fulton Official War Pictures, Six Parts.
- "Flirting with Death," Bluebird D., Five Parts, with Brownie Vernon and Herbert Rawlinson.
- "Behind the Mask," Art Dramas D., Five Parts, with Catherine Calvert.
- "War and the Woman," Thanhouser-Palme D., Five Parts, with Florence La Risie.
- "The Spade of Life," Butterfly C., Five Parts, with Neva Gerur.

### DEPARTMENTS

- The Periscope...
- Film Market Quotations...
- Official Cut-Outs by Chicago Censors...
- Five Weeks at Home Town Chicago Theater...
- Synopsis of Current Releases...
- Changes in Trade Events...
- New Corporations...
- New Theaters...
- Changes of the Week...
- Canadian Film News...
- New York Notes...
- Calendar of Current Releas...
- News of Exhibitors and Exchanges...

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**The Censor's Job**

O

the other hand, the path of Chicago's Major Funkhouser is anything but roseate. It is simply the old story of "damned if he does and damned if he doesn't." Perhaps a happier choice than the Major could be found for the job but at the same time a censor to render satisfaction to all would have to be more than human.

The office has no logical reasons for existence, consequently the administration of it is fraught with difficulties innumerable.

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**A Word to the A. E. A.**

T

HE American Exhibitors Association, as well as any organization of exhibitors, in order to preserve a legitimate reason for existing must avoid scrupulously petty political arguments and steer far away from arguments between individuals and companies which do not affect the welfare of the exhibitors as a whole.

The late organization of exhibitors was ushered into oblivion as much by these things as through the fact that it was unable to accomplish anything worth while for the exhibitor.

Before the American Exhibitors Association there is dawning an era of great usefulness; it is an organization potentially able to weld together eventually the scattered forces of the exhibitors and obtain everywhere for them their just demands.

But this organization even though it is counseled by a number of the wisest men in the exhibition profession must constantly be vigilant in order that it may avoid the pitfalls of its predecessor. It should carefully avoid controversy with those who are opposing it and who are striving vainly to hold together the crumbling walls of the old organization. Many questions have been raised and others will be brought up, all seeking to cloud the issue and obscure the sterling aims of the American Exhibitors Association.

The new organization, confident of its prowess, realizing that what has been claimed by others it really possesses can go about its business quietly and orderly, avoiding the atmosphere of squabbling and bickering which others are seeking to cast about its activities.

—MARTIN J. QUIGLEY.
EXHIBITORS USE "HERALD' IN MUSIC TAX FIGHT

Thousand Theater Owners of Rocky Mountain District Band in Boycott on Publishers' Combine, Seeking Ten-Cent Seat Fee; H. T. Nolan Uses Paper's Warnings for Propaganda

Denver, Col. (Special to "Exhibitors Herald")—More than 1,000 exhibitors in the Rocky Mountain district have banded and proclaimed a boycott against the American Society of Composers, Authors and Publishers, which has demanded all owners of motion picture theaters throughout the district pay a yearly tax of five cents a seat for the rendition of any copyrighted music controlled by any of the members of the combine.

H. T. Nolan, president of the Rocky Mountain Screen Club in this city, who is directing the boycott campaign, declares that throughout this entire territory sentiment is high against the unjust tax demanded by the combine of music publishers.

Nolan, with the aid of H. E. Huffman, and a score of representative exhibitors in Denver, started the campaign as a direct result of "Exhibitors Against Music Tax." Warning to exhibitors to boycott music controlled by the combine use musical selections of music publishers who are not affiliated with the club.

Excerpts From "Herald" Used

More than 1,000 excerpts of the warning to exhibitors throughout the United States against the music tax, which appeared in the August issue of the "Herald," have been reprinted and sent to theater operators, says Mr. Nolan.

We have received replies from every theater owner to whom the excerpts from "Exhibitors Herald" were sent.

The exhibitors in the Rocky Mountain region appreciate the work the "Herald" is doing for the good of this wonderful business.

"This screen club is comparatively a young organization, but its membership is strong throughout this entire territory, and has made itself felt in all affairs concerning the exhibitor," Mr. Nolan declares. "The club is not a one-man affair, and its success is the result of able work by many prominent members. We have successfully combated state censorship, public welfare boards, and other unjust legislation from time to time.

Club Is a Power

"This club was the first organization of its kind to take up the direction of a Red Cross benefit, with the result that more than $12,000 was turned over to this worthy cause."

H. E. Huffman is vice-president, secretary and treasurer. The chairman of the legislative committee, which body is our first-line trench, is H. H. Buckwalter. At the present time we are planning our second big Screen Club ball, to be held some time this fall, and arrangements have been made to bring some of the notable screen stars from Canada to the show.

All theater owners have been warned not to allow representatives of publishers in the combine play copyrighted selections in the theaters because the mere rendition of such copyrighted matter will make unlawful the collection of the ten-cent seat tax.

Campaign Is Spreading

This campaign to boycott the music publishers, it is reported here, has spread throughout the entire northwest where exhibitors are using musical numbers of publishers not identified with the trust.

STOP USING FOOD IN MAKING FILM PLAYS, U. S. TELLS PRODUCERS

The food administration, at Washington, D. C., has asked the theatrical and motion picture producers of the country to refrain from using real food in their productions during the war.

NEW BRUNSWICK EXHIBITORS SPURN OCH'S LEAGUE FOR THE NEW A. E. A.

Premier Foster at Maritime Province Convention Tells Canadian Exhibitors to Fight for Rights, Says Charles C. Pettijohn

Upon his return from the Maritime Province Motion Picture Convention held at St. Johns, N. B., Charles C. Pettijohn, general manager of the American Exhibitors' Association, announced that after the convention had voted to postpone indefinitely any affiliation with the Motion Picture Exhibitors' League of America, that a majority of the members had joined the A. E. A.

Mr. Pettijohn was enthusiastic over the support he received from the exhibitors in that section of Canada and has been asked to work in conjunction with the attorneys of the Canadian exhibitors in fighting adverse legislation. Mr. Pettijohn, Miss Rose Tapley, of Vitagraphics, and a number of exhibitors of the Maritime Provinces had an interview with Premier Foster, of New Brunswick, who was enlightened on the subject of film taxation from the exhibitors' standpoint. He expressed wonder when told that many of the exhibitors frequently lost money when playing some of the bigger stars, although their theaters were packed, because of the high cost of film rental and made money on the lesser celebrities of the screen with houses not entirely filled. The Premier said he thought the exhibitors should band together to fight the star system.

Premier Foster invited Mr. Pettijohn to appear before a meeting of all the premiers of the Dominion of Canada when they next convene to address them on matters of interest to Canadian exhibitors, which invitation has been accepted.


(Continued on Page 14, Col. 3)
VITAGRAPH FORCES FUNKHOUSE TO GIVE "WITHIN THE LAW" A PERMIT

Sept. 13 Is Unlucky Day for Major Who Loses Decision in Fight in Chicago Court; City to Appeal Case

In the mandamus proceedings instituted earlier by the Vitagraph Company, Judge Crowe in the Circuit Court of Chicago, on September 13, directed Deputy Superintendent of Police Funkhouse to issue a permit allowing the exhibition before the public of the film, "Within the Law.

When the case came up on September 12 the city filed a demurrer to the petition for a mandamus asked for by the Vitagraph Company, Judge Crowe overruled the demurrer and upon the judge issuing the writ George Kandlik, assistant corporation counsel for the city of Chicago, announced that the city would take an appeal.

The petitioners had contended that Major Funkhouse had no authority to "blue pencil" the film, but Judge Crowe asserted that in his opinion Funkhouse was a perfectly legally appointed censor.

ALICE BRADY TO FILM; FINISHES VAUDEVILLE TRIP

Miss Alice Brady having resigned from the World Film to organize a company of her own, recently took a trip through the south in a vaudeville act of her own, incidentally receiving an ovation of her own. Through Atlanta, Birmingham, Memphis and New Orleans she sang and played her way into favor in a clever act. She now is ready to step into the arduous duties of moving picture impressario.

WILL ADVERTISE AUBREY COMEDIES IN DAILY PAPERS

In the exploitation of the Aubrey Series of two reel comedies, Arthur N. Smallwood announces that his company will inaugurate a new plan of merchandising. The object of the plan is to hand out coupons to newspapers, each coupon being exchangeable for pictures of the character of the Aubrey series. It is calculated that this will result in a large return of pictures, and the publishers of the newspapers will cooperate with the exhibitors in exploiting the product.

BOYCOTT MUSIC COMBINE AND KILL THE SEAT TAX, IS ROCKY MOUNTAIN CLUB WARNING TO EXHIBITORS

The following letter of warning and plea to boycott the music controlled by the combine of publishers has been sent to 1,000 exhibitors by the Rocky Mountain Screen Club, of which H. T. Nolan is president:

To All Exhibitors:

You have a threat—subject to arrest and fine—yes, and but a new and very serious threat to your business. It has been called the Rocky Mountain Screen Club, acting as your representatives and I am ready to help you win—whether you are a member of the happy family or not.

Read and remember that from the August 18 issue of "Exhibitors Herald"

Here is the situation: Some—not all—of the music composers and publishers have formed a little "trust" of their own and are planning on grabbing a matter of a million a year from the picture show proprietors. Don't hide your head in the sand and say "They can't do it.

But right here is the point to remember—
you can issue any permit to play or protect you if you do play a selection copyrighted by a musician not a member of their association. In other words, it is a grand, big bluff strictly on their side.

You pay the ten-cents-a-seat and protection in return. But if you play their music only one time YOU MUST PAY THE TRIBUTE FOR THE FULL YEAR. If you refuse to pay and play the music you are liable for the full penalties set forth in the national copyrighted law and THEY CAN COLLECT.

The situation is a very dangerous one and requires action on your part. Time is too short to discuss the matter very much in this first letter, but you will be happy in knowing that I am working to your interests and keeping you informed.

With each copy of the letter, excerpts from the news and editorial columns of "Exhibitors Herald," issue of August 18, were enclosed. Each letter sent out brought a response pledging to boycott the combine's music, and if dousing the "Herald" for its campaign in behalf of the exhibitor.
Exhibitors to Get Films Without Paying Advance Deposit

PERFECTION PICTURES PROCESS RIVALS PRESS

Essanay, Edison, Kleine Form New Distributing Concern With New Device Ranking Among Modern Mechanical Wonders; Exhibitors to Get Films Without Paying Advance Deposit

Exhibitors may expect to find an entirely new type of entertainment under the brand of Perfection Pictures. In the main, the productions will consist of light, pleasant comedy-dramas and dramas written by the foremost authors and playwrights—the works of such leading literary celebrities as Peter B. Kyne, Clarence Budington Kelland, Kenneth Harris, George Ade, Henry Irving Dodge, Arthur Stringer, Robert Rudd Whiting, George Barr McCutcheon, Samuel Merwin, James W. Adams, Lucien Hubbard and others frequently found as contributors to such periodicals as the Saturday Evening Post, the Ladies’ Home Journal and big and popular monthly magazines of national circulation and influence.

George Kleine, one of the best known film manufacturers and distributors of the George Kleine System of film exchanges, in announcing Perfection Pictures, said: “I am happy in announcing the Perfection Pictures—a new wonder invention for the manufacture of great dramas which promises an evolution in the art of film making. By reason of speed, which has taken four years to develop, Perfection Pictures will excel other pictures in the matter of thickness, brilliance and ease of viewing. The exact details of the Perfection process are, of course, a trade secret. Dealing with the public will find it advisable to visit the nearest exchange of the George Kleine System of exchanges.

Plans Greatest Ad Campaign

“Our faith in the value of Perfection Pictures is indicated by the fact that we are backing it up with the greatest campaign of national advertising ever launched in behalf of a motion picture project. Starting September 22nd, full-page advertisements in such leading magazines as the Saturday Evening Post will be used every month. Theater patrons will be told of Perfection Pictures through big advertisements which will appear in newspapers throughout the country. Perfection Pictures will be sold for the exhibitor to patrons. This campaign of national advertising will of course mean added value for the box office. It will mean that when an exhibitor announces that Perfection Pictures are being presented at his theater, he immediately ‘cashes in’ on the confidence established in Perfection Pictures through this tremendous national advertising campaign.

“Each theater playing Perfection Pictures will be further assisted through a time of advertising helps of value. Posters in all sizes will be done in five and six colors by poster artists. Lobby photos of a new and attractive style will be available. Press sheets, cuts, slides, advertising helps of every imaginable sort, will still further augment the exhibitor’s appeal to his patrons.

No Deposits Necessary

“An important feature of the Perfection Pictures campaign is that the exhibitors will be able to enjoy the benefits of Perfection Pictures without any advance deposit. This feature is another mark of the high seriousness of the campaign, and it is one of the measures which make for the success of the Perfection Pictures campaign. It will be the policy of the company to make the Perfection Pictures as easy to obtain as possible. To the exhibitor who is willing to accept the high and attractive features of the pictures, we make Perfection Pictures available without advance deposit, and we will make them available at terms that will suit the needs of the exhibitor.

Spoor Makes Statement

President George K. Spoor of the Essanay Film Manufacturing Company, mentioned the new type of story that will be found in Perfection Pictures. To such exhibitors ample protection will be given for exclusive territory free from competition. Perfection Pictures will be published on open booking—any picture, any time—or on a contract for fifty-two Perfection Pictures a year, without deposit. Our sales policy is one that we believe to be most sound. The idea is to deal with the high class exhibitors only, no deposits will be necessary. They will be the class of exhibitors who are real business men—men of substantiality and reliability.

“Territory will be allotted quickly. Exhibitors seeking protection on the showing of Perfection Pictures in their vicinity will find it advisable to visit the nearest exchange of the George Kleine System and make their reservations.”

(Continued on Page 16, Col. 3)
CHAPLIN’S “ADVENTURER” NOW BEING CUT AND PREPARED FOR ISSUANCE BY MUTUAL

Charlie Chaplin’s new picture, “The Adventurer,” is about to be issued by Mutual, is, according to the comedian himself, the picture he has long been trying to produce. It is an indoor and outdoor story, and Chaplin in the role of a mountain climber as well as in numerous other novel activities.

The motif of “The Adventurer” has to do with the efforts of an unfortunate youth with a sense of humor to escape a horde of pursuers who seem to think it is part of their business to chase a funny man off the earth.

Many New Comedy Angles

Edna Purviance, who supports Mr. Chaplin in most of his comedies, has plenty to do in luring the character into tight places and in rescuing him after he has become so involved that escape seems impossible.

B. S. MOSS TO BUILD $1,000,000 THEATER IN N. Y., DENIES A CONTRARY STATEMENT

B. S. Moss declared this week that the statement in a trade paper last week to the effect that he will not go ahead with the erection of his contemplated $1,000,000 theater at 181st street and Broadway is entirely erroneous and without foundation. The assumption of this baseless report was probably made because of the new “building zone” law, which temporarily affected Moss’ new theater as well as some new theaters proposed by the B. F. Keith Company. The so-called “building zone” restriction, which prohibits a theater within 100 feet of the main thoroughfare in certain districts, has been circumvented by Moss with plans for an adjoining apartment house.

Mr. Moss emphasizes the fact that once the way is cleared of the red tape, which is all that stands in the way of construction, the construction of the new theater will start, and it will be ready to open in the early fall of 1918.

The “Wilson,” as it is proposed to call the new house in honor of the president, will take in 200 feet on 181st street, running east to west, 158 feet from the north to the south, and a Broadway frontage of 100 feet. The seating capacity will be 3,000. The policy will be in line with the other Moss houses in regard to photoplays.

BROCKWELL FILM TITLED

Gladys Brockwell’s forthcoming William Fox production, which has an unusual theme, has been titled “Conscience.” The picture is being filmed under the direction of Bertram Bracken.

SEWING'S NEW STAR AND DIRECTOR

HAZEL DAILY, FORMERLY WITH ESSANAY, NOW A SELIG STAR, AND HARRY BEAUMONT, SELIG'S NEW DIRECTOR

SEWING'S NEW STAR AND DIRECTOR

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PERFECTION PICTURES PROCESS

(Continued from Page 15)

MacChesney Speaks for Edison

Speaking as the representative of Thomas A. Edison, Inc., L. C. MacChesney says: “Every exhibitor knows that the resources of the Thomas A. Edison, Inc., studios. Edison has always been a big factor in the motion picture industry. The product of the Edison studio has always depended on the same standpoint of entertainment, technical perfection, and story value.

“Authors whose names are found on the contents pages of America’s foremost magazines are providing the mauscripts for the Perfection Pictures being made by Thomas A. Edison, Inc. The latest Information Pictures, Mr. MacChesney has said in the past, is an opportunity of attracting those readers to his theater to see stories enacted on the screen.”

FILM OPERATORS STRIKE AT FORT WORTH, TEXAS, FOR INCREASE IN PAY

Fort Worth, Tex.—(Special to Exhibitors’ Herald)—The motion picture operators recently asked for wages here at the Majestic and other theaters have walked out because of management of these houses would not grant their demands.

The men ask that the picture houses be opened at 8:30 a.m. and closed at 12 p.m. and that if they be paid time and a half for overtime and double time on holidays. The operators now receive a week and assistants $15, and the increase of $2.

HAZEL DAILY AND HARRY BEAUMONT SIGNED BY SELIG

Former Essanay Player to Be Featured in Diamond S. Films

Miss Hazel Daily, the little girl who appeared in the role of “Honey” in the Essanay “Sk” series, has joined the Selig Poly Company and soon will appear as a feminine lead in Brown of Harvard.

With Miss Daly, Harry Beaumont, director, also has joined the Selig company and will direct the picture “Woman of Harvard.”

While with Essanay Mr. Beaumont directed Henry Walthall in “The Soul” and Bryant Washburn in “Skiner” series, as well as other subjects.
HALL GETS $32,000 FOR FRANCHISE IN NATIONAL EXHIBITORS’ CIRCUIT

New Jersey Territory for New Chaplin Films Purchased by L. S. Card Booking Corp., Formed to Exploit These Features

With the forming of the L. S. Card Booking Corporation to distribute the Chaplin pictures in New Jersey comes to light the fact that Frank Hall, the prominent New Jersey exhibitor who went to Broadway last spring and closed deals for Edgar Lewis’ first special feature, “The Bar Sinister,” and Edwin Carew’s Jane Grey production, “Her Fighting Chance,” sold his franchise in the First National Exhibitors Circuit, Inc., for $33,000.

The New Jersey franchise for the First National Exhibitors Circuit, Inc., was purchased by the L. S. Card Booking Corporation formed for the purpose of distributing the Chaplin comedies and other productions purchased by the First National.

L. S. Card, whose name the new company bears, has been associated with Frank Hall for the past year as manager of his Civilization Film Corporation booking, “Joan the Woman,” “Civilization,” “The Whip,” and other special features in New Jersey from its headquarters in Newark.

Closely associated with Mr. Card in the new company will be Mr. Ed Church, also of the Civilization Film Corp. Mr. Church, who was prominent in the New York office of the General Film Company from the early days of the motion picture industry until he resigned from that organization two years ago, is one of the most widely experienced exchange men in the business and is co-operating with Mr. Card in working out a plan for Chaplin distribution in New Jersey.

EXHIBITOR WILL GET ADVERTISING AID IN EXPLOITING “THE WARRIOR” FEATURE

General Enterprises, Inc., Will Provide Comprehensive Outlay of Material on Seven-Part Film Starring Maciste the Giant

Following out the theory that a large film attraction should be exploited on plane equal to that of the big theatrical production, A. H. Sawyer and Herbert Rubin, of General Enterprises, Inc., which controls the seven-part version of “The Warrior,” have provided a most comprehensive outlay of advertising material to accompany the feature in which Maciste, the seven-foot giant, makes his appearance for the first time.

The lobby display end has been given particular attention and a line of scene photographs, both black and white and in full color, have been ordered in large quantities. In order to meet all demands, the sizes are varied, and the lobby pictures are obtainable in eight by ten, eleven by fourteen, twenty by twenty-eight and thirty by forty, the latter size lending itself admirably for use by theaters with extensive lobby space. The lithographs have been made from especially prepared sketches by prominent poster artists. Two styles of one and three sheets, two styles of six and one of twenty-four sheet stands form the nucleus of the paper display. The paper scenes are striking in their action and interest, compelling qualities.

An important adjunct to the line of lobby display is a series of beautifully colored paintings, depicting Maciste in several poses. Novelties heralds and an abundance of star and scene cuts are included in the exploitation layout.

FOUR BIG SCENES FROM “THE WARRIOR”

HUTCHINSON SEES BIG WINTER TRADE IN FILM INDUSTRY

Samuel S. Hutchinson, president of the American Film Company, Inc., writes from Santa Barbara to the Chicago office that prospects for a good business for the winter months were never better. He is hard at work finishing up the business details of the western studios, in order that he may return to enjoy the luxuries of the new pipe organ and the motion picture theatre he has just had installed in his new home on Sheridan Road, Chicago.

UNIVERSAL'S NEW “MAKE IT PAY” AID PLAN IS POPULAR

With the resumption of full-time business throughout the industry, Universal’s “Make It Pay” department, which was established a few weeks ago as a free service auxiliary for exhibitors, is being patronized extensively. Not a small share of credit is due C. G. Wood and his assistants handling the work of the department for helping put over Universal’s two new serials, “The Gray Ghost” and “The Red Ace,” both of which have been successfully launched in the East within the past three weeks.

Special copy is prepared wherever it is necessary to assist an exhibitor in reaching his clientele, and advertising and publicity cuts suited to his special needs are issued free of charge.

BIG BOOKINGS ON UNITY FILMS, REPORT OF MINTZ

Manager M. J. Mintz, of the Unity Photoplays Company, Chicago, reports excellent bookings for all of the company’s pictures and especially for “Babbling Tongues,” “Souls Redeemed” and the Rex Beach travel pictures. The latter are being booked in series of sixteen reels for delivery one reel each week and at a fixed figure for the entire set.
"ALADDIN AND THE WONDERFUL LAMP," NEW FOX FILM SOON OPENS AT N. Y. GLOBE

Most Fascinating of Arabian Nights' Tales Featuring Francis Carpenter and Virginia Lee Corbin Said to Rival "Jack and Beanstalk" Play

A beautiful film production of "Aladdin and The Wonderful Lamp," one of the most fascinating of the Arabian Nights' Tales, is announced by William Fox. The picture is another of the Kiddies Features series and will begin a run on Broadway soon, at the Globe Theatre.

Francis Carpenter and Virginia Lee Corbin, of "Jack and the Beanstalk" fame, appear in the leading roles of the new film—Francis as the son of Mustapha, the tailor, and Virginia as the captivating princess. The production required the services of hundreds of children and the making of countless costumes.

C. M. and S. A. Frankin, who filmed "Jack and the Beanstalk," staged "Aladdin and The Wonderful Lamp." The memorable part of the story in which Aladdin rubs the magic lamp and commands the genii who appear to build him a magnificent palace, is faithfully reproduced in the photoplay version. A miracle of the screen results in the gradual appearance of a gorgeous structure on the burning sands.

All of the desert scenes are notable because of the photographic record which has been made of them, it is stated.

From beginning to end, the filmed "Aladdin" has a distinct charm. At the very outset, the picturegoers are introduced into the wonderful city of old Bagdad. The evening is falling on the Oriental splendor of the ancient mart of the East, and Mohammedans kneel everywhere in prayer.

The Arabs on the heated desert, without the gates, the devout in the Mosques, the powerful in the palaces and the workers in the ha'zars, all turn towards Mecca with reverence. Then attention is concentrated on Aladdin.

NOTABLE CAST SUPPORTS MADGE KENNEDY IN "NEARLY MARRIED," NEW GOLDWYN FILM

Frank Thomas, Mark Smith, Alma Tell, Richard Barthelmess and Hedda Hopper, appear in Play Now Nearl Completion at Fort Lee, N. J. Studios

Comedians of note are in the cast supporting the Goldwyn comedienne, Madge Kennedy, in the filming of "Nearly Married." Edgar Selwyn's comedy, which is nearing completion at the Goldwyn Fort Lee, N. J. studios. Among them are Frank Thomas, Mark Smith, Alma Tell, Richard Barthelmess and Hedda Hopper.

Mr. Thomas, after a number of years in stock, was seen in several noteworthy Broadway attractions and last season was leading man in "The House of Glass." Mr. Thomas has the role of "Harry Lindsay."

Mark Smith, who played the part of "Tom" in the original stage production of "Nearly Married," has the same role in support of Miss Kennedy.

Another member of Miss Kennedy's cast who has enjoyed a successful stage career is Alma Tell, who plays the role of "Gertrude." She is a sister of Olve Tell and has been seen with her in a number of Broadway attractions.

Hedda Hopper, who has the role of "Hattie," is the wife of DeWolff Hopper. She has appeared in a number of Broadway comedies.

Richard Barthelmess, who plays "Dick," has had a long and successful career in motion pictures.

MACISTE GIANT IN "WARRIOR" FILM IS SEVEN FEET TALL

Since the first public showing of "The Warrior," with Maciste, star of Gabriele D'Annunzio's film success, "Cabiria," speculation has been rife concerning the actual measurements of the giant leading man who tells a house with a single blow with his fist. Among the audiences which packed the Criterion Theater during the recent run of "The Warrior" at that house were several prominent sporting authorities. Watching the feats of strength performed by the Italian Adonis, a discussion arose, and several of the sporting fraternity as to the comparative measurements of Maciste and Jess Willard, the present American giant champion pugilist. A. H. Sawyer, of General Enterprises, Inc., which recently purchased the United States and Canadian rights to "The Warrior," was appealed to to settle the discussion by revealing the measurements and physical proportions of Maciste. These were readily forthcoming, and when the comparison was made between Maciste and Willard the fact was revealed that Maciste is a star and soldier out-measured the cowboy pugilist in every respect. Maciste is seven feet in height and weighs 300 pounds.

LINA CAVALIERI TO BE STARRLED IN "ETERNAL TEMPTRESS"

Noted Singer Will Be Directed B Emil Chautard in First Film Play for Paramount

An announcement of interest is that Mme. Lina Cavalieri, the operatic star, will be directed in her first Paramount picture, "The Eternal Temptress," by Emil Chautard. This has just been decided upon and work will begin first part of September upon the production, which is an original play, written for Mme. Cavalieri by Mme. Fred Grisac.

While "The Eternal Temptress" will not be issued until late in the year, it is being commenced early upon the production, because of its elaborateness and the great care that will be necessary in giving it perfect presentation.
REGINALD BARKER RE-ENGAGED BY PARALTA TO DIRECT BESSIE BARRISCALE FEATURES

Now Putting Finishing Touches on "Madam Who," a Secret Service War Romance Adapted to Screen From Harold MacGrath's Widely Known Novel

Reginald Barker has become permanently connected with the Paralta Plays organization and will be sole director of Bessie Barriscale's photodramas. During the past two months he has been directing her production of Harold MacGrath's secret service war romance, "Madam Who," on which he now is putting the finishing touches.

During the recent visit of Carl Anderson, president of Paralta Plays, to the Pacific coast, a consultation was held with Mr. Barker and Robert T. Kane, vice-president of Paralta Plays, which resulted in agreements under which Mr. Barker will continue permanently as Miss Barriscale's director. After the signing of the contracts under which this agreement was completed, Mr. Barker said:

Sees Concern a Big Factor

"Searching investigation of the Paralta organization, which controls Miss Barriscale's productions, has revealed to me that it is destined to become a very mighty factor in the motion picture field. It is founded on sane principles, I have found: and it is proceeding on lines that assure a long life in the industry. These are conditions that are particularly attractive to a man of ambitions and they are bound to spur one on to very vigorous efforts.

"In my arrangements with the Barriscale organization I have been entrusted with the great responsibility of making photoplays with one of the most gifted actresses of the screen at the head of the cast, and to send them away for presentation over my name without the supervision of any other authority. This means that should there be lapses anywhere, I alone shall be accountable for it. On the other hand, I believe this absolute authority vested in me will prove creative of greater results."

Termed "War Director"

Mr. Barker has been very much in his element in the production of "Madam Who." He has often been characterized as "the war director," because of his great success in handling intense military situations. Those who have seen the completed reels of "Madam Who" projected, do not hesitate to say that Mr. Barker has beaten his own record as a director in this instance.
ZAMBRENO IN BIG FILM DEAL FOR HIS CHICAGO CO.

President Frank Zambreno, of Unity Photoplays Company, Chicago, soon will purchase the rights to one of the most recent New York screen successes for distribution in Illinois, Wisconsin, and Indiana, it is announced.

A trip from Chicago to New York during which several propositions in feature productions were taken into consideration, will result in one of the biggest state rights deals this concern has ever made, it is stated.

BOSTON SUPPORTS A. E. A.

Boston exhibitors, realizing the benefits to be derived from the newly formed American Exhibitors Association, are rapidly coming to the front with their applications for membership, it is announced from the A. E. A. headquarters in New York.

EXHIBITORS LAUD CLUNE'S SELECTION OF CHICAGO FOR "EYES OF THE WORLD" PREMIER

Big Feature Adapted from Harold Bell Wright Book Opens at Auditorium Theater Sept. 21 for Sixteen-Day Run; Warmer Welcome Expected Than N. Y. Could Offer

Scores of letters from the Central States and Near-East exhibitors have been received by the W. H. Clune organization congratulating Mr. Clune on the selection of Chicago for the Eastern premier of his picturization of Harold Bell Wright's popular novel, "The Eyes of the World."

Bigger Welcome in Chicago

The selection of Chicago by Clune was made through his belief that a bigger welcome would await his novel ideas of presentation, tried and found of value on the Pacific Coast and in the eleven western states in which the picture already has been exploited by Mr. Clune and J. L. Adams of the Desert Film Corporation, through New York, where most films are introduced for the approval of the trade.

The Chicago showing will be made with all the attention to detail which has made Clune's name a by-word among Western exhibitors. Every move during the sixteen days run at the Auditorium, starting September 21, will be under the direct supervision of Mr. Clune's personal representative, Spence E. Rodgers.

To Use Three Prints

An interesting sidelight on the Clune methods is furnished by the fact that when the picture begins its two performances each day, three complete prints will be available for the operators and as soon as a performance has been completed the print used will be placed in the hands of an inspector from the Clune studios who will go over it thoroughly for such faults as might possibly develop from one run of the feature.

MAXINE ELLIOTT TO MAKE SCREEN DEBUT IN "FIGHTING ODDS," NOT "MAGDALENE" PLAY

Change Is Made By Goldwyn Because of Pennsylvania and Chicago Censor Boards Decide Points in Production Must Not Be Shown Public

Maxine Elliott's debut on the screen as a Goldwyn star will be in the drama, "Fighting Odds," by Roi Cooper Megre and Irvin S. Cobb.

"The Eternal Magdalene," previously announced as the first of Goldwyn's Maxine Elliott productions, has been challenged by the Pennsylvania Board of Censors and by the Chicago censor board. Both bodies find points in the picture which they question and which Goldwyn pointedly denies constitute any violation of good taste. Nevertheless, as "The Eternal Magdalene" had been announced for publication October 7 and that date is close at hand, Goldwyn has determined to fully protect all of its contract customers among the exhibitors of the United States by substituting Miss Elliott's other picture in its stead.

This means that "The Eternal Magdalene" and the points at issue with the two censors organizations can be threshed out and adjusted without holding up any Goldwyn customers or rearranging their playing dates. Goldwyn insists that "The Eternal Magdalene" made, as it has been into a great morality play by Arthur Hopkins, in no way tends to endanger public morals. In this contention it find itself sustained by a most enthusiastic indorsement of the picture in its entirety by the National Board of Review, which exercises the censorial function for America as a whole.

EMPIRE STUDIOS IN EAST WORK AT FULL CAPACITY

The Empire All Star Corporation studio at Glendale, L. I., is busy, with every stage occupied.

"Please Help Emily," featuring An Murdock, is being filmed under the direction of Dell Henderson. Ferdinan Gottschalk is playing the part of Herbert Threadgold—the same part he created on the stage. Rex McDougal is the leading male role, while Hube Druce, Amy Veness and John Harwood are the cast.

Olive Tell, is at work on "The Unfoseen." Mr. David Powell is supporting Miss Tell and has a very usual and difficult role to enact, that of a man who suddenly loses his sight and it requires all Mr. Powell's powers of interpretation to make the part see natural and real. John B. O'Brien directing "The Unfoseen."

Albert Capellani has Edna Goodrich under his direction and "American Maid" the picture being filmed, is well on its way to completion.

TWO SCENES FROM "THE EYES OF THE WORLD" AND PLAYERS

LEFT—KATHLEEN KIRKHAM. RIGHT—JANE NOVAK. CENTER—TENSE MOMENTS IN THE BIG CLUNE PRODUCTION. (CLUNE)
NATALIA LESIENKO, VAMPIRE ROLE STAR, LEADS IN "PAINTED DOLL"

Most Noted Player of Heavy Parts in New Republic Expected to Create Enthusiasm on American Screen

Introduction

In a country where the so-called "vampire woman" has ever been an excellent box office attraction, the announcement that a new player of the character is soon to be introduced will doubtless be received with interest. Enthusiasm, her sponsors say, is sure to follow her first appearances in the repertoire which will present in America the most noted rector of vampire roles in Russia, Natalia Lesienko.

Miss Lesienko is one of the foremost stars of the Moscow Art Theater, whose film productions are soon to be published in the trade in the United States by the Russian Art Film Corporation. Mention of vampires of the screen instantly suggests the names of half a dozen who have won favor with American film theater patrons. The appearance of Lesienko, it is said, will reveal an artist whose methods are entirely different from the traditional conception of such roles interpreted by American players.

Announcement of the forthcoming film by the Russian Art Film Corporation of Pushkin's "The Painted Doll" states that Lesienko has the role of a woman who saves no stone unturned to accomplish her purpose and is persistent in revenge when she fails. Her role is that of a wife who is jealous of her husband's access in his profession, because it eliminates him from her aspirations for social activities. When he becomes fascinated with the pretty wife of one of his subordinates and even commits murder to get rid of his rival, her husband, there is only thought of self on the part of the wife. Disgrace for herself and son she will avoid by any means, and she rejoices greatly when her husband, crazed by his crime, becomes hopelessly insane.

ARAMOUNT'S SERIAL IS NEARING COMPLETION

Paramount is progressing in its work of finishing "Who Is Number One?" a serial, written by Anna Katharine Green and starring Katharine Cornell. The entire fifteen episodes will be complete and in the exchanges several weeks before the publication date of the first episode.

MUTUAL PRESS SHEET ON "THE RAINBOW GIRL" PREPARED FOR EXHIBITORS

Exhibitors will get a number of excellent hints for advertising "The Rainbow Girl," Juliette Dac's first starring vehicle in the series, in the Mutual press sheet just being issued. Musicians too, will find invaluable tips in the music cue section of this circular, which will aid in setting over this picture.

THE SECRETARY OF WAR HAS CONFIRMED THE ANNOUNCEMENT THAT YANKEE INGENUITY HAS AT LAST PERFECTED AN ENGINE FOR AIRPLANES WHICH IS FAR SUPERIOR TO ANY AERO-MOTOR WHICH HAS BEEN INVENTED PRIOR TO THIS TIME. THIS ENGINE MEETS ALL REQUIREMENTS AT ANY ALTITUDE. UNDER THE DIRECTION OF THE AIRCRAFT PRODUCTION BOARD, THE GREATEST ENGINEERS OF THIS COUNTRY, WORKING TOGETHER SINCE WAR WAS DECLARED, HAVE POOLED THEIR TRADE SECRETS AND DEVELOPED A MOTOR WHICH IS NOT ONLY THE FASTEST AND MOST RELIABLE KNOWN, BUT IS OF SUCH A TYPE THAT THE DIFFERENT PARTS CAN BE MANUFACTURED IN VARIOUS FACTORIES THROUGHOUT THE COUNTRY AND ASSEMBLED WHEN THE ENTIRE FLYING MACHINE IS PUT TOGETHER. SECRETARY BAKER PROCLAIMS THIS AS PROBABLY THE GREATEST ACHIEVEMENT OF THE WAR. THE GAUMONT COMPANY WAS FORTUNATE IN BEING ABLE TO PHOTOGRAPH THE TESTING OF THIS WONDERFUL ENGINE ON FIIKE'S PEAK, NEARLY THREE MILES ABOVE SEA LEVEL, AND THESE PICTURES WILL APPEAR FIRST IN GAUMONT-MUTUAL WEEKLY No. 149, PUBLISHED SEPTEMBER 29.

Naturally, there are many other timely topics in this issue pertaining to the war. In Washington, D. C., "Daredevil" Reynolds, the human fly, poised on the top of a high electric building demonstrates to aviation officials that he is qualified to drop bombs on Berlin; another daredevil, racing at 50 miles an hour with a special message for the War Department, qualifies as a dispatch bearer; and in many places soldiers are leaving for the front; at the Polo Grounds, in New York City, hundreds of pretty chorus girls raise money to provide tobacco for the soldiers in France; a number of recently built submarines pass through an eastern canal; and in far-off Hawaii millions of fish are being caught to swell the food supply. A showing of early fall coats completes the reel.
EXPERIENCE OF DETECTIVE BURNS SEEN
IN WHOLESOME’S “PENNY PHILANTHROPIST”

Intensely dramatic incident founded on actual incident in which
Italian attempts to blow up house figures in play
Starring Nance O’Neill

In “The Penny Philanthropist,” Wholesome Films production, there is
an intensely dramatic incident founded
on an actual experience of William J. Burns, the noted detective.

In the picture the Italian lights the
fuse, but as he is stealing away he dis-
covers Peggy, “The Penny Philanthrop-
ist,” who has been so kind to him, enter-
ing the doomed house. Knowing it
means certain death, the Italian pleads
with her not to enter.

Miss Peggy O’Neill in the title role
of Clara E. Laughlin’s story offers a
good portrayal, bringing to her inter-
pretation a wealth of talent and charm.
Frank Weed, as the Italian, is most
realistic and the role as presented by
him will long be remembered, say crit-
ics, as one of the truest Italian charac-
terizations ever given to the screen.

The scenes between Miss O’Neill and
Mr. Weed, including the planting of the
bomb, were taken in the heart of Chi-
cago’s “Little Italy.”

MICHIGAN EXHIBITORS
LINE UP SOLD IN TWO
NEW A. E. A. BRANCHES

Through the efforts of King Perry
and D. Snyder, the exhibitors of Detroit
are now lined up solid with the Amer-
ican Exhibitors Association. Mr. Snyder
is president of the branch and King
Perry is secretary.

At a meeting held early this month
in Detroit a majority of the motion pic-
ture men of the state joined the two
new branches of the A. E. A. and an-
nounced their withdrawal from the
Ochs League. One branch takes in the
entire state of Michigan and the other
the city of Detroit. S. A. Moran,
Edward Cecili, and C. E. Lacy, of Lansing, sec-
tary.

Membership applications are pouring in
from every section of the state and
Michigan will soon represent one of
the strongest units of the A. E. A., it is said.

GEORGE WALSH STAR IN “THE YANKEE WAY”
WILLIAM FOX’S MID-SEPTEMBER FEATURE

Film action starts with fight in Chicago cabaret and terminates
with a marriage in warring Balkans; other features
in making announced

George Walsh is the star of William
Fox’s mid-September film, “The Yankee
Way,” a comedy of international
romance, which has its beginning in a
Chicago cabaret and concludes with a
wedding in the warring Balkans. The
film starts in with a fight.

In the supporting cast are Enid
Markey, Joe Dowling, Charles Elder,
James O’Shea, Ed. Sedgwick, Edward
Cecili, and Tom Wilson.

“Smiling George” has begun work on
a new special feature under the direction
of his brother, R. A. Walsh. James A.
Marcus and Ralph Lewis, who have had
important roles in many William Fox
productions, have been selected by

Director Walsh to appear prominently in
George’s forthcoming screen drama.
June Caprice has also started work on
another production. Harry Millarde,
who directed Miss Caprice in “Every
Girl’s Dream,” her most recent film, is
again in charge of the direction.

A title has been determined upon by
William Fox for the picture which
Glady’s Blockwell now has in the making.
This will be called “Conscience.”

After the publication of “The Yankee
Way” on September 16 will come “North
of Fifty Three.” The latter will be fol-
lowed in turn by “A Rich Man’s Play-
thing,” a subject of strong dramatic
action.

“SIRENS OF SEA”
NEW JEWEL PLAY
WITH MISS LOVELY

Louise Lovely, whose most recent
starring vehicle was “Sirens of the Sea,”
a Jewel Productions feature, soon will
appear in another film, which will be
offered to the trade in the near future.

St. John, N. B.—J. T. Hesse, pro-
prietor of the Princess Theatre, Farnham, Que.
has been bereaved by the loss of his son,
who was “killed in action somewhere in
France.” Private Hesse went overseas
with the 176th Eastern Townships Bat-
talion, recruited at Sherbrooke. He is
twenty years of age.

START A BLUEBIRD DAY
Taylor Holmes and Bryant Washburn are the two stars featured in Essanay's program of films for October. "Fools for Luck" is the title of Mr. Holmes' offering. It is a comedy-drama, scheduled for publication October 8. Mr. Washburn will follow in another comedy-drama entitled "The Fibbers," October 15. Both these five-reel productions will be distributed through the George Ade System. In addition to these objects, Essanay will continue its weekly plays of George Ade's Fables in ang, which are reported to be meeting with success as two-part comedies. The General Film Company, etc., is handling these films.

Is a Post Story

"Fools for Luck" is a screen version of a story entitled "Talismans," which as written by Kenneth Harris and published in the Saturday Evening Post. It is based on the inordinate superstition of a young man who looks upon his rabbit's foot as his best friend. How he meets the girl and eventually is routed of his failing forms a picture which, in story form, proved a very laughable adventure. Helen Ferguson is Mr. Holmes' leading woman in this production. The picture has a screen time, approximately, of sixty-five minutes.

"The Fibbers" was written by James W. Adams, a magazine man, and presents Mr. Washburn in another of his well-known comedy characterizations. The story is based on the struggles of a young architect and his bride to defeat the high cost of living, and, in their desperation, each comes to suspect the other of peridy. The picture is somewhat on the order of "Skinner's Dress Suit." Virginia Valli, who was Taylor Holmes' leading woman, takes the leading feminine role. "The Fibbers" will have a screen time, approximately, of sixty-five minutes.

These two productions are the second and third films to be issued by Essanay on the Perfection Pictures program.

E. SHURTLEFF ENGAGED TO PERFECT EFFICIENT SALES CORPS FOR SELECT

Arthur S. Kane, general manager of Select Pictures Corporation, has secured the services of C. E. Shurtleff as sales manager for Select Pictures.

Mr. Shurtleff is well known to the trade, having been connected with Pathe, world Film Corporation and V. L. S. E. various capacities. Mr. Shurtleff will devote his energies to perfecting an efficient sales corps and will make a comprehensive study of the field covered by fect exchanges.

FIRST COMMONWEALTH PICTURES CORP. FILM WITH CHARLOTTE PROGRESSES RAPIDLY

Work is progressing rapidly on the Commonwealth Pictures Corporation film featuring Charlotte, the world's champion ice skater, under the direction of Oscar W. Eagle.

Cortlandt J. Van Deusen, formerly with the Vitagraph Company, is assisting Mr. Eagle in the work in the Chicago studio. Both of these men have had considerable experience in the film game. Mr. Eagle having handled John Barrymore, Vivian Martin and many others in his Famous Players and World Film Corporation connections. Mr. Van Deusen also produced "The Man Behind the Curtain," "In Arcadia," "The Secret" and many other films of note, besides being associated with Sidney Drew for two years.

Jack J. Rose, of the Essanay Company, has been engaged to do the photographic work. Mr. Rose filmed the "Skinner" series, "Graustark," several of the Charles Chaplin comedies as well as features in which Francis X. Bushman and Beverly Bayne appeared. Jack Meredith, late of Triangle, will appear in support of Charlotte.

POSES OF TWO GOLDWYN STARS AND SCENES FROM "THE ETERNAL MAGDALENE" AND "BABY MINE"

FT.—MADGE KENNEDY, STAR IN "BABY MINE," CENTER (TOP)—MAXINE ELLIOTT IN "THE ETERNAL MAGDALENE." (BOTTOM)—AN AMUSING SCENE FROM "BABY MINE." RIGHT—MABEL NORMAND, STAR IN "JOAN OF FLATBUSH." (Goldwyn)

"SCREEN OPINIONS" IS CAHILL-IGOE CO'S NEW TRADE BOOK

Pamphlet Contains Reviews and Advertising Service for Aiding Exhibitor

"Screen Opinions and Advertising Service" is the name of a booklet that will be issued weekly and monthly by the Cahill-Igoe Company of Chicago, the first number of which appeared last week.

The pamphlet contains reviews of current films written by the editorial staff of "Screen Opinions," as well as comments on the same films by other trade journals. At the bottom of each page is given a short write-up on each picture for exhibitors' programs.

On the cover of "Screen Opinions" is a table of the "Pick o' the Plays" and the whole presents a neat and compact appearance. Paul G. Smith is the editor.
Circle Theater, Indianapolis, in First Anniversary

Half-Million-Dollar House, With 3,100 Seats, Representing Acme of Architectural Skill, Is One of Most Elegant in U. S., and a Palace of Real Art

The Circle Theater, Indianapolis, Ind., which is one of the finest motion picture houses in this country, is celebrating its first anniversary this week.

The Circle is located on the historic Monument Circle, Indianapolis, and has a frontage of one hundred feet, being two hundred and twenty feet deep. It represents an outlay of more than a half million dollars and was projected by Indianapolis business men, headed by A. L. Block and Robert Lieber, who are respectively president and vice-president of the Circle Theater Company.

The theater contains 3,100 seats and its stage is one of the largest in the United States, making it possible to present elaborate pageants. The interior of the house is said to represent the acme of architectural skill and art, and has become the Mecca of architects in all sections of the country, who build motion picture theaters.

Has an Imposing Facade

An imposing facade of white terra cotta greets one's eye upon approaching the theater, which is lighted by hundreds of incandescent lights. This is surmounted by a frieze of Greek figures, representing the muses. Below is a panel of Grecian pastoral scenes in oil. The lobby is trimmed in ivory, gold and marble, relieved by bas-relief figures.

A spacious promenade opens into the theater proper. This is decorated in warm grays, delicate rose tints and panels and friezes of Grecian figures and conventional designs.

A marble staircase leads to the lounge and mezzanine floor, which is provided with deep divans and lounge chairs.

From the lounge one enters the mezzanine floor and lounge—the Circle's choice seats. A third promenade is approaching from the lounge which leads to the balcony.

The auditorium proper is Old English in style, with simple graceful lines adding harmony, dignity, comfort and beauty to the vast structure. The decorations here consist of warm colors blended in exquisite harmony, while conventional designs offer striking relief.

Staff of Thirty Ushers

A staff of thirty ushers under the command of a captain and lieutenant is employed to direct patrons to seats.

Music plays an important role in the Circle's program and under the leadership of Max Weil, the Circle Orchestra has become an Indianapolis institution. An immense organ is also a part of the theater's equipment that adds to the enjoyment of the pictures.

Mr. Weil, the conductor of the circle orchestra, provides the best that there is to be had in the way of musical entertainment and the theater has thousands of patrons who come to hear his orchestra. Born in Philadelphia, Mr. Weil completed his musical education under the foremost musicians of Paris, Vienna, Berlin and Leipzig. He has appeared as soloist throughout the country earning distinction as a violinist as well as a teacher.

At the outbreak of the present war Mr. Weil conducted the Calgary Symphony Orchestra, one of the largest and finest musical organizations in the Dominion of Canada.

Music Director Is Film Student

He has made a close study of the needs of the cinema in the way of music, having spent a year in California studying the process of manufacture of screen plays and has blended the symphony of sight and sound. With the large organ, too, Mr. Weil is able to obtain wonderful effects playing the most symphonic compositions, overtures, and idyllic suites. The following list of the Circle's musical numbers shows that real music is highly suitable for films:

Overtures:
- American Fantasia
- Raymond
- Poet and Peasant
- Maritana

Suites:
- Le Fete de Seville
- Faust Ballet Suite
- Peer Gynt
- Waltzes

Serenade

Selections:
- Serenade
- Pagliacci
- Robin Hood
- Princess Pat
- Naughty Marietta

A fully equipped scenic studio is also maintained from which the Circle draws its scenery to embellish its production.

Unusual Care in Selecting Films

In selecting pictures for Circle patrons the manager uses unusual care, viewing hundreds of films weekly and selecting only the best from the standpoint of entertainment value. Not being bound to one producer or program, the Circle draws its attractions from every source. Among the features that have been shown at the Circle are, "The Game of Allah," which received its American premiere at this house "The Crisis," "The Barrier," "On Trial," "Within the Law," "The Witching Hour," "Wild and Woolly," "Poor Little Ri Girl," "Skinner's Dress Suit," "Broadway Jones," "The View of Wakefield," "The Mysterious Mrs. M." and "The Easiest Way.

On the executive staff besides S. Barrett McCormick, managing director, is Myles H. Sinnott, house manager; Max Weil, musical director; Joseph Mahler, outdoor advertising, and Anna Frand, secretary to managing director.

The technical staff consists of Harry D. Bolton, stage manager; Charles W. Read, scenic artists; Wendell G. Starbuck, master electrician, and Earl L. Slater, chief projection engine.

On the house staff is V. C. Smith, captain of usher Gerald Weil, lieutenant of ushers; Mrs. N. Slater, Miss Pe Cooley, cashiers, and Mrs. Wren, maitron.

TWO INTERIOR VIEWS OF THE CIRCLE THEATRE, INDIANAPOLIS, AND PHOTO OF ITS MANAGING DIRECTOR

LEFT—A SNAPSHOT FROM THE LOGE. CENTER—S. BARRETT MCCORMICK, MANAGING DIRECTOR OF THE CIRCLE. RIGHT—VIEW OF THE LOUNGE ON MEZZANINE FLOOR
Zena Keefe and Alan Hale in

"ONE HOUR"

ohn W. Noble-Hoffman Foursquare drama; six parts; published September 11

As a whole..............................................Exceptional
Story ..................................................Intense
Stars ..................................................Excellent
Support ..................................................Fair
Settings ..................................................Unusual
Photography ...........................................Unique

"One Hour" is a novel and thrilling melodrama, filled with suspense, excitement, and an unusually well directed series of scenes that are "different." Paul McAllister has written and directed a clean, satisfying scenario. The settings and photography abound in rarely beautiful effects and artistic novelties. The skiing of Alan Hale on the steep hills of the snowbound country and his flying leap from the sleigh to a fast train is an added attraction to an adventure story.

Miss Zena Keefe plays a delightful "Opal." Her work is sympathetic, womanly and sincere. Alan Hale is virile and displays dignified reserve in a different characterization.

"RASPUTIN THE BLACK MONK"

World Pictures drama; seven parts; published September 9

At a whole..............................................Gripping
Story ..................................................Excellent
Stars ..................................................Exceptionally good
Support ..................................................Strong
Settings ..................................................Elaborate
Photography ...........................................Clear

With the utmost care to details, William A. Brady of the World Film Corporation presents a stirring, intensely interesting photoplay in "Rasputin the Black Monk." The interest is well sustained from beginning to end, with occasional humorous situations injected to relieve the heavy drama. The picture concerns the workings of one of the most unscrupulous of men, whose deeds have become history. Mr. Brady has adhered tenaciously to facts and presents a most dramatic story.

The company chosen to present the story is composed of actors of the highest type and the portrayals they present speak well for the casting director. Montagu Love makes a most acceptable Rasputin. He is magnificent in his acting. Julia Dean gives a beautiful impersonation of the Czarina's favorite lady-in-waiting, while the balance of the cast offers wonderful characterizations.

The story tells of the hypnotic influence Rasputin held over the Czar and others. It begins where Rasputin is shown as a lover about an inn, making his living traveling about impersonating a Monk. He is discovered by the Czar's spies, who offer him work in the Czar's service, seeking out those who are trying to overthrow the empire. Rasputin betrays his countrymen and is taken to St. Petersburg, where he is soon in the good graces of the Czar. He possesses an unusual influence over the Czarina's favorite lady-in-waiting.

While the Czar's child is ill the maid tells the Czarina of the wonderful powers of Rasputin, and he is sent for. He agrees to cure the baby, but declares he must remain close by to perfect a cure. He is given apartments in the palace, and his hold upon the Czar is at once evident. Unrest in the ranks of the Russian army becomes evident and Rasputin is accused as being the cause. The Czar orders him from court, whereupon the maid, who has become Rasputin's confidante, places a drug in the sick child's chocolate, which throws it into a coma. Rasputin is called in by the Czarina, and his power becomes still greater when he cures the child. His love for women finally brings about his downfall. He goes to the home of Princess Zolopoulou, who had spurned him, and the

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
leaders of the democracy capture him. He is made to sign an order to release a young girl whom he has imprisoned in his apartment, and they decide to kill Raspoutine. Raff, the father of the imprisoned girl, shots Raspoutine and his body is dropped into the sea through a hole in the ice. Kerensky becomes the man of the hour and Russia shakes off the yoke of Czarism. The story contains many pretty little love stories.

Louise Lovely in

"SIRENS OF THE SEA"

Jewel Productions fantasy; eight parts; published September 15

As a whole Spectacular Story Light Shrift Support Well cast Settings Beautiful Photography Clear

"Sirens of the Sea" is a pretty, spectacular and picturesque play replete with diving girls, witches and beautiful sea nymphs. The appeal to the eye should be sufficient to put the picture over with most audiences and it is what might be termed an excellent T. B. M. film. The story was written by Helen Bailey and has been carefully produced under the direction of Allen Holubar. It features Louise Lovely, Carmel Myers, Jack Muhall, Sydney Dean and a score of bathing girls and children, the latter dressed as fairies.

A SCENE FROM "SIRENS OF THE SEA" WITH LOUISE LOVELY AND JACK MUHALL IN THE FOREGROUND (Jewel Productions, Inc.)

The story: A baby girl, cast up by the sea in a fisherman's net, is adopted by a wealthy family. Eighteen years elapse and the child appears as the young debutante at a birthday party. While on an errand she is followed by an inquisitive lover and to avoid him throws herself from a cliff. The balance of the story pictures a dream one of the guests has while out in a boat searching for the girl, in which witches, spirits and sirens dance and play on the beach at night. Many pretty dances are introduced and the fairy story is well done. The fairies are driven away at break of day and the young man wakes up, finds his sweetheart on a reef and takes her home.

CENTRAL FILM CO. BUYS "WHIP" FOR CHICAGO AND ILLINOIS

Aaron J. Jones, of Chicago, announces the purchase by his Central Film Company of "The Whip" for Illinois. This is the biggest feature yet produced under the personal direction of William A. Brady, and is a film version of the Dury Lane spectacle, which was imported by Mr. Brady, and which ran one whole winter at the Auditorium Theater in Chicago. Incidentally, "The Whip" will be the last picture shown at the Colonnial, before that house enters the field of spoken drama. It follows Norma Talmadge in "The Moth."
A TENSE MOMENT FROM "ON THE LEVEL." FEATURING

FANNIE WARD (Paramount)

The story: Merlin, the only child of a sheep rancher, is kidnapped by Sontag, who shoots her father and drives off the sheep. She is known as Mexicali Mae, in Sontag’s salon, where she is compelled to dance nightly. Here she meets Joe Blanchard, a derelict from the East, who plays the piano in order to secure enough “dope” to satisfy his craving. Sontag, fearing one of his confederates has “double-crossed” him and told about his opium smuggling, kills the man and faces the blame on Joe. Merlin helps Joe escape and they flee up a ranch, where Joe finally overcomes his desire for drugs. Joe’s mother and fiancee pay him a visit and Mrs. Blanchard tries to buy Mae off and have Joe return East. Mae returns to Sontag’s dance hall. Joe follows and is convinced she no longer loves him. Mae returns to the ranch and is about to end her life when Sontag and Joe arrive. In the tussle which follows, Sontag is killed and Joe realizes that Mae really loves him.

4ADGE EVANS HAS STAR ROLE
IN THE WORLD’S “LITTLE PATRIOT”

Shortly following the publication of “The Burglar” by World-Pictures Brady-Made, little Madge Evans will appear in the star of “The Little Patriot.” The heroine of this drama is cautioned by her father, who is suspected of being a spy, not to say one word to anybody about herself, her home or her parentage. When she subsequently goes out and is lost she deters to this admonition, although suffering under many difficulties in doing so.
wounded by a gang of toughs, who try to scare him away from his mine, and Molly (Beverly Bayne) nurses him until he recovers. Verda, his former sweetheart, comes west as the wife of his chum, Bob, and while Bob places his wife in Jim's care and goes away on a business trip, Verda plans to run away with the leader of the thugs, who have stolen the gold from Jim's mine. However, the early return of Bob frustrates her plans, and she accuses Jim of having insulted her. Bob thereupon swears to kill Jim, but is shot by the gangster. Verda and the gangster flee, but Jim overtakes them and brings Verda back to her dying husband, and then she is driven out of town. The happy reunion of Jim and Molly follows.

Florence La Badie, H. E. Herbert in
"THE MAN WITHOUT A COUNTRY"
Jewel Productions, Inc., drama; six parts; published September 9.

As a whole: Thrilling
Story: Powerful
Pace: Swift
Support: Capable
Settings: Adequate
Photography: Superb

The Thanhouser production of Edward Everett Hale's "Man Without a Country" is a picture that should rouse the nation to a great rally round the flag. Every American will feel prouder of being an American after seeing it. The enthusiasm that follows such a piece of work will transform every drop of slacken blood into patriotic service for "Old Glory" at a time when she needs the loyal support of her sons, in their great cause of universal democracy and brotherhood.

Exhibitors throughout the United States can show their patriotism in no more useful way than by booking this picture and allowing every boy and girl in the country to get a thrill for a common cause.

Barbara enlists as a nurse and her brother as a soldier. Later, the old friend of the hero's family takes him a copy of "The Man Without a Country" and asks him to read it and rise above his treasonable views. He does so, and as he reads the story he discards his patriotic spirit. Barbara comes to him in vision of Columbia, telling him of the glorious life he was Philip Nolan in the story and takes him back to the historic times and shows him a succession of scenes from the book. He tells her that he will fight with horror the famous court martial, in which he was sentenced. Barbara, who has heard of the United States again, the tragedy of the careful carrying out of the sentence, and the pitiful death of the man, made a little easier by the humanity of Captain Danforth, who gave him a brief history of the late case, which he had learned to bless before he died. His spirit returns from the allegorical journey and he responds to the new and vigorous manhood within him and enlists at once, thereby again winning Barbara, who is home on sick leave from her nursing in France.

Winifred Allen in
"THE HAUNTED HOUSE"
Triangle drama; five parts; published September 16.

As a whole: Entertaining
Story: Slender
Star: Good
Support: Excellent
Settings: Well chosen
Photography: Clear

This is called a "tale of a bandit and a ghost," but it consists principally of close-ups of pretty Winifred Allen talking to an apparition of her late mother and feeding ducks. They are accompanied by her, indeed, and some of the scenes were drawn out unnecessarily long. As a character study of a little girl who was very, very lonely, "The Haunted House" presents a pathetic little story.

Miss Allen is excellent in the role of "Spooky Anne" and Dick Rossen as Jimmy, Albert Day as Anne's Uncle and Robert Shirley as a small-town "detective," present good characterizations. Robert Shirley also directed the production.

The story: Anne is scorned by the villagers who speak of her as "queer." Her father, a railroad brakeman, neglects to supply the love she craves and she spends most of her time in an isolated house, known as "the haunted house," with a half dozen young ducks. A young thief from the city is wounded while trying to escape from the town constable, after a bank robbery, and Anne nurses him in the seclusion of the old house. She scars off intruders by dressing up as a ghost but finally Jimmy, the derelict, is taken to prison. Anne has fallen in love with Jimmy and is finally rewarded by his return.

"FIGHTING IN FRANCE"
M. L. Fulton Official French War Pictures; six parts; published state rights.

Exhibitors looking for war pictures of merit for their daily programs will find no subject of more interest than the "Fighting in France" film, being exploited by M. L. Fulton, Chicago. Battle scenes are shown that bring home the awful war and give spectators a clear understanding of the magnitudes of the great conflict now being waged in Europe.

The first reel shows the maneuvers of the French troops going into action; interesting views of the trenches; French soldiers getting ready their great kites from which photographs are taken of the enemy's positions and scenes of the Replay nurses working in close quarters, and the men in reserve waiting the order to advance. One picture shows: battlefield with an area as large as Manhattan Island, that resembles a dumping ground covered with garbage can. Twenty-one thousand German prisoners march by, in markable contrast to the hordes that rolled across Belgium in 1914. Pictures of the late Lord Kitchener greeting General Joffre are shown, as well as King George reviewing French troops. More than 20,000 priests are in the field in Europe and pictures of mass before a battle present impressive bits of the war. One picture shows: forest being mowed down by the terrific shell fire; others show the French trenches by the Germans, who take advantage of favorable winds. Six camera men lost their lives taking the "Fighting in France" pictures, it is said, and film theaters can realize the SUVHDSs encountered when they see the shells bursting. The photography is remarkably clear and the pictures are nicely tinted.
Brownie Vernon, Herbert Rawlinson in

"FLIRTING WITH DEATH"

 melodrama-comedy; five parts; published September 24

As a whole.....................................Well done
Story...........................................Interesting
Scars...........................................Fine
Support.........................................Ample
Settings........................................Appropriate
Photography...................................Clear

When Elmer Clifton directed "Flirting with Death," adapted from "Sky High," he evidently had in mind all classes of audiences, for without doubt the elite audience and the mixed audience will all enjoy this latest production. It has been handled with a human appeal and exhibits everywhere should find it successful.

There is plenty of clean humor, lots of good circus scenes and the old-fashioned country atmosphere that makes even city-bred people homesick for the good old farm. The cast is well chosen and each member has grasped the spirit of the story. The cast are Brownie Vernon, Herbert Rawlinson, Frank McQuarrie, Marc Fenton, H. F. Crane and Red Tigger.

Catherine Calvert in

"BEHIND THE MASK"

A Dramas program drama; five parts; published September 12

As a whole.....................................Tiresome
Story...........................................Uninteresting
Star.............................................Self-conscious
Support.........................................Ample
Settings.........................................Fair
Photography...................................Good

"Behind the Mask" is commonplace from start to finish. There is not an unexpected scene all the way through. What it the story may have had originally has been effectually hidden by a painfully bad scenario. A story about society people should be arranged by a man at least acquainted with the habits of ladies and gentlemen. The members of the company don't, in the main, take themselves or their work seriously, considering the fact that they seldom found themselves as bay strung, unnatural and hopelessly theatrical situa-

Flora La Badie in

"WAR AND THE WOMAN"

Thanhouser-Pathe drama; five parts; published September 9

As a whole.....................................Good entertainment
Story...........................................War tale
Star.............................................Convincing
Support.........................................Her
Settings.........................................Elaborate
Photography...................................Excellent

"War and the Woman" represents "what might have been," the story being based on an imaginary invasion of the United States by foreign armies. The story has been carefully handled and because it is well acted and directed and otherwise skillfully presented it offers an exceptionally strong program number.

Miss La Badie in the role of the American girl, married to an officer of the aviation corps, puts plenty of feeling and action into the part and the support and the part and the support and Tom Brooke, as John Braun, an alien spy, Wayne Arey, as the patriotic American, John Arey, is also well done.

The story: Ruth Norton saves an aviator who has fallen with his machine and later marries him. In the midst of their honeymoon war breaks out and the officer is called to the post. An alien regiment in the possession of the house and servants and Ruth is compelled to work as a maid, the soldiers holding prolonged revelries and forcing the young girls of the neighborhood to participate. Ruth blows up the house during one of these orgies and flies away with her husband in his aeroplane.

Margery Wilson in

"MOUNTAIN DEW"

Triangle comedy-drama; five parts; published September 16

As a whole.....................................Good
Story...........................................Humerous
Star.............................................Humerous
Support.........................................Ample
Settings.........................................In keeping
Photography...................................Fine

If a capable cast had been selected for "Mountain Dew" it would have ranked as a first class production. As it is, the story is pleasing enough and there is a good deal of humor throughout the entire production, but the inability of the leading players to register anything but smiles brings the picture below the Triangle standard.

Margery Wilson and Charles Gunn are cast in the lead. The other members are Thomas Washington, Al W. Filson, Jack Richardson, Aaron Edwards and Mary Borland. Special credit is due Thomas Washington and Al W. Filson. The story is by Julien Joseph Coe and Monte M. Katterjohn. Direction by Thomas Heffron.

The story: J. Hamilton Vance goes to the mountains to find new material for his novel. He becomes the school teacher and becomes acquainted with Roxie Bradley, daughter of Squire Bradley, who does not approve of Roxie's learning. However, Vance is successful in teaching the girl to read and write and though he is constantly being suspected of being a class officer, he manages to make a few friends. However, a stray piece of paper flies away on which he has begun his novel and this picked up by some of the moonshiners, make them attack him. He marries Roxie and by promising to become a partner in their distillery of illicit liquor, he is allowed to continue his way unharmed.
NEVA GERBER AND BEN WILSON IN SCENE FROM "THE SPINDLE OF LIFE" (Butterfly)

JULIA SANDERSON IN "THE RUNAWAY" AND RUSSELL IN "SACRIFICE" FILM
LEAD MUTUAL SEPTEMBER 24 LIST

Julia Sanderson, the stage star, makes her screen debut September 24, when Mutual issues "The Runaway," a five-reel drama produced by the Empire All Star Corporation. On the same date Mutual will publish "Sands of Sacrifice," a five-reel drama, starring William Russell.

"The Runaway" was directed for the screen as well as for the stage by Dell Henderson, and the cast which supported Miss Sanderson in the stage production was selected to appear with her in the screen version of the play. "The Runaway" is part of the series of Charles Frohman's stage successes in motion pictures, in which Miss Sanderson, Ann Murdock and Olive Tell will appear.

New Russell Series Opens

"Sands of Sacrifice" gives William Russell a new and interesting hero role. He has plenty of opportunities to fight and there are several scenic encounters in the course of the five reels, which show the athletic picture star to the best of advantage. The scenes are laid in the mountains of the East and in the great American desert. Russell and George Periolat stage a battle in the last scene which is as realistic as any of the fights which Russell has produced for the screen.

"Sands of Sacrifice" is the first of a new series of Russ productions under Mutual's schedule of two a week. It will be directed, as were the pictures in the recent series of Russ successes, by Edward S. Sloman.

Chapter Two of "The Lost Express"

The second chapter of "The Lost Express," Mutual-Signal's mystery serial, will be published Monday, September 14. The second chapter bears the title "The Destroyed Documents." It takes the story, into new mysteries following the disappearance of the express train in Chapter I. Miss Holm plays a conspicuous part in the chapter. First run bookings of "The Lost Express" have been heavy, particularly so with exhibitors who have shown Miss Holm's previous photodram, it is said.

Comedy and Two Topicals

The Cub comedy for September 27 is "Jerry's Big Day," one reel, in which George Ovey impersonates the new minister in a small village. Jerry makes love to the spinster of the congregation and plays poker with which clerk to their financial and moral embarrassment. He is finally routed by the real parson, whose outfit Jerry has had the day upon him.

Mutual Weekly No. 143, for September 26, will carry scenes from the camp of the American Expeditionary Forces in France, together with news pictures of the preparations for war in this country. "Relief" No. 74, the one-reel weekly magazine, shows the interesting method by which clocks are corrected in all parts of the country from the naval observatory. It pictures the portable bakeries which have been signed for the American army, shows the progress which has been made in the processes for manufacturing eye-glasses, and contains an animated drawing from life.
MACISTE WHO STARS IN "WARRIOR"
FILM DINES TRADE PRESS IN N. Y.

A luncheon was tendered the reviewers of the trade press by Maciste, the star of "The Warrior," under the auspices of A. H. Sawyer and Herbert Lubin, of General Enterprises, Inc., at Rector's restaurant, Broadway and Forty-eighth street, New York, September 12.

"The Warrior" was presented for review in the morning, having been re-cut and revised with new subtitles and greatly quickened action, after which the "Warrior Mess"—as the luncheon was termed—was held.


MAKING ARMY RIFLES" FOR U. S.
AND TRAINING REAL DOGS FOR WAR
IN GAUMONT WEEKLY OCTOBER 4

Not content with showing current news events from all over the world in its news-reel, the Mutual Weekly, the Gaumont Company also keeps abreast of the times with the sub- jects in its magazine weekly, "Reel Life." In No. 75 of this film magazine, which reaches the public October 4, are two subjects of very timely interest: "Making Army Rifles," taken under official supervision in the most historic arsenal in the United States; and " Dogs of War," showing the training of some of the thousands of dogs which will accompany our soldiers abroad. It is probable that most of the dogs which Congress proposes shipping to France will be used for detecting gas in the trenches we capture from the Germans, but the most highly trained canines will undoubtedly be used not only for carrying dispatches but in rescuing wounded soldiers.

Japanese Dwarf Plans," showing century-old trees which are only a few inches high: "The Sign of a City," by which Toledo, Ohio, advertises itself; and "The Chorus Girl," and "Who Resumes Is Lost," two animated subjects from "Life," complete this number of "Reel Life."

Gaumont Mutual Weekly No. 144 reaches the screen October 3, and will contain only the latest news; therefore, every subject will be timely. As the Gaumont Company keeps a trained corps of photographers all over the world, it is easy to forecast that this issue will contain authentic pictures of the topics which will be headlined in the daily papers at that time. About that time many of our soldiers will be embarking or France, some of them will be arriving on foreign soil, and it is quite probable that not a few will be in active battle Gaumont cameramen on the spot will take pictures wherever army officials will allow them to set up their cameras.

MAIL CENSORS OF ALLIES ARE
PICTURED IN SELIG MAGAZINE

Selig World Library No. 19, issued through General Film service Wednesday, September 19, is one of the most interesting numbers of this screen magazine. The mail censors of England and France show the importance of their office by re- leasing ingenious methods employed to smuggle necessities to be enemy.

Bind boys, attending the public school for dead, dumb and blind at Manila, P. I., engage in a strange boxing match.

Coffee is raised in vast quantities in Java and the industry a Dutch government monopoly. Views are given showing the way the coffee crop is handled and the picking, sorting, milling and drying.

The Film Amphitheater in Rome, the greatest architectural monument left by the Romans, begun by Vespasian n A. D. 75 and completed and dedicated by Titus A. D. 80, pictured. It seated 87,000 spectators.

MACISTE WHO STARS IN "WARRIOR"
FILM DINES TRADE PRESS IN N. Y.

A luncheon was tendered the reviewers of the trade press by Maciste, the star of "The Warrior," under the auspices of A. H. Sawyer and Herbert Lubin, of General Enterprises, Inc., at Rector's restaurant, Broadway and Forty-eighth street, New York, September 12.

"The Warrior" was presented for review in the morning, having been re-cut and revised with new subtitles and greatly quickened action, after which the "Warrior Mess"—as the luncheon was termed—was held.


MAKING ARMY RIFLES" FOR U. S.
AND TRAINING REAL DOGS FOR WAR
IN GAUMONT WEEKLY OCTOBER 4

Not content with showing current news events from all over the world in its news-reel, the Mutual Weekly, the Gaumont Company also keeps abreast of the times with the sub- jects in its magazine weekly, "Reel Life." In No. 75 of this film magazine, which reaches the public October 4, are two subjects of very timely interest: "Making Army Rifles," taken under official supervision in the most historic arsenal in the United States; and " Dogs of War," showing the training of some of the thousands of dogs which will accompany our soldiers abroad. It is probable that most of the dogs which Congress proposes shipping to France will be used for detecting gas in the trenches we capture from the Germans, but the most highly trained canines will undoubtedly be used not only for carrying dispatches but in rescuing wounded soldiers.

Japanese Dwarf Plans," showing century-old trees which are only a few inches high: "The Sign of a City," by which Toledo, Ohio, advertises itself; and "The Chorus Girl," and "Who Resumes Is Lost," two animated subjects from "Life," complete this number of "Reel Life."

Gaumont Mutual Weekly No. 144 reaches the screen October 3, and will contain only the latest news; therefore, every subject will be timely. As the Gaumont Company keeps a trained corps of photographers all over the world, it is easy to forecast that this issue will contain authentic pictures of the topics which will be headlined in the daily papers at that time. About that time many of our soldiers will be embarking or France, some of them will be arriving on foreign soil, and it is quite probable that not a few will be in actual battle Gaumont cameramen on the spot will take pictures wherever army officials will allow them to set up their cameras.

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EXTRA! EXTRA!
No new producers' organization formed this week.

A LA MODE
A reel or film, a naughty thing, and thou To P. A. it and start a lively row.
Then we will gather in the easy dough And buy a house along some stately row.
Oh, brother, care not what the censors say, For they but hide their time and go their way.
While we continue with our rustic stuff, And gather in the helpful, golden flour.

Eva Tanguay's voice is excellent, monsieur—in pictures!

S'BLOOD!
The Romanoffs fell—in the Ritz-Carlton.

AIN'T THEY THE DEVILS
Quick, boy, the perfume bottle! Some of the sweet picture "extras" are joining the Shubert chorus boys' regiment. The deceitful hairpins are deserting the industry.

"Bovine Actress in King-Bee Film Throws the Bull," reads a head in a contemporary. Queen Run Bull is her name, and she is a sure enough heifer appearing in a Billy West farce.

QUICK, THE TEAR BUCKET!
Jimmy Young wonders whether he will direct Bryant Wash- burn in "Hawthorne of the U. S. A.," or whether Uncle Sam will want "Washburn in the U. S. A."

The "O X" in Hopp is silent—like the "x" in fish.

With the beery bitter blasts blowing down the boulevards, better business is beginning to blossom for the boys who peddle big productions to buyers.

One press agent writes: This film undoubtedly is the most "pleasing," spectacularly stupendous, artistic dramatization of the year.

Ye ed saw the drama in five reels—and it reeked. But the P. A. rushed in with the alibi that his typewriter slipped—but he never even blushed.

Bar Harbor (Me.) society is mobilized, and keeps eternal vigil watching Annette Kellermann perform before the camera for a new Fox feature. However, advice says that society is on the qui vive for the hungry New York extras.
WE ARE TRYING TO FIGHT MUSIC TAX FAIR; REPLY FROM E. A. TO OCHS TIRADE

Editorial Entitled "Running and Not Fighting" Brings Vitriolic Reply From Pettijohn; "Brandt, of Brooklyn, Executive Secretary of M. P. E. L. Is Now Under Arrest," Is Charge

"No, Mr. Trade Review, we are not running and we are not fighting, but we are trying to fight right," is the reply which the American Exhibitors' Association makes this week to a recent editorial printed in the Ochs organ.

In reply to the Ochs tirade, Mr. Pettijohn, the editorial secretary of the executive secretaries, of the M. P. E. L., is now under arrest in Cause No. Court, and Mr. Ochs, the president of the M. P. E. L., is collecting the $3 per exhibitor. "Draw your own conclusions."

The entire reply, which follows, has been made by the A. E. A. through Charles C. Pettijohn, general manager:

"The 'running and not fighting' editorial in the Exhibitors' Trade Review this week is thoroughly in keeping with their policy to misrepresent and mislead exhibitors. The American Exhibitors Association has no official organ, but we do appreciate the support of the numerous papers who believe we are right. This action is not intended to say or do anything that might in the least discourage any man or set of men engaged in any fight for the exhibitor. We are concerned, however, after the publication of this intentionally misleading article to make this statement:

Situation Is Reversed

"The organization of music composers and publishers known as the American Society of Composers, Authors and Publishers, comprising most of the well-known composers and publishers of America, England, Italy and Austria, was established for the purpose of issuing licenses to public reminds to play the copyrighted music of its membership. This society is operating under Section 1. Sub. Div. c of the Copyright Act, which permits to a musical author the exclusive right to perform the copyrighted musical composition publicly for profit.

"The Supreme Court of the United States in the case of Victor Herbert, the composer, against the Shanley Co., the restaurant on Broadway and Forty-third street, decided that the playing of copyrighted music in the dining room of a restaurant for the entertainment of the guests during meal time by an orchestra was an infringement of the composer's copyright, the court holding that whether or not an admission fee is charged for entering the place of entertainment makes no difference.

"The court said, in January, 1917:

"If the rights under the copyright are infringed only by a performance where money is taken at the door they are impermissible acts.

"The performances not different in kind from those of the defendants could be given that might compete with and even destroy the success of the musical compositions. The law intends the plaintiffs to have. It is enough to say that there is no need to construe the statute so narrowly. The defendant's performances are performed by the law intends the plaintiff to have. It is enough to say that there is no need to construe the statute so narrowly. The defendant's performances are performed by the law intends the plaintiff to have. It is enough to say that there is no need to construe the statute so narrowly. The defendant's performances are performed by the law intends the plaintiff to have. It is enough to say that there is no need to construe the statute so narrowly. The defendant's performances are performed by the law intends the plaintiff to have. It is enough to say that there is no need to construe the statute so narrowly. The defendant's performances are performed by the law intends the plaintiff to have. It is enough to say that there is no need to construe the statute so narrowly. The defendant's performances are performed by the law intends the plaintiff to have. It is enough to say that there is no need to construe the statute so narrowly. The defendant's performances are performed by the law intends the plaintiff to have. It is enough to say that there is no need to construe the statute so narrowly. The defendant's performances are performed by the law intends

"The question was then tested in the case of the Accurately, against Royal Pastime Amusement Company, before Judge Julius M. Mayer, of the United States District Court, Southern District of New York, involving the playing of "Poor Butterfly" in the Regent Theatre, a motion picture house in the borough of Manhattan, New York City. Judge Mayer in that case sustained the complaint of the composer against the picture house.

"The decision of the Supreme Court of the United States in Herbert vs. Shanley proceeds upon the theory that the owner of a musical copyright enjoys two distinct rights: First—The right to publish and sell the composition and various arrangements thereof for different instruments. Second—To publicly perform it for profit.

"I believe Congress intended to accord to the creator of the composition a monopoly for twenty-eight years.

"The musical entertainment is an integral part of some motion picture attractions and in a great many cases the musical programs is a distinctive feature of the house.

Why Not Meet Composers?

"In the American Society we find such names as Victor Herbert, John Philip Sousa, Raymond Hubbell, Irving Berlin.
THE FILM STOCK MARKET
By PAUL H. DAVIS & COMPANY
Chicago

<table>
<thead>
<tr>
<th>Bid</th>
<th>Asked</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Film Company</td>
<td>60</td>
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<tr>
<td>Lincoln Film Corporation, pfd</td>
<td>35</td>
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<tr>
<td>One Star Corporation, pfd</td>
<td>99</td>
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<tr>
<td>One Star Corporation, com.</td>
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<tr>
<td>Mutual Film Corporation</td>
<td>13</td>
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<tr>
<td>Mutual Film Corporation, pfd</td>
<td>18</td>
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<tr>
<td>New York Motion Picture Corporation</td>
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<td>North American Corporation, com.</td>
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<td>Panhouser Film Corporation</td>
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<td>World Film Corporation</td>
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This department will furnish, on request, such statistics as are available concerning the above or other motion picture stocks, providing such request does not call for an expression of opinion concerning the policy of the companies or the future prices of the stocks.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"The Fatal Ring," No. 1 (Pathé)—Reel 2, stabbing man after theft of amulets; man thrusting knife to stab man not in picture; slugging young man in snow. Reel 3, subtitle, "The first move means death," etc.; and two standup scenes following; four slugging scenes; chopping girl. Episode No. 2, ushering reporter. Episode No. 3, striking girl on head with bottle; throwing skimcan overboard. Episode No. 4, lashin man; three scenes of threaten- ing girl with gun and two shooting scenes. Episode No. 5, Carlsake slugging reporter; bumping reporter's head against wall. All scenes of man impersonating officer holding up Knox girl in room; fight scene; subtitle, "Whether the diamond is recovered or not—you die." Episode No. 6, all scenes of gun suspended over caldron of boiling oil, except flash of one scene; raging girl; throwing man in tank; subtitle, "Knox must die tonight." Episode No. 7, hold-up, chopping and binding reporter; attack and chopping of 11 on stairway; attack on girl and gagging; shooting from window; subtitle, "We ust get the girl—to go back to him!" You have ruined Margaret Warner of the Veiled Woman; "You will return to Kennedy, or——"

"The Betrayed" (Fox)—Attack on man; shooting and two rioting scenes in one. Attack on driver, shooting man off horse; last part of love scene; ooing girl and shooting man.

"To the Highest Bidder" (Universal)—Subtitle, "Innocent now, but prepared to sell herself to the highest bidder!" The day arrived when a soul was offered for sale.

"Idolator" (Triangle)—Adult only permit. Subtitle, "The blasphemous rite of Viola Strathmore!" Two views of girl on couch; old man fondling three before making girl of jewels. Subtitle, "After you tire of him, he will turn to me broken in mind and body." Close-up of dead man; close-up of woman; putting gun in man's hand after murder.

"The Perilous Leap" (Gold Seal)—Shooting by smugglers; attack on tree service man.

"Short Skirts and Deep Water" (Joker)—Four scenes of man measur- ing bathers' skirts.

"From Cactus to Kale" (L-Ko)—Chloroforming man; close-up of man on cactus plant showing cactus sticking in his posterior.

"Miss Nobody" (Pathé)—Stealing pin.

"The Streets of Illusion" (Pathé)—Visions of theft of chain; taking money from purse of woman's arm; woman telling her mother has to work nights; taking box from top of cart; theft of money from old man's bag; stealing tinned from corner.

"The Fighting Trail" (Vitagraff)—Episode No. 1, stealing suitcase from berth; three hold-up scenes in Harryros house; ransacking chest; muggling girl. Episode No. 2, Chasing two cut-outs, shooting scene; shoot- ing girl. Episode No. 3, two close-up scenes of threatening Indian with dagger at breast; burning torch near Indian. Episode No. 4, shooting at Indian; striking Indian on head; Gwynn shoot- ing man; shooting Indian. Five scenes of man ransacking room; subtitle, "Harryros' soul is in hell—let's give his body a taste of the same climate!" Episode No. 5, two close-up scenes of Gwynn binding Von Bleck's hand with straps. Reel 3, five hold-up scenes. Episode No. 6, attack on old man by Deep Cut's gang; muggling girl and carrying her into room; hold-up of Gwynn; Deep Cut threatening Gwyn with gum. Episode No. 7, three scenes of hold-up of Gwynn. Episode No. 8, subtitle, "If you try to serve the warrant your election is assured!" "They have gone to serve the warrant!" Briefing sheriff; sheriff warning Von Bleck; hold-up of Gwynn; binding Gwyn and Casey to post; Deep Cut taking papers from man's pocket; binding man's hands. Episode No. 9, subtitle, "This is where you come in, Sheriff!" "And if you fall down I have sixty quart bottles of nitroglycerin!" Two scenes of blockading read. Reel 2, shooting guard in auto; taking ratchet; throwing nitroglycerin at auto; three hold-up scenes.

"Chaplin in a Harem" (Make unknown)—Man impersonating woman wiggling back in suggestive manner.

"The Corner Grocer" (World)—Woman shooting man.

"When False Tongues Speak" (Fox)—Entry of burglar through window.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


Bandbox—Triangle, "The Disciple," with Wm. S. Hart.


Rose—Fox, "The Spy," with Dustin Farnum.


EXHIBITOR WANTS RUSSELL FEATURES

"Send us more Russells. Our patrons like him." This is the message of Manager Rutherford of the Miles Theatre, Detroit, Mich., who considers "Pride and the Man," the recent Mutual American star production, Russell's best. "I desire to congratulate the Mutual on the new William Russell production, 'Pride and the Man,'" writes Mr. Rutherford.

"The entire picture shows Russell at his best. The photography is excellent and the story intensely interesting. The scenes, especially the fights, are realistic and exciting and never failed to draw an outburst of real enthusiastic applause. Send us more Russells. Our patrons like him."

Mr. Rutherford has just signed up for Mutual star productions and will run Mutual weekly with them.
A. E. A. REPLY TO OCHS

(Continued from Page 29)

Jerome D. Kern, Ray Goetz, Ernest Ball, Gus Edwards, Rudolf Friml, Sylvio Hein, Hein Leslie, Theodore Morse, Jack Norworth, A. Baldwin Sloane, Puccini, Mascagni, Leoncavallo and hundreds of others.

These men, being artists, are not difficult to approach or to negotiate with. If, however, one does not blink at the facts and fairly recognize that these composers are daily conceiving and creating melodies which appeal to the public and which we need in our theatres for its entertainment, then why should we not meet these men in a spirit of fairness and concede to them that they have created something we want in our business. Considering the matter in that light and relying upon the expression of their representatives as to their willingness to meet us halfway, would it not be best to meet in conference and adjust our differences?

The American Society has been very active in enforcing the rights of its members and has proceeded under both the civil and criminal provisions of the law.

"Under Section 25 of the Copyright Act it is a misdemeanor punishable by imprisonment for not exceeding one year, or for a fine of not less than $1,000 nor more than $5,000, to willfully and for profit infringe a copyright or to aid or abet such infringement.

200 Suits Are Brought

"More than one hundred civil actions have been brought for the recovery of penalties provided for by Section 25 of the Copyright Act, against exhibitors. The law provides that the damages recoverable for the infringement of a copyright shall not be less than $250 nor more than $5,000 upon the basis of $10 for every infringing performance in a case of a popular number, and in the case of an operatic composition $100 for the first and $50 for every subsequent infringing performance. Costs will be allowed in all cases against the infringer and a counsel fee may be awarded in the discretion of the court.

"It has been the policy of this government to give monopolies to authors and inventors upon the theory that by giving them a monopoly of their works the progress of science and useful arts will be promoted. Since phonograph records and rolls were introduced into the market commercially, Congress has amended the copyright laws by compelling the manufacturers to pay a royalty to the composers. The tendency has been towards more complete protection of authors and composers.

"No honest lawyer should advise a client to engage in litigation he knows cannot be successful.

Brandt Under Arrest

"Mr. Brandt, of Brooklyn, the executive secretary of the M. P. E. L., is now under arrest in Cause No.

EXHIBITORS HERALD

J. L. HUNTER, HEAD KLEINE AUDITOR, JOINS THE ARMY

Closes Desk in Chicago Office to Join Canadian Aviation Corps for Service in France

J. L. Hunter, chief auditor of the George Kleine System of exchanges, is one of the latest men in the trade to join the army for service in France. On Friday, September 14, he closed his desk for the last time in the George Kleine executive offices, 63 East Adams street, Chicago, and left for Toronto, Canada, where he is already enrolled as a member of the Royal Flying Corps of the British army and will undergo a thorough course of training at a big aviation field before "going across" to take his place in the air alongside the men who are acting as the "eyes" of the British army.

ETHEL CLAYTON IS FRONTIER GIRL IN "DORMANT POWER"

Ethel Clayton plays a frontier girl as the heroine of "The Dormant Power." The heroine of this World-Figure Brady-Made marries a rich man for the sake of her paralyzed father, who spoils all by killing himself just as the knot is tied. Then follows a long, irksome career with the ill-chosen husband and final liberation through his murder at the hands of a woman whose husband he ruined. The story begins in a mining town and ends in New York.

"MAN WITHOUT COUNTRY" FILM ENTERS SECOND WEEK AT N. Y. BROADWAY

"The Man Without a Country" entered its second week at the Broadway Theater September 16. Thanhouser Film Corporation made the picture, which has scored success as presented by Jewel Productions, Inc., during its run at the Broadway house.

J. L. HUNTER
(Chief Auditor, George Kleine System)

A Canadian by birth, Mr. Hunter spent the early part of his life in the Dominion, acquired a thorough banking experience and was engaged in business at Edmonton, Alberta, when some three years ago he was summoned to New York to accept a position as assistant to Auditor F. S. Phelps in the George Kleine office. A year later, when Mr. Phelps was made general manager, Mr. Hunter was appointed general auditor, and up till last week supervised all the expenditures of the home office and the twenty-five branches scattered throughout the principal cities of the country.

CLARA K. YOUNG GIVES PARTY ON 27TH BIRTHDAY

Clara Kimball Young entertained select party of friends at her birthday dinner at the Hotel Knickerbocker, September 6. A large cake with 27 candles told the story. Miss Young not only celebrated the anniversary of her birth day, but also the completion of "Magda," the first picture to have been made in her new organization which she heads and controls.

H. E. HERBERT
Star in "The Man Without a Country" (Jewel Productions, Inc.)

Speakers from the Mayor's Committee on National Defense supplemented the regular program. Florence LaBadie and H. E. Herbert head the large cast. Ernest C. Warde is the director and Lloyd Lonergan, who recently retired from the Thanhouser staff, is responsible for the present day version after the Hale story written in 1865.
SYNOPSIS OF CURRENT RELEASES

GENERAL

“The Fable of What Transpired after the Wind-Up”—September 15 (two-reel comedy, George Ade fable with Rodney Rock).—Ferdinand is in love with Adele, fresh from an Eastern reform school. Ferdinand asks Adele the fatal question but her answer is the greatest thrill that there is too much joy and that somehow she will surely spoil it. After many mishaps the big day comes. Neither cars anything of the service, but both afterwards told that it was a very etty wedding. Moral: Married men not sent to war. They have suffered enough already.

“The Fable of What the Best People Re Not Doing”—September 22 (two-reel comedy, George Ade fable with Rodney Rock).—Elmer Floozy, now a general manager, is not content with his lot cause way back in the distant ages he had come from a tank town via the orthodox colleges. He has a nodding acquaintance with eight touch-feet, nose undergarments are supposed to be of Royal Purple, and is just beginning figure his progress with the elite when Rlando, an old boyhood friend, comes see him and through this frien, whom considered somewhat of a rough-neck. Soon becomes an important figure among the governors. Moral: A cul- tivated gentleman may get anywhere if he knows the right kind of a rough-neck.

“The Law, North of 65”—September (two-reel Selig drama with Wheeler Oakman and Bessie Exton).—Jeanne and Pierre love each other and when Pierre goes away on a trapping expedi- tion, Jennie listens to the tales told by an itinerant trapper. Her father be- comes suspicious and drives the girl and trapper away. Pierre never forgets Jennie and one night while near their bin, he hears screams and finds the girl he loves being mistreated by her band. The husband is accidentally killed and Pierre and Jeanne find a new happiness.

“Vengeance versus Mercy”—September 22 (tone-reel Selig drama with Guy Osey).—Bob loves Annie, daughter of the town's richest man. Ralph Gunter means to the town and as he needs money he plans to rob Annie's father. He comes upon him and Ralph escapes. Bob is left as the suspected robber and is forced to serve a prison term. After his release he swears to kill Ralph. With gun in hand he goes to Ralph's home and is about to pull the trigger when he recognizes the girl who directly resembles Annie. With old memories flooding his brain he allows his long-cherished vengeance to pass.

MUTUAL

“The Runaway”—September 24 (five-reel Empire drama with Julia Sander-son).—Alice Avery, an orphan, whose mother had been a stage singer, is adopted by her pious aunt and uncle and they tear she will follow in the footsteps of her mother. One day she runs away from home and gets to the studio of Richard Danforth, an artist, whom she had met. One of Danforth’s models is jealous of Alice and insults her. Alice runs away and joins a chorus, where through hard work she soon wins the lead. She is recognized by Danforth, who forces her to give up her stage career for life in his studio as his wife.

“Jerry's Big Deal”—September 27 (one-reel comedy with George Ovey).—A minister, while buying his ticket, is arrested and Jerry appropriates whom he felt outside. Then he does as he goes to the town for which the real minister is buying pas- sage. Arrived, he finds a welcoming delegation and he is escorted to a boarding house. He interrupts a poker game participated in by the deacon and several old cronies. He calms them, however, when he takes a hand. He wins all their money and makes a great deal of talk. He is a good man, and is invited to join their club. He accepts, and the min- ster's notice is published in the local newspaper. He goes to his room and finds the gentleman who has proven his innocence. Arrives on the scene.

“Queen X”—October 1 (five-reel American drama with Edna Goodrich).—Janice Waltham, once prominent in New York society, becomes known as “Queen X” in the Chinese district. She has sunk to this low level because of her addiction to the drug habit. The state’s attorney is making a strong drive to find up the opium smugglers and “Queen X” is arrested. During her trial she is recognized by an old school chum whom she had once rescued from a fire. Mary Stone, sister of the assistant state’s attorney, is successful in win- ning the girl’s freedom and she is taken to the home of John Stone to recuperate. John soon finds himself falling in love with the girl and when she is entirely cured of the drug habit, John becomes her protector for life.

“Her Country's Call”—October 1 (five-reel American drama with Mary Mils Minter).—Jess Slocum and her old father live in a cabin in the mountains. Jess has never known any companions with men in his life, but goes to the valley below and meets Captain Neville. The secret service men cap- ture Jim Slocum and Jess is taken to the home of Captain Neville, where she learns to love the flag and sound the bugle call. In prison Jim admits that Jess is his son and that he brought him from Captain Tremaine when he was driven out of camp. Jess finds a mother, sister and husband at the same time.

“Some Nurses”—October 2 (one-reel Strand comedy with Billie Rhodes and Jay Belasco).—Jay loves Billie, but Billie leaves him on the curb while she goes for a ride in Jack’s car. Jay allows him to be struck by the car so he can win Billie. Jack does the same thing, and both are taken to the same hospital. Billie, who does not care for either man and Jay is given a steam treatment while Jack is packed in ice. Then the doctor learns that each has been given the wrong treatment and they are reversed. When the boys are able to leave the hospital they find Billie speeding down the street with the doctor.

“Jerry in Yodel Land”—October 4 (one-reel Cub comedy with George Ovey).—Jerry arriving in town with a lot of stage money is held up by some bandits. He comes across a gouty invalid, his pretty daughter and the servant who hurt the gouty gentleman is sent away and Jerry is hired to push the wheel chair. The robbers are having difficulty in disposing of the money when Jerry comes upon the scene. The robbers and discharged servant capture the pretty daughter and her father. Jerry outwits them all, however, and succeeds in rescuing father and daughter. The leader of the bandits is sent down to the foot of a deep cliff in father’s wheel chair.

“Jerry's Whirlwind Finish”—September 13 (one-reel Cub comedy with George Ovey).—Jerry becomes a victim of a park flirt, and when he is seen by one of the girl's policeman friends he is routed. He lassoes the policeman and the girl and forces them into a deep pool. He manages to escape on a horse, pursued by the police. He rushes into the arms of a bad man, who is escaping with some gold, and together they ride into town. The bad man puts the gold in a safe. It is blown up by safe crack- ers and the gold comes up through the floor right into the room where Jerry is. However, he is successful in escaping from this greater difficulty.

FOX

“The Yankee Way”—September 15 (five-reel Fox comedy with George Walsh).—When Dick Mason sees a ruffian annoying a young girl, he goes to her assistance and later is looking the other fellow down he is put behind the bars. His father sends him to Lithuania to look after his large cattle ranch. On the boat he meets a girl whom he had rescued and a warm friend- ship grows for one another.
Lithuania, he learns that the next day he must give his decision as to whether the cattle will be disposed of or not in the presence of Princess Alexia, ruler of Lithuania. He finds in the princess the little girl for whom he had so nobly fought and she tells him not to sell. Count Vorotisky, who is engaged to the princess, starts a revolution, but he and his army is soon routed by Mason and some Chicagoans. Mason wins the princess.

**GREATER VITAGRAPH**

"For France"—September 17 (five-reel drama with Edward Earle).—George Ackland goes to France to study aviation. Here he meets Mlle. Landeau, who has a beautiful voice, and her singing at a garden festival captures the heart of Ackland. War breaks out and Ackland joins the French flying squad and he is able to rescue his sweetheart from prisoners who escape and carry her away with them. His heroism is given a final test when he is forced to man a British gun and hold the enemy at bay. The French cavalry arrives in time to rescue Ackland, who is wounded. He is taken to Paris where his sweetheart nurses him back to health.

**PATHE**

"The Angel Factory"—September 16 (five-reel Astra drama with Antonio Moreno).—David Darrow has established a home in the slums and strives to make the poor people see the bright side of life. His work brings him in contact with Florence Lamont, a daughter of the poor and he becomes very much interested in her. This arouses the jealousy of Betty. Tony Podessa, who also loves Florence, is jealous of David and one night while going to David's home plans to kill him. Instead, he kills the jealous Betty. Tony escapes from the scene before he has a chance and David is accused of the murder. The confession of Sailor Bill clears David. Betty breaks her engagement with David and Florence promises to help David how to make a home.

**TRIANGLE**

"The Devil Dodger"—September 23 (five-reel drama with Roy Stewart).—In a steel mill, a strike begins. Ingram comes to the town of Snowstorm, which is ruled by Silent Scott. Fluffy, a little dance hall girl, has taken the minister prisoner. Ingram forces him back to health after he has had a fight with Scott. Ingram learns to love Fluffy, which arouses Scott's jealousy. Scott plans to kill the minister. But when Scott hears the minister praying for Fluffy's salvation, he gives up. One day Scott's enemies come to the mill to kill the minister, and the minister believes he will profit in Fluffy's love if Scott is out of the way. However, when he learns that Fluffy loves Scott, he stays in front of Scott and is killed. Fluffy and Scott are married and go away to live a better life elsewhere.

**WHOLESOME**

"The Penny Philanthropist"—September 24 (seven-reel drama with Peggy O'Neill).—Peggy keeps a news stand, and with the money earned in this manner she is able to support her younger brother and sister. She is a strong believer in philanthropy and each day gives a penny. Mr. Kimbalton, a millionaire, gives Peggy some money and asks her to give it away for him, but Peggy will not, as she believes the pleasure lies in giving money personally. Peggy teaches Ann, Kimbalton's only daughter how to give away money. One day she is informed that her sweetheart, Tom Oliphant, is arrested charged with trying to dynamite the home of Mr. Kimbalton. With a great deal of effort Peggy proves Tom's innocence and after every one is made happy, she too is made happy.

**THE FUTURE GENERATION**

**NEXT SUNSHINE FEATURE**

William Buckley, director of the Sunshine Film Corporation of Chicago, will commence work on that concern's next seven-reel feature, entitled "The Future Generation," September 28. Negotiations are well under way, it is said, with a well known star to appear in the leading masculine role. The picture will be exploited on a state rights basis. The Sunshine Corporation will have four companies working after October 5. Three of these will produce dramas and one comedies. Mr. Buckley will be directly in charge of all productions.

**CANADIAN DISTRIBUTION OF ART DRAMAS FILMS GOES TO BIG EXCHANGE**

Another deal was consummated this week by Art Dramas when contracts were closed for the distribution rights of the Art Drama pictures for all Canada. The final arrangements were made between Arthur F. Beck, general manager of Art Drama, and George F. Perkins, a Canadian exchange representative of the company, who immediately formed plans for the exploitation of the Art Dramas program in his territory.

Mr. Perkins is a veteran film man and is known as one of the most capable men in the business. He owns the Independent Film and Theater Supply Company, which has exchanges in Toronto, Montreal and Winnipeg, Canada.

**MARIE WALCAMP IN "RED ACE" SERIAL SCORES A SUCCESS**

Marie Walcamp, who makes her 1917 bow to Universal patrons in Jacques Jaccard's new outdoor mystery serial, "The Red Ace," lies, with one brief intermission, appeared in dramatic features released under Big U auspices throughout the past four years. Her work last season as the heroine of "Liberty," Jaccard's big patriotic story in sixteen episodes, established her as a picture player of ability. It is confidently predicted by those who are now following her work in the opening episodes of "The Red Ace" that she will add considerably to her prestige with the characterization of Virginia Dixon, the fearless and appealing American girl who fights her way to victory over a band of alien conspirators seeking to wrest the secret of a lost platinum mine from her family in the wilds of British Columbia.

Evidence of Miss Walcamp's drawing power may be gathered, it is said, from the fact that since the publication of the first episode of "The Red Ace," on August 27, more than 240 houses have booked the Universal serial in the vicinity of New York.

**MASTER M. P. CO. WORKS ON A NEW COMEDY FILM AT GALVESTON STUDIO**

"Waves and Winds," a comedy, now being staged at the Galveston Texas, studios by the Master Motion Picture Company, has its première formed plans for the exploitation of the Art Dramas program in his territory.

Mr. Perkins is a veteran film man and is known as one of the most capable men in the business. He owns the Independent Film and Theater Supply Company, which has exchanges in Toronto, Montreal and Winnipeg, Canada.
CHICAGO TRADE EVENTS

By "MAC"

Wide both of me digits and a smile on ear to ear, we greet ye all, USAHA, and here's hoping you're all rid us fur many more of them.

Pardon our slip, in the last issue. revere & Herz desire it known that the eature, "In Treason's Grasp," will be inbributed in Illinois and Indiana and ot Wisconsin.

The Safety Projector & Film Co. just received the initial shipment of the new projection machines Sept. 17. It looks us as though little Freddie McMillan is making New Year's presents. Come arly, first come—you know all that stuff, etc.

William Steiner arrived in the city cpt. 17 with a grip full. They must be odd, the way "Big Bill" is singing about them.

Max Goldstine was the happy host the evening of September 12 at a dinner and theatre party given by Mr. and Mrs. Thomas Meighan (Frances Ring). He has been paying old Chi quite an extended visit, being a nightly visitor at the Checker showing "Upstairs and own," the vehicle in which Mrs. Tom is starring.

Did you all get a peep at that list of Chicago right Nate Asher brought back from N. Y.? It was thought he was spending a wee vacation at Marcus ton's summer home down East.

Manager M. J. Weil, of the Castle theatre, was surely a busy "daddy" Sep- tember 16. Between the hours of 10 a. and 2 p. m., all the needles were permitted to see Mary Pickford in "Rebecca Sunnybrook Farm" as the guests of J. W.

Carl Laemmle arrived in the city Sep- tember 14, leaving the following day, en route to New York from the coast idios. "Everything is going along splendidly out there and the only change as regards the tiny Ella Hall is at she new is Mrs. Emory Johnson, wing recently become the wife of her riding man. But she still is with our company," said Mr. Laemmle.

William Buckley, director for the Sun- line Film Corp. during the past year, announces his renewal of his contract for another year with the concern.

We see be th' news reports: "Barney Macfadden, the physical culture expot, of Chicago, abo to tell us all how to cultivate "muckles" of various sizes through forthcoming issues of the Universal Screen Magazine.

K. M. Scoville and S. S. Straus of the Sunshine Film Corp. were recent visitors in New York arranging contracts with a well-known distributing organization to handle the concern's forthcoming features, to be announced to the trade at a later date.

W. R. Rothacker, of the Rothacker Film Mfg. Co., arrived home September 17 after a flying trip to Broadway, via the "Century Route."

NEW CORPORATIONS

New York—Selsehart Pictures will produce motion pictures here. The concern is capitalized at $1,000. The directors are John W. McKay, Wm. H. Brooks and Olga Schultheis.

Nyaek, N. Y.—Northern Film Corporation has taken out a charter and will make motion pic- tures. The corporation is capitalized at $20,000. Louis Shafarman, Rose Schulkind and Harry G. Kouch are directors.

New York—A charter has been applied for by the Henry B. Walsh Pictures Corporation to engage in all branches of theatrical and motion picture business. The directors are Wm. Aronsen, John W. McKay and Olga Schultheis. The concern is capitalized at $20,000.

New York—William B. Stanley, Inc., will import and manufacture motion pictures. The new company is capitalized at $10,000. William B. Stan- ley, Henry Morgeshes and Allan A. Deutsch are directors.

New York—Application has been made for a charter by the Henry B. Walsh Film Corporation to engage in all branches of theatrical and motion picture business. The directors are W. H. Rudolph, B. H. Cohen and A. B. Williamson.

New York—The Pence-Warde Company will make motion pictures and codes. The new company is capitalized at $75,000. The directors are Count Kafam Casaki, Julius Winters and Henry Cografy.

NEW THEATERS

New York—The Wilmer Vincent Theatre Co. has filed plans for a new motion picture theater and business block to be erected at Farrington street and Broadway, Flushing, at a cost of $160,000.

Philadelphia—Plans have been filed for a combination ten-story office and theater building at Broad and Spruce streets, to cost $200,000.

St. Petersburg, Fla.—A. C. Phelh has prepared plans for W. S. Sholl for the erection of a motion picture theater here to seat 800.

Albany, Ga.—Owners of the Rawlinz Theatre will erect a new theater to the structure damaged by fires. The new house will have a seating capacity of 900.

St. Louis, Mo.—The Consolidated Theatre Company, located in the Holland building, will erect a theater and store here to cost $750,000. W. Gold- man is president of the concern.

Adrian, Mich.—C. J. Aube is remodeling the south store in his block and will rent it as a motion picture theater.

Austin, Minn.—The United Theatres Company has been consulting with architects for the erection of a $45,000 theater building here.

Earle, Ark.—A stock company has been organ-
Toronto, Ont.—Clair Hague, general manager of the Canadian Universal Film Company, is back once more at his desk, 106 Richmond street, West Toronto, after attending the convention of the Maritime Exhibitors’ League. Mr. Hague states that the convention from every viewpoint was an extremely successful one.

He was called upon to address the conventionists and described the Motion Picture Board, now at work with the Dominion Board of Food Control, and pointed out how the exhibitor could perform a patriotic duty by showing the films which are about to be issued.

Winnipeg, Man.—C. H. Booth, for eight years general manager for western Canada for the Mutual Film Corporation, has resigned his position with the Standard Electric Company in Winnipeg. B. Witham, late Regina manager for Mutual, has been appointed Booth’s successor.

Winnipeg, Man.—The Province Theatre, Winnipeg, has a new organ, which is said to have cost $20,000, and is the largest in western Canada. Geo. E. Metcalfe is organist. Mr. Metcalfe is well known throughout the Pacific Coast cities.

Calgary, Alta.—State rights features announce that J. Belmont, formerly of Winnipeg, will be the special representative for the western Canada territory.

Toronto, Ont.—Henry Brock, of Buffalo, one of the largest motion picture investors on this continent, was instantly killed in a motor car accident while on his way to Montreal a few days ago. Mr. Brock owned four theatres in Montreal, two in Toronto, and was consultant in two Toronto houses. In addition to the above he was interested in the Strand Theatre, New York.

Vancouver, B. C.—The British Columbia Gazette formerly announced that Metro Pictures Limited has been organized and incorporated to take over the interest of the Metro Moving Picture Film Company in British Columbia. Matthew J. Barr is named as the president of the new corporation with headquarters at Vancouver.

Toronto, Ont.—In connection with the vacation training of the returned conscription soldiers, the Military Hospitals Commission has opened a class for picture operators at the Central Technical School, Toronto. The class has attracted much interest among the returned soldiers, as it is a means by which they may earn their livelihood.

Winnipeg, Man.—It is reported that the Balboa Amusement Producing Company of Long Beach, Cal., has sent a camera mission into the northern wilds of Canada under the guidance of Eugene Chinlund. It is announced that they will not return until driven back by the extreme cold weather of the north.

Montreal, Que.—The St. Denis Theatre, Montreal, which was closed last spring after it had been sold at public auction, has been purchased by Roland Roberts, manager of the Regent Theatre, Toronto, to manage this large theatre, and the managing director of the new company will be N. L. Nathanson, who is general manager of the Regal Films Limited. The house will have a symphony orchestra of sixteen pieces under the leadership of J. J. Boulet, late of the Montreal Symphony Orchestra.

Toronto, Ont.—The Dominion of Canada, through the government at Ottawa, and the various provincial governments, is making elaborate plans to use the Canadian film industry for war purposes. This important piece of news just leaked out a few days ago. It is now known that a body known as the Moving Picture Distribution Committee has just been appointed in conjunction with Food Controller Hannah.

Those who will form this important committee are Claire Hague, general manager of the Canadian Universal Film Company, Limited; Jule and J. J. Allen and W. A. Willison, chief of the Educational Department of the Food Controller’s office.

It is planned that this committee will take charge of all films which are to be made relative to food conservation in Canada. The committee will look after the proper distributing of these films and see that they are used to the greatest advantage of Canada.

Already many important plans are under way, which will soon be disclosed to the Canadian exhibitors. The Canadian government has at last realized that in the motion picture industry there is a great opportunity offered by the dissemination of public intelligence. The American president declared that the film is a close rival of the daily newspaper when it comes to giving the people of America facts about the war.

It is indeed gratifying to know that Canada will now step in line and make use of the film to help win the war, as such is now being used by the Americans.
<table>
<thead>
<tr>
<th>Date</th>
<th>Film Title</th>
<th>Distributors</th>
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<tbody>
<tr>
<td>May</td>
<td>&quot;A Romance of the Redwoods,&quot; five reels, with Mary Pickford.</td>
<td>Artcraft PICTURES</td>
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<tr>
<td>June</td>
<td>&quot;Wild and Woolly,&quot; five reels, with Douglas Fairbanks.</td>
<td>KLEINE-EDISON-SELIG-ESSANAY</td>
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<td>Sept.</td>
<td>&quot;Rebecca of Sunnybrook Farm,&quot; five reels, with Mary Pickford.</td>
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<td>June</td>
<td>&quot;Ereboh, &quot;The Road Between,&quot; five reels.</td>
<td>ART DRAMAS, INC.</td>
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<tr>
<td>July</td>
<td>&quot;U. S. The Peddler,&quot; five reels.</td>
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<td>July</td>
<td>&quot;When You and I Were Young,&quot; five reels, with Alma Hanlon.</td>
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<td>Aug.</td>
<td>&quot;Eye of Envvy,&quot; five reels, with Crane Wilbur.</td>
<td>BLUEBIRD PHOTOPLAYS</td>
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<td>Aug.</td>
<td>&quot;Think It Over,&quot; five reels, with Catherine Calvert.</td>
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<td>Sept.</td>
<td>&quot;Behind the Mask,&quot; five reels, with Catherine Calvert.</td>
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<td>Sept.</td>
<td>&quot;Peg o' the Sea,&quot; five reels, with Jean Stobert.</td>
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<td>June</td>
<td>&quot;A Kentucky Cinderella,&quot; with Ruth Clifford and Rupert Julian.</td>
<td>BUTTERFLY PHOTOPLAYS</td>
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<td>July</td>
<td>&quot;The Car of Chance,&quot; five reels, with Franklyn Furnish.</td>
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<td>July</td>
<td>&quot;Show Down,&quot; five reels, with Myrtle Gonzales and George Hernández.</td>
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<td>Oct.</td>
<td>&quot;Finishing With Fate,&quot; five reels, with Brownie Vernon and Herbert Rawlinson.</td>
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<td>June</td>
<td>&quot;The Fire of Youth,&quot; five reels, with Jack Mulhall.</td>
<td>FOX FILM CORPORATION</td>
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<td>June</td>
<td>&quot;Man and Beast,&quot; five reels, with Eileen Sedgwick.</td>
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<td>July</td>
<td>&quot;A Rainy Day,&quot; five reels, with Allen Holubar and Louise Lovely.</td>
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<td>July</td>
<td>&quot;High Street,&quot; five reels, with Dorothy Gish.</td>
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<td>July</td>
<td>&quot;The Standard Double,&quot; five reels, with Roy Stewart.</td>
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<td>July</td>
<td>&quot;The Girl With the Hour Glass,&quot; five reels, with Carl Stock.</td>
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<td>Aug.</td>
<td>&quot;Who Was the Other Man?&quot; five reels, with Francis Ford.</td>
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<td>Nov.</td>
<td>&quot;When a Man Sees Red,&quot; five reels, with William Farnum.</td>
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<td>Nov.</td>
<td>&quot;Two Little Imps,&quot; five reels, with Katherine and Jane Lee.</td>
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<td>Nov.</td>
<td>&quot;The Innocent Sinner,&quot; five reels, with Miriam Cooper.</td>
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<td>Nov.</td>
<td>&quot;White Woman,&quot; five reels, with Valesa Strutt.</td>
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<td>Dec.</td>
<td>&quot;When John Was Young,&quot; five reels, with George Walsh.</td>
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<td>Nov.</td>
<td>&quot;His Smashing Career,&quot; two reels, with Billie Ritchie.</td>
<td>FOX FILM COMEDIES</td>
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<tr>
<td>Dec.</td>
<td>&quot;Suds of Love,&quot; two reels, with Hank Mann.</td>
<td>GOLDWYN PICTURES CORPORATION</td>
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<tr>
<td>June</td>
<td>&quot;Land of Long Shadows,&quot; five reels, with Jack Gardner.</td>
<td>KLEINE-EDISON-SELIG-ESSANAY</td>
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<td>June</td>
<td>&quot;The Wonderful World of Captain Nemo,&quot; five reels, with Jack Mccallister.</td>
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<td>July</td>
<td>&quot;The Man Who Was Attractive,&quot; five reels, with Bryant Washburn.</td>
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<td>July</td>
<td>&quot;The Man Who Was Attractive,&quot; five reels, with Mary McAlister.</td>
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<td>July</td>
<td>&quot;A Day and a Night,&quot; five reels, with Hoyt C.</td>
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<td>July</td>
<td>&quot;A Plague on Your Children,&quot; five reels, with Shirley Mason.</td>
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<td>July</td>
<td>&quot;Where Is My Mother?&quot; five reels, with Mary McAlister.</td>
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<td>July</td>
<td>&quot;Range Boss,&quot; five reels, with Jack Gardner.</td>
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<td>July</td>
<td>&quot;When Sorrows Weep,&quot; five reels, with Mary McAlister.</td>
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<td>July</td>
<td>&quot;The Man Who Was Attractive,&quot; five reels, with Mary McAlister.</td>
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<td>July</td>
<td>&quot;A Day in the Mountains,&quot; five reels, with Hoyt C.</td>
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<td>Aug.</td>
<td>&quot;The Lady of the Photograph,&quot; five reels, with Shirley Mason.</td>
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<td>Sept.</td>
<td>&quot;A Midnight Bell,&quot; five reels, with Hoyt C.</td>
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<tr>
<td>Oct.</td>
<td>&quot;The Contended Woman,&quot; five reels, with Hoyt C.</td>
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<td>June</td>
<td>&quot;The Haunted Pajamas,&quot; five reels, with Harold Lockwood.</td>
<td>METRO PICTURE CORPORATION</td>
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<tr>
<td>June</td>
<td>&quot;The Greatest Power,&quot; five reels, with Ethel Barrymore.</td>
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<td>July</td>
<td>&quot;The Trail of the Shadow,&quot; five reels, with Emmy Wehlen.</td>
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<td>Aug.</td>
<td>&quot;Jury of Fate,&quot; five reels, with Mabel Talmadge.</td>
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<td>Sept.</td>
<td>&quot;Their Compact,&quot; five reels, with Francis X. Bushman and Beverly Bay.</td>
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<tr>
<td>June</td>
<td>&quot;The Dazzling Miss Davison,&quot; five reels, with Marjorie Rambeau.</td>
<td>MUTUAL STAR FEATURES</td>
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<tr>
<td>July</td>
<td>&quot;The Upper Crust,&quot; five reels, with Gail Kane.</td>
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<td>June</td>
<td>&quot;Heir of the Ages,&quot; five reels, with House Peters.</td>
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<td>July</td>
<td>&quot;Her Strange Wedding,&quot; five reels, with Lonnie Ward.</td>
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<td>July</td>
<td>&quot;Famous Players, &quot;The Little Boy Scout,&quot; five reels, with Ann Pennington.</td>
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<tr>
<td>July</td>
<td>&quot;The Little Boy Scout,&quot; five reels, with Ann Pennington.</td>
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</tbody>
</table>
EXHIBITORS HERALD

40

2— Famous

July

Players,

"At

First Sight," five reels, with

Mae Murray.

with Kathlyn Williams and Wal"Big Timber,"
— Morosco,
lace Reid.
_
with Pauline
Lives,"
Love
That
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Players,
"The
Famous
— Frederick.
ju
with Vivian Martin and SesJuly 12 — Lasky, "Forbidden Paths,"
sue Hayakawa.
with Pickford, Hurt
July 16 — Lasky, "What Money Can't Buy,"
and Roberts.
with George Beban.
July 19 — Morosco, "Cook of Canyon Camp,"
with Lou Tellegen.
July 23 — Famous Players, "The Long Trail,"
with Wallace Reid and
July 26 — Lasky, "The Squaw Man's Son,"
Anita King.
with Fannie Ward.
July 30 — Lasky, "The Crystal Gazer,"
with Vivian Martin.
Aug. 2 — Pallas, "A Kiss for Susie,"
—
Clark.
Marguerite
with
5
"The
Amazons."
Aug.
— "The Varmint,"
with Jack Pickford and Louise Huff.
Aug.
—
with Mme. Petrova.
Burke.
with
Aug. 19 "The Mysterious Miss Terry,"
with Sessue Hayakawa.
Aug. 19 — "Hashimura Togo,"
—
Martin.
Vivian
26
Optimist,"
with
"Little
Miss
Aug.
— "Lost in Transit,"
with George Beban.
Sept.
—
with Wallace Reid.
Hostage,"
Sept. 10
— "The
with Fannie Ward.
Sept. 10
"On the Level,"
—
reels with Vivian Martin.
Sunset Trail,"
Sept. 17
—"The
with Mine. Petrova.
"Exile,"
Sept. 17
— "Double-Crossed."
with Pauline Frederick.
Sept. 17
— "Bab's Diary,"
reels with Marguerite Clark.
Sept. 24
— "The
with Julian Eltinge.
Countess Charming,"
Sept. 24
— "The Ghost House,"
with Jack Pickford and Louise Huff.
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Oct.
Burke.
reels with
S — "Arms and the Girl,"
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— "The Trouble Buster,"
reels with Vivian Martin.
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PARAMOUNT COMEDIES
Diamond, "Her Fractured Voice."
— Black
"Commuting."
— Klever,Diamond,
"Auto Intoxication."
Black
—
— Klever, "Oh, Pop." and Fits."
"Wits
— Black Diamond,Wrong
Mr. Fox."
16 — Klever, "The
23 — Black Diamond, "The Rejuvenation."
30 — Klever, "Motorboating."
— Black Diamond, "Susie the Sleepwalker."
13 — Klever, "Summer Boarding."
20 — Klever, "Egged On."

June 11
June 18
June 25
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July
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— "They're Off,"
with Enid Bennett.
—
with Bessie Barriscale.
Shoes,"
— "Wooden
"The Jinx Jumper,"
with
Devereaux and Vera
2—
"Ten
of Diamonds,"
with Dorothy Dalton.
Sept.
— "The Man Hater,"
2
with Winifred Allen.
Sept.
—
with Louise Glaum.
"Idolaters,"
Sept.
— "Polly
Ann,"
with Bessie Love.
Sept.
—
"Mountain Dew,"
with Margery Wilson.
Sept. 16
—
"The Haunted House,"
with Dick Rossen and Winifred
Sept. 16
Allen.
—
"Flying Colors,"
with William Desmond.
Sept. 23
— "Devil Dodger,"
with Roy Stewart.
Sept. 23
— "Broadway Arizona,"
with Olive Thomas.
Sept. 30
— "The Tar Heel Warrior,"
Sept. 30
with Walt Whitman.
Aug. 19
Aug. 26
Aug. 26

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TRIANGLE COMEDIES

June
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— "Wheels and Woe," one
— "His Marriage Failure," one
— "Their Weak Moments," one
— "His Speedy Finish," one

Aug.
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— "A
—
9 — "A
Room
9 — "A Warm
16 —
16 — "His Unconscious Conscience,"
23 — "His Taking Ways," one
23 — "Her Fickle Fortune," one
30 — "His Saving Grace."
30 — "Caught in the End."
29

2
2

— "His Uncle Dudley," two reels, with Harry Booker and Polly
Moran.
12 — "Lost — A Cook," two
with Mack Swain and Ethel Teare.
19 — "The Pawnbroker's Heart," two
with Caroline Rankin and
reels,

reels,

July
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Sept. 23
Sept. 30

—To the
—Geysers of the Yellowstone.
Aug. 13 — Wonders of Yellowstone.
Aug. 20 — Tropical Nassau.
Madiera.
Aug. 27 — Madrid
3 — Norwav.
6

to

River.

July
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Korea.

of Seoul.

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five reels,
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and Smiles," five reels, with Marie
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five reels,

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to

Sept.
Sept.
Sept.

— Lasalida,
— Thanhouser, "War
La Badie.
16 — Astra, "The Angel Factory,"
2
9

Woman,"

five reels

Leslie.

Osborne.
with Florence

with Antonio Moreno.

SELZNICK PICTURES
"The Lone Wolf," five reels, with Hazel Dawn and Bert Lytell.
with Norma Talmadge.
"The Moth," five reels, with Norma Talmadge.
"The Lesson," five reels, with Constance Talmadge.

"Poppy,"

five reels,

TRIANGLE FILM CORPORATION
KAY BEE INCE

— "Her Excellency, the Governor,"
with Wilfred Lucas.
— "Paws of the Bear,"
with William Desmond.
— "Madcap
with Olive Thomas.
Madge,"
—
with Charles Ray.
Clodhopper,"
—"The
with Dorothy Dalton.
"The Flame of the Yukon,"
July
— "The
with Bessie Love.
Sawdust Ring,"
July
8 — "A Strange Transgressor,"
with Louise Glaum.
July
8 — "Time Clock and Diamonds,"
with William Desmond.
July
—
with Jack Devereaux and WiniJuly 15 "A Successful Failure,"
fred Allen.
—
with Enid Bennett.
July 15 "The Mother Instinct,"
— "Sudden Jim,"
with Charles Ray.
July 22
—
with Thelma Salter and Georgie Stone
"In Slumberland."
July 22
—
with Bessie Love.
July 29 — "The Sawdust Ring,"
with Bessie Barriscale.
July 29 "Borrowed Plumage,"
with Elda Miller.
Aug. 5— "The Food Gamblers,"
with Olive Thomas.
Aug. & — "An Even Break,"
—
with William Desmond.
Aug. 12 "Master of His Home,"
with Louise Glaum.
Aug. 12 — "Golden Rule Kate,"

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24

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Aug. 19

— "Wee

Lady

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GREATER VITAGRAPH-V-L-S-E
— "A Son of the Hills,"
with Belle Bruce and Antonio
Moreno.
— "Caste,"
2
with Peggy Hyland.
— "The Message of the Mouse,"
9
with Anita Stewart.
five

five

6— "The

reels,

reels,

reels,

five

Stolen Treaty," five reels, with Earle Williams and Corinne

— "Richard the Brazen,"
with Alice Joyce and Harry Morey.
— "By Right of Possession,"
with Antonio Moreno and
Mary Anderson.
—
6
"The Second Mrs. Tanqueray,"
with Sir George Alexander and Hilda Moore.
13 — "Mary Jane's Pa,"
with Marc MacDermott and Mildred
Manning.
20 — "Transgression,"
with Earle Williams.
27 — "The Divorcee,"
with Mary Anderson.
Griffith.

— Lasalida,
"When Baby Forgot,"
with Marie Osborne.
— Thanhouser, "The Woman White,"
with Florence La
July
Badie.
8 — Astra, "The Cigarette Girl,"
with Gladys Hulette.
July
Adele,"
with Gladys
July 15 — Thanhouser, "It Happened
reels with Gladys Hulette.
July' 22 — Astra, "The Last of the Carnabys,"
with Mollie King.
July 29 — Astra, "The On-the-Square Girl,"
with Marie Osborne.
— Lasalida, "Captain Kiddo,"
Aug.
with Gladys Hulette.
Aug. 12 — Astra, "The Streets of Illusion,"
with Gladys Hulette.
Aug. 19 — Astra, "Miss Nobody,"
with Alma Taylor.
Aug. 26 — Hepworth, "Iris,"
"Tears
5

Chester Conklin.
"Two Crooks," two reels, with Harry Gribbon and Bobby Dunn.
"A Shanghaied Jonah," two reels, with Billy Armstrong.
"His Precious Life," two reels, with Charles Murray.
"Hula Hula Land," two reels, with Billy Armstrong.
"The Late Lamented," two reels, with George Binss.
"The Sultan's Wife," two reels, with Bobby Vernon, Gloria Swanson and Joseph Callahan.

June 25

PATHE EXCHANGE,
1

reel.

5

Aug. 26

June 24

one

reel.
reel.

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—
16—
—

— Palm Beach and Miami.
2 — How California Harvests Wheat.
9 — In the High Sierras.
16 — An Oregonian Niagara.
23 — Catching and Canning Oregon Salmon.
30
Summit of Mount Hood.

to

reel.
reel.
reel.
"His Bitter Fate," one reel.
"Dad's Downfall," one reel.
Janitor's Vengeance," one reel.
"Aired in Court, one reel.
"His Thankless Job," one reel.
"His Sudden Rival, one reel.
"The House of Scandal," one reel.
"His Fatal Move," one reel.
Innocent Villain," one reel.
"Sole Mates," one reel.
"His Widow's Might," one reel.
Fallen Star," one reel.
"His Foot-Hill Folly," one reel.
Dark
Secret," one reel.
Reception," one reel.
"His Baby Doll," one reel.

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8
15 —
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22 — "An
29 —
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24

June 25

— Picturesque Pekin.
Manchura
—
—Across
The Singular City

reel.

KEYSTONE COMEDIES

Aug.

PARAMOUNT TRAVELOG

— Honk Kong and the Pearl
— Canton and Shanghai.

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five reels,
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Betty," five reels, with

Bessie Love.

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— "Soldiers of Chance,"
Swayne Gordon.
10 — "An Alabaster Box,"
3

reels,

reels,

five

with

reels,

with

reels,

Evart Overton and
Alice

Joyce

and

Julia

Marc

Dermott.
— "For Mac
France,"
with Edward Earle and Betty Howe.
— "Sunlight's
Last Raid,"
with Mary Anderson.
—
"Princess of Park Row,"
with Mildred Manning.
—"The Love Doctor,"
reels with Earle Williams.
WORLD FILM CORPORATION PROGRAM
—
with Gail Kane and Robert Warwick.
June 11 "The False Friend,"
June 18 — "The Stolen Paradise,"
with Ethel Clayton.
"The Divorce Game,"
with Alice Brady.
June 25 —
—
"The Price of Pride,"
July
with Carlyle Blackwell and June
Elvidge.
9 — "The Brand of Satan,"
July
with Montagu Love, Gerda Holmes
and Evelyn Greeley.
— "The
July 16
Beloved Adventuress,"
with Kitty Gordon.
— "A Self-Made
July 23
Widow,"
with Alice Brady.
—
July 30 "The Iron Ring,"
with Arthur Ashley, Gerda Holmes
Edward Langford.
Aug. 6 — "Youth,"
with Carlyle Blackwell and June Elvidge.
Aug. 13 — "Souls Adrift,"
with Ethel Clayton.
—
Aug. 20 "The
Duchess,"
with Madge Evans.
Aug. 27 — "The Guardian,"
with June Elvidge, Montagu Love am
Arthur Ashley.
—"The Marriage Market,"
Sept.
with Carlyle Blackwell, June
vidge and Arthur Ashley.
Sept. 10 — "Betsy Ross,"
with Alice Brady.
— "Creeping Tides,"
Sept. 17
with Alexandra
— "The Woman Beneath,"
Sept. 24
with Ethel Clayton.
— "The Corner Grocery,"
Oct.
with Madge Evans and
Fields.
— "Rasputin, the Black Monk,"
Oct.
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SERIALS
Vitagraph, "The Secret Kingdom."
Signal, "The Railroad Raiders."
Universal, "The Gray Ghost."
Pathe, "The Neglected Wives."
Pathe, "The Fatal Ring."
Pathe, "The Seven Pearls."
Vitagraph, "The Fighting Trail."

reels.

Carlisle.

Lei


State Rights and Special Productions

A Complete Index to Independent Film Productions

A KAY COMPANY

"Golden Spoon Mary," one reel.

ANTI-VICE FILM COMPANY

"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.

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

ARIZONA FILM CORPORATION

"Should She Cheat?" six reels, with Billie West.

ARROW FILM CORPORATION

"The Destruct," six reels, with Louise Lorraine.

AUTHORS FILM COMPANY

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

GEORGE BACKER FILM CORPORATION

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

DIXIE BEACH PICTURES CORPORATION

"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

DAVID BERNSTEIN

Redemption," with Evelyn Nesbit Thaw.

BIOGRAPH COMPANY

Her Condoned Sin," six reels.

BLUEBIRD

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

CINEMATIC CORPORATION OF AMERICA

The Fated Hour," six reels.

CHRISTIE FILM COMPANY

lay 21—"The Milky Way," one reel.

lay 22—"His Last Pitch," one reel.

one 4—"Those Wedding Bells," one reel.

one 11—"A Lucky Dip," five reels.

one 12—"A Bold, Bad Knight," one reel.

one 15—"Almost a Scandal," one reel.

CLARIDGE FILMS, INCORPORATED

Birth of Character," five reels.

The Heart of New York," five reels.

CLOWN PRODUCTIONS

"Razooma," ten reels.

The Eyes of the World," ten reels.

CORONA CINEMA COMPANY

The Curse of Eve," seven reels, with Emil Markey.

COSMOGRAPHIC FILM COMPANY

"The Black Spot," four reels.

Incomparable Mistress Bellairs," four reels.

"Jeezy Hall," four reels.

"Vendication," five reels.

"Pirates Cross," four reels.

The Manx Man," eight reels.

CREATIVE FILM CORPORATION


CREST PICTURE CORPORATION

The Chosen Prince," eight reels.

DIXIE FILM COMPANY

Tempest and Sunshine," five reels.

A Song at Twilight," five reels.

F. P. DOWAN Productions

Billy Goes to War," one reel, with Florio Quirk.

Billy's Day Out," one reel, with Florio Quirk.

Billy's Engagement," one reel, with Florio Quirk.

"Billy the Lover," one reel, with Florio Quirk.

"Putting in Society," one reel, with Lou Marks.

After Her Death," one reel, with Lou Marks.

"Bunked in Bankerville," one reel, with George Ross.

"Dirtjerry Career," one reel, with Lou Marks.

"Riding It Twice," one reel, with Mabel Trinne.

"Islands of Troy," five reels.

"In a Foolish Way," one reel, with George Thorban.

"At the Barbers' Ball," two reels, with Lou Marks.

"Was She to Blame?" two reels.

I'm Done and Out," one reel, with Tammany Young.

"My Flying Father," two reels, with C. Van Deusen.

EBONY FILM COMPANY COMEDIES

"Hist Blackhand Waits Man," one reel.

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

E. & R. JUICE FILMS COMEDIES

"Discovered," one reel.

"Sproul's Night Out," one reel.

"When Jones Went Wrong," one reel.

"Circus Brides," one reel.

"How's Play?", one reel.

"Jungle Rats," one reel.

"When the Clock Went Cuckoo," one reel.

E. I. S. MOTION PICTURE CORPORATION

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

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM CORPORATION

"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY

"Birth," six reels.

EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION


FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM


"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

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

FLORA FINCH FILM CORPORATION

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

BUD FISHER FILM CORPORATION

"Caws and Cows.

"Submarine Chasers.

"Cheese Tammers.

"Janitors.

"A Chemical Calamity.

"As Prospector.

FRATERNITY FILMS, INC.

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

"The Witching Hour," six reels, with Jack Sheffill.

"Conquest of Canaan," five reels.

FOX FILM CORPORATION

"The Spy," six reels, with Dustin Farnum.

"The Honor System," ten reels, with Miriam Cooper and R. A. Walsh.


"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

FRIEDER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

FROMHAN AMUSEMENT CORPORATION


GOLD MEDAL PHOTOPLAYS

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

GRAND FEATURE FILM COMPANY

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

"Rex Beach in Pirate Haunts," five reels.

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

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

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

"Innocence," nine reels, with Mae Marsh.

HANOVER FILM COMPANY

"Masiste," six reels.

"How Uncle Sam Prepares," four reels.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

HERALD FILM CORPORATION


EDUCATIONAL FILM COMPANY

"The Valley of the Hoh," one reel.

"The Sheep of Cheban," one reel.

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

"The Mysteries of Crystalization," one reel.

"The Living Book of Nature," one reel.

"Seren of Index," one reel.

"The Orang Outang," one reel.

EFFANGE FILM COMPANY

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

FRANK HALL PRODUCTIONS

"The Bar Sinister," nine reels.

"Her Fighting Chance," five parts, with Jane Grey.
HILLER AND MILK

"The Battle of Gettysburg."

"Wrath of the Gods."

M. H. HOFFMAN, INC.

"A Trip Through China," ten reels.


"One Hour," six reels with Zeena Keefe and Alan Hall.

"Madam Sherry," two reels with Gertrude McCoy.

ILLODOR PICTURES CORPORATION

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

IVAN FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.

"One Law for Both," twelve reels, with Leah Baird.

JUVENILE FILM COMPANY

"The World War in Kiidland," one reel.

"A Chip Off the Old Block," one reel.

"Chips' Elopement," one reel.

"Chips' Backyard Barnstormers," two reels.

"Chips' Rival," one reel.

"For Sale—A Daddy," one reel.

"Chips' Carma," two reels.

"Chips' Movie Company," one reel.

KEEN CARTOON CORPORATION COMEDY CARTOONS

"Moss Is Cured," half reel.

"The Old Forty-Niner," half reel.

"Job Jenkins, the Village Genius," half reel.

"Jerry McDub Loses His Job," half reel.


"Zoo-Higleological Studies," half reel.

"A Dangerous Girl," half reel.

"Dr. Zippy Operates a Dinosaur," half reel.


KING BEE COMEDIES

"Back Stage," two reels, with Billie West.

"The Hero," two reels, with Billie West.

"Doughnuts," two reels, with Billie West.

"Cupid's Rival," two reels, with Billie West.

"The Villain," two reels, with Billie West.

"The Millionaire," two reels, with Billie West.

"The Genius," two reels, with Billie West.

"The Modiste," two reels, with Billie West.

KLOTZ AND STREIMER, INC.

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

KULEE FEATURES

"Germany on the Firing Line," five reels.

"France on the Firing Line," six reels.

"The Unborn," five reels.

LEA-BEL COMPANY

"Modern Mother Goose," five reels.

"Snow White," four reels.

LINCOLN "YULE" PICTURES

"My Mother," two parts.

"My Father," two parts.

"Myself," two parts.

"The Call to Arms," two parts.

"Old Abe," two parts.

"At the Slave Auction," five parts.

"The President's Answer," two parts.

LINCOLN MOTION PICTURE COMPANY

"The Realization of a Negro's Ambition," two reels.

"Trooper of Troop K," three reels.

C. POST MASON ENTERPRISES

"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.

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

MII COMEDIES

"Great Danbury Fair," one reel.


"Never Again," one reel.

"The Devil In Again," one reel.

"Gooseburg Eluent," one reel.

MONITOR FILM COMPANY COMEDIES


"These False Teeth," one reel.

"Robinson Crusoe," one reel.

"How Levi Fooled the Folks," one reel.

"Dear Old Dad," one reel.

"The Ghost of Mooredown Manor," one reel.

"May It Be Your UPLIFT SOCIETY OF AMERICA"

"It May Be Your Father," five reels.

B. S. MOSS


"The Girl Who Doesn't Know," five reels.

"In the Hands of the Law," five reels.

"One Hour," six reels.

MOJOY COMEDIES

"Midnight Frolic."

"Jimmy Gets the Pennant."

"Out in the Rain."

"A Kitchen Romance."

"Mary and Greet."

"Tinkling of the Circus."

"A Trip to the Moon."

"Goldie Locks and the Three Bears."

"Dolly Deiner."

"School Days."

NEWFIELD'S PRODUCING CORPORATION

"Alma, Where Do You Live?" six reels, with Ruth MccTammany.

OGDEN PICTURES CORPORATION

"The Lust of the Agra," five reels, with Lilian Walker.

PARAGON FILM COMPANY


PARALTA PLAYS


"Madame Who?" five reels, with Bessie Barriscale.

"Rose o' Paradise," five reels, with Bessie Barriscale.

PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

POPULAR PICTURE CORPORATION

"Corruption," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

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

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.


HARRY RAFF


RAY COMEDIES

"Casey's Servants," two reels.

"Casey the White Wing," two reels.

RENOVED PICTURES CORPORATION

"In Treasure's Grasp," five reels, with Grace Cunard and Francis Ford.

SELEGI SPECIALS

"The Spoilers," eight reels, with Kathleen Williams.

"The Never-Do-Well," eight reels, with Kathryn Williams.

"The Crisis," seven reels, with Bessie Eyton.

"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Sanfield.

"The Garden of Allah," ten reels, with Thomas Santche and Helen Ware.

"Who Shall Take My Life?" six reels, with Thomas Santche and Priscilla Brunette.

"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santche.

SHERIOTT PICTURES CORPORATION

"The Black Stock," five reels.

SHERMAN PICTURES CORPORATION

"I Believe."

"The Land of the Rising Sun."

FRANK J. SENG

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

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

STANDARD NEWS FILM, INC.

"Demons of the Air," two reels.

SUNBEAM MOTION PICTURE CORPORATION

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

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION

"O.S."

SULLIVAN SPECIALS

"S.

SPECIALS

"S." six reels, with Richard Travers and William Buckley.

SUPERIOR FILM COMPANY

"The Faucet," five reels.

"The Cowpuncher," six reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Librettist," six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatrice Molecules.

UNIVERSAL

"Idle Wives," five reels.

"Where Are My Children?" five reels.

"Twenty Thousand Leagues Under the Sea," ten reels.

"God's Law," five reels.

"Robinson Crusoe," four reels.

"Hell Morgan's Girl," five reels.

VARIETYFilMS CORPORATION

"My Country First," six reels.

"The Pursuing Vampire," five reels.

"The Price of Her Soul," six reels, with Gladys Brockwell.

WARNER BROTHERS

"Are Passions Inherited?" five reels.

WILLIAM WARREN PRODUCTIONS


Wharton BROTHERS, INC.


ELLA WHEELER WILCOX FILMS

" McGregor's Cure," two reels.

"Lucy When Young," two reels.

"A Married Coquette," two reels.

"Angel or Demon," two reels.

"Lord Speak Again," two reels.

"Divorced," two reels.

WILSON THOMPSON FILMS DISTRIBUTING COMPANY

"The Bird's Christmas Carol," five reels.

WILLIAMSON BROTHERS

"The Submarine Eye."
EAST

Franklin, Pa.—Thomas A. Kinney has purchased the interest of E. Bleakley in the Park Theatre.

Glens Falls, N. Y.—Messrs. Geo. Bird and Fred Maussert, proprietors of the Park Theatre, are making alterations to the building which will increase the capacity to 1,500 seats.

New York, N. Y.—Wm. J. Smith and Arthur A. Colt have closed the Prospect Theatre at Ninth avenue and Seventeenth street to the Rialto Pictures Corporation.

Newark, N. J.—John B. McNally, manager of Newark’s new $1,000,000 photoplay house, held the formal opening of the theatre September 1.

Farrell, Pa.—J. W. Sweeney and E. M. Yovanovich, new owners of the Cymric Theatre, have taken charge. Mr. Yovanovich is resident manager. The new proprietors are experienced theatre men, having conducted motion picture houses in Youngstown, Canton and Hubbard, Ohio. David Diller, former manager of the Cymric, will join the sales force of the Quality Film Corporation of Pittsburgh.

CENTRAL WEST

Marshall, Mo.—A. J. Keys has purchased Louis Blosser’s share in the Auditorium and is now sole owner of the theatre.

Clay Centre, Neb.—Archie Leopold has purchased the theatre formerly owned by Guy Kirchner.

Mankato, Minn.—The United Theatre Company, with headquarters in Minneapolis, owning a circuit of photoplay houses throughout the Northwest, has closed a deal for the Palace theatre with M. T. Jones.

Cadiz, Ohio.—M. F. Walker has installed an additional moving picture projection machine in the Opera house, to avoid waiting between films.

St. Cloud, Minn.—Extensive improvements are being made in the Nancie Theatre by the United Theatre Company of which Frank E. Nancie is president. A new pipe organ will be installed.

Elyria, Ohio.—The Elyria Theatre here has been destroyed by fire. The loss is estimated at $30,000.

Hudson, Mich.—The Majestic motion picture theatre, formerly owned by Mrs. G. O. Baker, has been sold to C. J. Morency.

Ashland, Ohio.—David G. Brubaker has purchased the Grand Theatre on East Main street from Frank Heitz and Ivar Myers.

Corydon, Ia.—S. B. Barrett of Brainard, S. D., has pur chased an interest in the American and Auditorium Theatres and formed a partnership with M. Oamlin to operate them.

What Cheer, Ia.—Roy Landers has purchased the Eureka motion picture house.

Estherville, Ia.—The new Grand Theatre has been opened with high class motion pictures.

Bellefontaine, Ohio.—Daniel Gutilla has opened the Majestic Theatre here after extensive improvements.

Crystal Lake, Minn.—Miss M. H. Barney has been granted a license to operate a motion picture machine, being the first woman in the state to take out a license. She is now employed at the Cozy Theatre.

Callaway, Neb.—The Star Theatre, which was recently purchased by W. E. Reeder, has been resold to Mrs. C. A. Kent.

Grand Rapids, Mich.—Grover C. Rauck, who was manager of the Strand Theatre when it opened three years ago, has returned to the Strand.

Minneapolis, Minn.—The offices of the Fox Film Exchange in the Jeweler’s building at Sixth street and First avenue are being enlarged.

Griswold, Ia.—H. L. Miller of the Majestic Theatre has engaged Ray Willett to manage the Opera House for him. High class films will be booked for this photoplay house.

Columbus, Ohio.—A slight fire in a motion picture theatre on Mt. Vernon avenue, conducted by Obed Lee, damaged the house to the extent of $300.

Sleepy Eye, Minn.—Jack O’Brien of Pipestone, Minn., has closed a deal for leasing the Standard Opera House. Mr. O’Brien formerly managed a photoplay house at Ledgewood, N. D.

La Crosse, Wis.—The La Crosse Theatre has been opened under the management of F. L. Koppelberger. Arctelt, Selznick, Goldwyn and Paramount pictures will be used.

WEST

Denver, Colo.—The Ogden, Denver’s newest neighborhood theatre, has just been opened. The house is located at the corner of Ogden street and Colfax avenue. The management of the house is under John Thompson and H. A. Goodridge.

Pendleton, Ore.—The Echo library board has purchased the Star Theatre from John Jordon and is conducting it as a motion picture house. Carl Rhea, manager, has booked the World-Pictures Brady-Made.

Powell, Wyo.—The Lyric Theatre here, owned by Prof. and Mrs. Verne L. Steck, is nearing completion and when finished will present one of the finest theatres in Wyoming. Motion pictures and vaudeville will be used.

San Jose, Cal.—Elmer Temkins has sold his interest in the Opal Theatre to Stark & Hodges, who will continue the business.

SOUTH

Yorkville, W. Va.—Plans are being prepared by Architect Wilbur Brown of Martins Ferry for a new motion picture theatre here.

Baltimore, Md.—It is expected that plans will be completed for the erection of the new Homewood Theatre on North avenue on the site of the present Casino Theatre within a few weeks.
EXHIBITORS HERALD

Washington, D. C.—R. P. Burrus has assumed the management of the Casino Theatre at Seventh and F streets, northwest.

GOLDWYN EXHIBITORS AID SHEET
SHOWS HOW TO ADVERTISE NEW “BABY MINE” FILM PRODUCTION

In its exhibitor service sheet, known as “The Goldwyn Exhibitor,” Goldwyn Pictures Corporation offers the following classified aids for the advertising and promotion of its second production, “Baby Mine,” published throughout America September 23.

There are three great assets in possession of the exhibitor who plays Goldwyn’s production starring Madge Kennedy in “Baby Mine” in his theatre. They are:

1. The star of the piece as a play—as Margaret Mayo’s most laughable farce.
2. The abundance of laughs from the beginning to the end of the picture.
3. The baby—by no means the smallest of the assets.

At least twenty-five per cent of your success in showmanship depends upon how well you exploit and advertise your picture. Some experts say that, no matter how good your show or picture is, advertising is fifty per cent in determining its success.

Now let us suggest a number of things you may do in exploiting “Baby Mine” so that the people of your town will talk about this Goldwyn picture all week and for weeks afterwards.

Advertising

Note that the advertising cuts for this production make use of babies. Every woman and every child—and most men—will have changed newspapers. Small advertisements are on the shelves of all Goldwyn branches to assist you with attractive designs. Instructions under each cut show its possibilities. The same drawings are also available in photographic form in all branches for exhibitors who wish to use larger space and have newspapers make their own cuts from the same designs.

Stunts

An exhibitor’s wife or daughter can arrange a crib like the one in the picture and place it in the lobby with huge dolls. An exhibitor with a larger lobby and an energetic wife or woman assistant can arrange for a baby show in a roped-off side of his lobby for the afternoon of each day the picture is shown. Mothers in charge of their own infants in the lobby will attract every friend and neighbor to your house for this show and the picture.

One or two alert storekeepers in each town, being told that in the film “Baby Mine” are shown most attractive baby clothes, and house gowns for mothers, will be willing to arrange window displays, with attractive cards or small posters of a crying baby in the center of the display, saying: “The baby clothes you see in ‘Baby Mine’ are made here.”

Obtain these little cuts and have your printer print a small folded or announcement to be sent out to your entire mailing list. Give a small and inexpensive souvenir at one or more matinee to the mother of the finest baby.

In your advertising you have the chance to use many good lines.

“The only American farce ever played in Chinese in China—190 nights in Peking and it made the Chinese howl with laughter.”

“One of the few laughs the deposed Czar of Russia ever had was from ‘Baby Mine’—it was presented at his order and for his own delight in Petrograd.”

“‘Baby Mine’—the farce that captured Paris and Berlin and London.”

“The play that promoted laughter throughout the world—‘Baby Mine,’ now at the . . . . . . . Theatre is a Goldwyn picture.”

SEASON’S FIRST GRIDIRON BATTLE
AND ROOSEVELT’S TALK TO WOMEN

News events from four corners of the United States, including New York, California, Chicago and Galveston, Texas, figures among the twelve subjects that make up the 89th issue of the Universal Animated Weekly.

A good sense of variety has been maintained in choosing the material for this film, which opens with pictures of the first football game of the season on the grounds of the University of California, and closes with some characteristic views of Colonel Theodore Roosevelt making a speech for women suffrage on the porch of his home at Oyster Bay.

There are also interesting views of the U. S. Interment Camp near Fort McPherson, Georgia, where German prisoners of war are shown making wooden toys as a means of obtaining money for tobacco and other minor necessities; some alluring pictures of Texas mermaids dispersing themselves on the beach of Galveston; and taking lessons in farm work on the estate of Delancy Nicoll at Ossining, New York; scenes taken at the last open air dance for the screen on Chicago’s new municipal pier, and pictures of the building of U. S. Canteens at Camp Gordon, where 900 carpenters erected a two-story barracks 140x48 feet in size, in the record time of eight working hours.

But the scenes that will probably arouse most interest are these showing the departure of the famous 7th Regiment of New York on the first relay of their journey to the trenches of Northern France.

“THE MASTER SPY,” SECRET SERVICE
AGENT STORY, WITH NOTED STARS
LEADS UNIVERSAL LIST SEPT. 24

“The Master Spy,” an episode in the career of Yorke Norroy, secret service agent, written by George Bronson Home, and directed by Charles Vidor, is Universal’s regular schedule of films for the week of September 24. Kingsley Benedict and Mignon Anderson are the featured players of this stirring Gold Seal drama of life on the border of Russia and Saxonland during the early days of the war.

The Story in Brief

Yorke Norroy, played by Kingsley Benedict, has secured passports to himself and his fellow agent of the U. S. State Department after considerable difficulty, and is about to leave for home when he is met by John Gaunt, the British agent with a request to deliver a set of plans of the Saxon fortresses to Gaunt’s superiors in London. Gaunt is in such poor health that he mistrusts his own ability to make the journey and he tells Norroy that if the documents reach his destination he will never be able to collect the two thousand pounds that have been promised him, and his family will be left penniless. Norroy finally agrees to undertake the dangerous mission. The story of the adventures that befell him is a result of his generous impulse to provide many blood-stirring scenes to a screen play in which action and vivid characterization are happily blended.

Two Comedies and Weekly

Eddie Lyons and Lee Moran are featured in “Taking The Medicine,” a Nestor comedy to be issued Tuesday, September 25.

“Scapaulds and Sirens,” a two-reel L-Ko comedy, will be issued Wednesday, September 23, with Gladys Varden, Harlon Lorraine, Walter Stephens and Bert Roach in the principal parts. The 91st issue of the Animated Weekly will be published on the same date, containing pictures of the latest at most interesting news events.

Lena Baskette is the star of the dramatic feature scheduled for Thursday, September 27. “A Romany Rose” is the title of Lena’s vehicle. A number of prominent players appear support of the little dancing heroine, including Claire M. Dowell, Charles Hill Maile, and Bronson and Nigel Bruce. The story has to do with a little gypsy girl who inherits genius as a dancer is exploited by her father with regard for the child’s welfare until fate steps in and changes the course of events.

Other Features of Program

“Marble Heads,” a Joker comedy featuring Gale Her and William Frayne, appears the same day.

Friday, September 28, will be signalized by the issuance of a specially geared comedy entitled “Your Boy a Mine,” in which Lincoln Stedman and Elwood Bredell have featured roles. The 38th issue of the Universal Screen Magazine will reach the screen the same day.

Helen Gibson is the star of “The Dynamite Special,” a Bisnes railroad comedy which opens on September 28 at the Boston’s Saturday, September 29. William Frayne will be seen on the same day in a Joker comedy known as “The Fountain of Trouble.” The 39th issue of Universal Current Events will complete the week’s program.
WORLD FILMS PROVE STAGE PLAYS ADAPTED TO SCREEN ARE BEST, DECLARES W. A. BRADY

Productions Which Are Seen in Speaking Theatres Have Drawing Power as Pictures, Says Director-General; Popularity With Masses Also Cited as Aid to Exhibitor

"Without the faintest intention of precipitating a controversy," said William A. Brady, director-general of World-Pictures Brady-Made, "I remain unshaken in my belief that the most successful and enduring motion pictures are those which each the screen by way of the speaking theatre. I observe that a previous declaration along these lines has brought out in expression of opinion very much to be contrary, supported by the names of a number of motion pictures which were nothing to the oral stage.

To begin with, some of the listed in the list to which I refer were never consciously successful, and not one of them ever had the vogue of, let us say, the Birth of a Nation, which came to the screen from the theatre, and to the theatre from a printed novel.

Lists World Pictures

"Then let us glance for a moment at the record of World Pictures taken from stage and which were very successful. These include 'After Dark,' 'Aias immy Valentine,' 'As In a Looking Glass,' 'As Ye Sow,' 'The Ballet Girl,' 'The Boss,' 'The Builder of Bridges,' 'A butterfly on the Wheel,' 'The City,' 'Col. Carter of Cartersville,' 'The Cotton King,' 'The Cub,' 'The Dollar Mark,' 'The Face in the Moonlight,' 'The Family Upboard,' 'A Gentleman from Mississippi,' 'The Man of the Hour,' 'The Man Who Found Himself,' 'Mother,' 'Mrs. Viggis of the Cabbage Patch,' 'Old Dutch,' 'Over Night,' 'The Pit,' 'The Lack,' 'The Social Highwayman,' 'Blue Grass,' 'The Master of the House,' 'La Vie De Boheme,' 'Husband and Wife,' 'Forget-Me-Not,' 'Bought and Paid For,' and a few others.

"With this sampling out any one or more of these plays, but bunching the whole lot, I can defy anyone to name a similar number of dramas written exclusively for the stage, or management, registering anything like the drawing power of this collection.

"It seems to me to be a perfectly plain, obvious proposition that if you go before the public as they do in the case of a play that has already been seen and liked by a great number of people, you have got your patronage started before the doors are opened. If this is not the fact, then there is absolutely nothing in publicity and advertising, no use in building up the confidence of the people in the article you are selling."

Value Is Increased

"I will go further and say that when your photoplay is made from a successful stage drama, which in due course was dramatized from an immensely circulated novel, the value is increased immeasurably. This is the situation with our forthcoming picture, 'The Burglar,' starring Carlyle Blackwell and featuring Magde Evans and Evelyn Greeley, or so I am told. As previously stated, our photoplay was produced from the stage play of the same name by Augustus Thomas, which in its time was seen and applauded by pretty much all the theatre patronage of the entire country. Mr. Thomas wrote his drama closely following Mrs. Frances Hodgson Burnett's story, 'Editha's Burglar,' which was read all over the world, having been translated into no less than six languages."

NEW MARKET FOR U. S. IN RUSSIA,
SAYS N. S. KAPLAN OF ART FILM CORP.

Opening of New Trade Should Eventually Prove Profitable If Right Kind of Material With Stars Is Offered, He Declares

N. S. Kaplan, president of the Russian Art Film Corporation and representative of the Moscow Art Theater in this country, announced that he has received news dispatches from his studios in Russia which indicate the opening of a new market for American film productions, which eventually he believes will prove to be very profitable. On the eve of revolution in Russia, Mr. Kaplan left Moscow with more than fifty negatives of the Art Theater productions in his possession to be used as the foundation of a new studio located in New York.

States. From Moscow last week he received details of one very tangible result for good already made possible by the revolution. The democratization of the Russian stage and screen, he declares, is assured under the new regime. This means, says Mr. Kaplan, that not only will the wealth of Russian artistic productions be available for the entire world, but that the obstacles hitherto placed in the way of the revelation of foreign artistic merit will be eliminated.

Field for U. S. Producers

"I do not overlook the difficulties in the way of final success," says Mr. Kaplan, "when I say that Russia will prove a very profitable field for American motion picture producers. American films have been shown in Russia, but usually with slight success. This lack of appreciation of your productions may be traced to the fact that the revolution has just eliminated. The other is up to the American producer."

"Close study of Russian audiences is required unless the producer is familiar with their demands. As I have said so many times since I returned to the United States, the Russian playgoer insists on two things; he must have a story that is based on a foundation of realism and truth, and he demands that the players be artists. If I may say so, these essentials are often lacking in the best of American productions. Here the theaters, public opinion and so many different elements that a picture play generally has an appeal to one element or another."

"Compares Star Systems"

Mr. Kaplan compares the system by which the stars of the screen are developed in America with the system of the Russian Art Film. He emphasizes his point that the failure of films made here is due to some extent to the American policy of accepting stars who have not justified their position either by experience or ability. He refers to the stars of the Russian Art Film repertory—Mozukin, Lesienko, Petner, Zovska, Karabanova, Nelska, Colodna and Mle. Carali—as examples of stars who have achieved their position by virtue of long experience and development of special talents.

"But the main point of my prediction that America will find a profitable field for its film output in Russia," he adds, "is the announcement that has just come to me, regarding the abolition of state government regulation of the stage. My studio manager tells me that the artistic management of the imperial theaters is to be autonomous. This means that a large number of theaters will have a wider range of selection of attractions than formerly. American producers can expect an opening that eventually will be due to the existence of a market that found favor in Russia they soon exhausted the available theaters for presentation. This, I believe, will be very much under the new regime by greater the opportunity given, the greater will be the possibilities of successful export of the screen productions of the United States to Russia."

"POLLY OF THE CIRCUS"
FILM BREAKS RECORDS
IN N. Y. STRAND THEATER

While Harold Edel, managing director, and Mitchell H. Mark, principal owner of the Strand Theater, New York, looked for big business at the premiere of Goldwyn's first film, "Polly of the Circus," they were not quite prepared for what happened when "Polly" did arrive at their playhouse, it is stated.

"Polly of the Circus" broke all recent Strand attendance records and kept the theater packed inside and with a lobby overflowing throughout its first day at the greatest of the metropolitan picture theaters.

A. E. A. HEADQUARTERS
IN NEW YORK MOVED

Finding the original headquarters on the tenth floor of the Times Building, New York, inadequate, the American Exhibitors Association has moved its offices to the twentieth floor of the same building. The new offices are better suited to the great mass of exhibitors, association and exhibitors. All exhibitors are cordially invited to make the A. E. A. rooms their headquarters while in New York.
HIS ROBE OF HONOR IS FIRST WALTHALL DRAMA AS INDEPENDENT FILM PRODUCER

Play Is Denunciation of Back-Room Politics of Powerful Political Ring Interspersed With Love Tale of Judge and Society Girl

Having established himself as one of the foremost delineators of dramatic types on the screen, and having appeared in the stellar role of many of the greatest achievements of the photo-play art, Henry B. Walthall now is ready to produce his first independent picture for Paralta, to be published through Triangle.

Mr. Walthall now is in Los Angeles, Cal., arranging for the filming of his first production, a crear arrangement, which will be a picturization of E. S. and J. F. Dorrance's romantic story, "His Robe of Honor," a strong, vital story dealing with politics in a great city, featuring a leopold-like judge who changes his spots under the influence of a girl of high society. The decision to present this story as the initial production of Mr. Walthall's new organization comes after much deliberation.

For many weeks Mr. Walthall has been engaged in reading manuscripts written by many of the foremost writers of the world. Many of which have been purchased for future presentation. The final decision was made to present "His Robe of Honor" as the initial production, not only on account of the great popularity of the book, which ran into several editions, but owing to its aptness to be portrayed by the type in which Mr. Walthall has achieved his greatest triumphs.

"His Robe of Honor" is a bold, clever denunciation of graft-permeated, back-room politics setting forth in telling manner the inner workings of a powerful political ring seldom exposed to the view of the average voter, which promises to give Mr. Walthall exceptional opportunities to run the entire gamut of emotion.

BLUEBIRD PROGRAM WITH NOTED STARS COMPLETED TO MIDDLE OF NOVEMBER

Mae Murray in "Princess Virtue," Nov. 5, and Carmel Meyers in "The Dynast" Nov. 12 Are Additions to Big List of Features on Schedule

Bluebird's program arrangements are completed until the middle of November. Mae Murray's role has been added to the schedule in the middle of the month, with pictures. But the stories are being provided during the coming year will be all introduced to the series. In the list of featured players, Mae Murray, appearing in "The Princess Virtue," Nov. 5, and Carmel Myers, who will present "The Dynast," Nov. 12, are additions to the list of players who have become established as Bluebirds. Dorothy Phillips, Violet Mesereau, Ruth Clifford and Franklyn Farnum. "Anything Once" is the Franklyn Farnum feature that has been previously referred to as "The Maverick." It is now permanently titled "Anything Once" and will be issued Oct. 8. Alfred Drey will succeed Brownie Vernon in the position of Mr. Farnum's leading lady, other members of the supporting company including Lon Chaney, Sam De Grasse, D. C. Appling and Marjory Lawrence.

Dorothy Phillips will make her regular monthly appearance Oct. 17 in "Bondage." Oct. 22 Ruth Clifford will appear in "The Desire of the Moth," a Rupert Julian production, in which Mr. Julian will appear, with Monroe Salisbury, Miss Clifford's new leading man.

John C. Brownell's serial version of "The Girl by the Roadside," made from Varick Vanardy's novel of the same title, will bring Violet Mesereau back to Bluebirds Oct. 29, with Theodore Marston her director.

"The Princess Virtue," introducing Mae Murray as a Bluebird star Nov. 5, was created by Robert Leonard from Louise Winter's novel of the same title. Her supporting company will have Wheeler Oakman as leading man, with Paul Nicholson the heavy.

Carmel Myers, another star new to the Bluebird program, will make her first appearance in the series Nov. 11, playing in "The Dynast." Miss Myers is being prepared for her advent among Bluebirds through her featured appearances in "Sirens of the Sea," lately introduced to State rights buyers at the Broadway Theatre, New York. Kenneth Harlan will be her leading man and Charles H. Mailis will be prominent in her support.

HISTORICAL ACCURACY IN SETS AND COSTUMES OBSERVED IN ANNETTE KELLERMANN PLAY

The William Fox Company is making "Queen of the Sea," Annette Kellermann's new sub-sea spectacle, at Bar Harbor, Maine.

To obtain accuracy in the settings of costumes for "Queen of the Sea," weeks were spent in research in the Congressional Library at Washington. It was necessary to look up plates and descriptions of the time of Alaric the Bold, Clovis, Hermann, Marius, Sardanapoli and others of the Middle Age.

Even Greek mythology was invaded and every article for the picture was made historically correct. The rocks at Bar Harbor had to have barnacles put where no barnacle had ever appeared before. Sea shells were manufactured, reefs had to be trimmed with animal life of the period in which the film is cast.

PARALTA TO STAR RHEA MITCHELL IN EIGHT PHOTOPLAYS

The recent visit of Carl Anderson, president of Paralta, Inc., to the Paralta studios, at Hollywood, Cal., resulted in the conclusion of negotiations between Rhea Mitchell and the company in reference to her appearance as a star under the Paralta banner. Contracts were duly signed, and Miss Mitchell will very shortly make her debut as an independent star at the head of her own company in a modern morality play by Hayden Talbot. Miss Mitchell's eight productions will be published by Paralta through the Triangle Distributing Corporation.

Miss Mitchell and her company will be accorded the same accommodation at the Paralta studios in Hollywood that are enjoyed by Bessie Barriscale, Warren Kerrigan and the Henry Walthall organizations. Miss Mitchell and company will have the benefit of the general staff headed by Robl Bunton, production manager, R. Holm, Paul, art director, and Robert T. Kau vice-president of Paralta, as general supervising manager.
EDNA GOODRICH AND MARY MILES MINTER
IN OCT. FILMS ON MUTUAL TWO-A-WEEK PLAN

Second Month Under New Policy Announced by Freuler Brings Noted Players to Screen; Many Big Forthcoming Plays Are Named

The Mutual Film Corporation opens a second month under its policy of two feature productions a week on October 24, with Miss Edna Goodrich, and "Her Country's All," the second of the new series of Mary Miles Minter pictures.

The schemes undertaken, which Mutual markets eight five-reel features a month began September 3, and the productions from the various studios which contribute to Mutual's list have stood up to the standards outlined by President John J. Freuler when he announced his policy of "big stars only."

Many Stars at Work

With five stars at work at the studios of the American Film Company, at Santa Barbara, four busy at the Eastern studios, and Miss Anita King engaged by Horkheimer for a series of Mutual features, production is going ahead rapidly. Miss King makes her debut on the Mutual schedule October 8 in "The Girl Angle."

Frohman stage successes in motion pictures are being made at the Empire 22 Star studios at Glendale, L. A., with Miss Julia Sanderson, Miss Ann Murdock, and Miss Olive Tell in the leading roles. Miss Sanderson's first picture, "The Runaway," an adaptation of the stage success, is issued September 24. Miss Murdock's second picture will be "The Beautiful Adventure," an adaptation, too, of the dramatic production, and Miss Tell's first picture will be "The Unforeseen," now in the course of production.

Miss Edna Goodrich has completed "Queen X" for October 1, and has nearly finished "A Daughter of Maryland," under the direction of Albert Capellani. "American Maid" will follow, with Miss Goodrich in the leading role.

Coming Films Named

Gail Kane is scheduled for October 8 in "Southern Pride," directed by Henry King. Miss Kane is now working on "Wit," a five-reel drama. Juliette Day's second picture, under the contract for which she left the stage, is "Betty and the Buccaneers," a five-reel comedy-drama, scheduled for October 15. Miss Day's third picture will be "The Calendar Girl."

William Russell's next picture will be "The Sea Master," on the schedule for October 22. "The Sea Master," follows "Sands of Sacrifice." "Lucky Jim" will be Mr. Russell's next. Miss Margarita Fischer began work early in September at the American studios on the first of her American-Mutual productions. The title of the picture has not been selected.

Miss Minter has completed "Her Country's Call" and is at work on "Peggy Leads the Way."

HENRY HULL STAGE STAR, IS DOUBLE OF NOTED KERENSKY

Plays Big Character Part in New World Film "Rasputin the Black Monk"

Henry Hull, the young actor who plays the role of Kerensky in "Rasputin, the Black Monk," is said to bear a close resemblance to the Russian statesman.

When William A. Brady, Director-

Canadian Rights to "The Warrior" Sold by General Enterprises to Globe Films

Notable Feature Starring Giant Maciste to Be Distributed to Dominion Exhibitors By New Concern With Headquarters in Toronto; Has Western Branches

Messrs. Sawyer and Lubin of General Enterprises, Inc., of New York, announced this week the sale of the Canadian rights to the film spectacle, "The Warrior." The producer is Globe Films, Ltd., with headquarters in Toronto and branch offices in all the important Canadian cities. The sum reported to have changed hands is unusually large, even for a picture of the magnitude of "The Warrior." The company, by which the deal acquires the Canadian rights to the spectacle starring Maciste, the giant Italian actor and flier, is a new one. An imposing array of prominent exchange men and theatrical forces makes the official body of the Films, Ltd., and the new firm bids fair to be the strongest purchaser of theatrical rights in the Dominion.

Arthur Cohen, well known exhibitor and owner of several Toronto theaters, has been named as manager of the company's Canadian interest. The company will control Western Canada from its office at Calgary and branches are being opened in Montreal, St. John, Winnipeg, and Vancouver. In addition to "The Warrior," the rights to "Redemption," starring Evelyn Thaw, the Billy West comedies and a reissue of "The Spoilers," have been acquired by Globe Films, Ltd. A deal now is pending by which the new company will become owners of Canadian rights of a great patriotic film spectacle featuring an international star.

HENRY HULL AS KERENSKY IN "RASPUTIN, THE BLACK MONK"

(Word-Press Made)

In young Henry Hull he finally discovered the material he sought, and on the opening night a brilliant young leading man was added to the list of Broadway players.

It was Mr. Brady who detected the likeness between Mr. Hull and the photographs of Kerensky, and Hull was given the role in the new World film.
DeBerri DA-LITE Screens

No Competition
You are constantly trying to keep ahead of your competitor around the corner. You can gain a big scoop on your rival—you can make your house the most talked of in your town. You won’t know what competition means if you put MURAL PAINTINGS on your walls.
You can get MURAL PAINTINGS, designed and executed especially for your theatre, at a price you can afford to pay. 10c per square foot and up. Write for descriptive literature.

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When you build or remodel your theatre or studio
expert specialized service and advice are the best and cheapest in the end.

WILLIAM T. BRAUN
ARCHITECT
189 West Madison Street
CHICAGO
has been actively engaged in all branches of the film industry and therefore knows the many details which make for success.

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Perfect tonal results signify every instrument we make

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ANNOUNCEMENT!

PARALTA PLAYS WILL NOT BE DISTRIBUTED BY TRIANGLE DISTRIBUTING CORPORATION

THE contract between Paralta Plays, Inc., and Triangle Distributing Corporation, entered into on the 30th of June last, under which Triangle became distributor for Paralta, has been abrogated by mutual consent. Triangle has distributed no Paralta Play and none will be distributed by it.

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

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

THIS situation has no effect on the activities of the Paralta organization. Exhibitors may secure Paralta Plays under the Paralta Plan exactly in the manner previously advertised. Since Paralta Plays, Inc., was organized in March last, considerable has been said about the advantages of the Paralta Plan. More than one million dollars has been invested in the various departments of the Paralta organization and it now has six big star feature pictures with which to demonstrate the value of its original idea—"A MAN'S MAN," "MADAM WHO," "ROSE 'O PARADISE," "TURN OF A CARD," "ALIMONY" and "THE GOLDEN THREAD."

A trade review projection of "A Man's Man" was recently made. The criticisms were all remarkably enthusiastic in praise of every detail. This is the first Paralta production shown to trade press critics. The officers of Paralta, and conservative, experienced motion picture men, who have seen the other Paralta Plays, speak of them in the highest terms both artistically and as box office attractions.

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

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

Paralta's plans are completed and work is now in progress on an output of fifty-two big star feature attractions to be completed before the first anniversary of the organization of its studios, June 4, 1918.

Read The Paralta Plan Book. It Is Sent Only On Application. A Postal Card Will Bring It

PARALTA PLAYS, Inc.
No. 729 SEVENTH AVENUE
NEW YORK CITY
THE RED ACE carries the punch—the big idea—the distinguishable feature that makes it great and profitable. It is the idea that all Exhibitors clamor for and rarely get.

A terrific punch at the end of each episode to compel attendance at the following episode.

In "THE RED ACE" we guarantee you 16 terrific episode-ending suspense punches, such as make the public so excited, anxious and eager they can hardly wait for the following installment. Book through your nearest Universal Exchange, or UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President. "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.
MARY MILES MINTER
in HER COUNTRY'S CALL


Reservations can be made at any Mutual Exchange.

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SAMUEL S. HUTCHINSON, President

Distributed by
MUTUAL FILM CORPORATION
JOHN B. FREULET, President

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"Melissa of the Hills"
"Periwinkle"
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"Environment"
"The Gentle Intruder"
"The Innocence of Lizette"
"A Dream or Two Ago"
"Faith"
"Dulcie's Adventure"
"Youth's Endearing Charm"
HELEN HOLMES
in
THE LOST EXPRESS
SIGNAL’S STUPENDOUS NEW MYSTERY SERIAL
BOOKED FOR FIRST RUN BY THE BIGGEST AND BEST THEATRES IN EVERY LEADING COMMUNITY. A FEW ARE ILLUSTRATED ABOVE. PROFIT BY THEIR JUDGMENT! GET THIS RECORD-SMASHING, FIFTEEN-CHAPTER, MYSTERY SERIAL FOR YOUR THEATRE. WIRE YOUR MUTUAL EXCHANGE.

HELEN HOLMES
in
THE LOST EXPRESS
The Giant Hero of "CABIRIA" MACISTE in the seven-reel film sensation -

THE WARRIOR

Four Weeks Capacity Business At CRITERION THEATRE, NEW YORK. Not A Battle Picture, But A Drama Running Over With Laughter, Thrills, Cheers And Heart-Throbs. The N.Y. TIMES Says:

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WITH

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DIRECTED BY RICHARD STANTON

THE PICTURE THAT AWAKENS AMERICA TO THE PERILS WITHIN HER OWN GATES

THE MOST TIMELY - THE MOST VITAL

THE MOST WORTH-WHILE PHOTOGRAMA SINCE CINEMA ART BEGAN

GLOBE THEATRE, NEW YORK

CROWDED EVERY PERFORMANCE

BOOK THIS PICTURE NOW - BUT YOU MUST SEE IT FIRST AT THE NEAREST FOX BRANCH

JACK and the BEANSTALK

DIRECTED BY C.M AND S.A. FRANKLIN

WILLIAM FOX'S WONDER FILM FOR ALL CHILDREN FROM 5 TO 90

DIRECT FROM ITS BIG NEW YORK RUN AT THE GLOBE THEATRE

'A PETER PAN OF THE FILMS'

NEW YORK DEBUT WILL

READY FOR RELEASE ON THE

OPEN MARKET NOW AS AN

INDIVIDUAL ATTRACTION

The HONOR SYSTEM

DIRECTED BY R.A. WALSH

THE PICTURE HAS MADE MORE BOX-OFFICE MONEY FOR EXHIBITORS IN NEW YORK AND NEW JERSEY THAN ANY FILM EVER PLAYED THERE.

IT IS NOW OPEN TO THE WORLD AS AN INDIVIDUAL ATTRACTION.

BUT YOU CANNOT BOOK IT UNTIL YOU HAVE SEEN IT.

THIS IS AN ABSOLUTE FOX RULE WITH ALL STANDARD PICTURES.

FOX FILM CORPORATION
The Tests of Pictures Are:
Attendance and Profits

Goldwyn invites the exhibitors of the world to apply those tests to
Goldwyn Pictures, and to those splendid productions to be distributed
through the Goldwyn sales offices.

Madge Kennedy, who will be seen for the first time on the screen, beginning September
23rd, in "Baby Mine," by Margaret Mayo, will measure up to every test that can be
applied to a star of a picture. Again we predict, at the moment of her screen debut,
that she will be the next great popular favorite with tremendous earning power for
exhibitors everywhere.

On October 7 Maxine Elliott, one of the greatest of theatrical stars in popularity and
drawing power, makes her first screen appearance in "Fighting Odds," by Roi Cooper
Megue and Irvin S. Cobb. This picture was directed by Allan Dwan—giving exhibitors
every element required for box office success. A famous and beautiful star, nationally-
known authors, a strong play and an able director.

Through Goldwyn Distributing Corporation's offices in North America you are advised

to book:

REX BEACH'S greatest screen production, "THE AUCTION BLOCK," soon to be
exhibited at trade showings everywhere, and offered under the open booking system.

MARIE DRESSLER COMEDIES, the first of which offers that famous star in
"TILLIE, THE SCRUB-LADY." Trade showing shortly at all Goldwyn branches.

Rented under the open booking system.

Goldwyn Pictures
Corporation
16 East 42d Street . . . New York City

GET YOUR SHARE
of next season's big money. Start getting busy now. The man who
is ready when the season opens is the man who is going to keep
smiling at a full house all winter.

START NOW
to build up a high-class, steady growing patronage with DE LUXE
4-PAGE PROGRAMS. We claim that our Free Write Up Service,
and the beauty and attractiveness of our programs themselves, sell
your picture to your patrons, and get them in the habit of looking to
you for the best in photoplay entertainment. Successful exhibitors
all over the country stand back of our claim. Now is the time to think seriously about
your program. We will furnish from 500 up, either printed complete ready
to distribute, or just the plain stock as you wish. The write-up service is free.

CAHILL-IGOE COMPANY
"The Home of Cico Products"
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CHICAGO
Two New Hoffman - Foursquares

The Fringe of Society
THE BIG PUNCH Picture
by Pierre V.R. Key

A Picture Drama Which Will Be One of the Sensations of the Season with ZEENA KEEFE and ALAN HALE

Produced by George Backer Film Corporation

FEATURING
RUTH ROLAND and MILTON SILLS
with LEAH BAIRD (Specially Engaged) and J. Herbert Frank

An Original Society Photo-drama of distinction with a Big Theme

Produced by Harry Rapf

Sequel to Three Weeks

Bookings at all Hoffman-Foursquare Exchanges and at M.H. Hoffman, Inc. 729 Seventh Ave. New York
PERFECTION PICTURES

TAYLOR HOLMES

The Broadway favorite who made such a phenomenal success in "Efficiency Edgar's Courtship," is presented in his next great attraction

"Fools for Luck"

A sparkling comedy taken from Kennett Harris' story in The Saturday Evening Post. Also advertised in the Post. Take advantage of this national campaign.

Distributed through George Kleine System.

Now Is the Time

to install a Simplex picture machine.

If you expect to get your share of this season's business you must have the best booth equipment obtainable. A great many Exhibitors do not give this end of the business due consideration. Do you realize that perfect projection is just as essential as good pictures? No matter how good service you are using, the value is lost unless your booth equipment is up to date in every respect. SIMPLEX TYPE "S" machines will give you the desired results.

Write for special literature and catalog.

Send for our new price list of Theatre equipment and Supplies. It will save you money.

Exhibitors Supply Company, Inc.

Mallers Bldg.
Chicago, Ill.

NATIONAL OR COLUMBIA CARBONS

Our stock is always complete in the following sizes, all shipments made same day order is received.

1/2 x 12 Soft cored, per hundred $9.90
3/4 x 12 Soft cored, per hundred 7.25
7/8 x 10 Soft cored, per hundred 6.75
5/8 x 12 Soft cored, per hundred 5.50
3/4 x 10 Soft cored, per hundred 5.00
5/8 x 7 Soft cored, per hundred 3.50
3/8 x 6 Soft cored, per hundred 2.75
5/8 x 12 Soft cored, per hundred 5.00
1/2 x 12 Soft cored, per hundred 4.50
5/8 x 6 Solid, per hundred 2.25
5/8 x 6 Silvertips, per hundred 4.40
7/8 x 6 Silvertips, per hundred 4.60
3/8 x 6 Silvertips, per hundred 4.80

Special price in 1000 lots.
For The Freedom of The World

Produced by
IRA M. LOWRY
for the S. & M. FILM COMPANY

A real Super-FEATURE in Eight Parts—Story by Captain Edwin Bower Hesser
Featuring
E. K. LINCOLN
with
BARBARA CASTLETON and ROMAINE FIELDING
The Year's Important Production

Big—Better—Clean

The Spontaneous Testimonials of the Trade Speak for Themselves:

MOTION PICTURE NEWS

For the Freedom of the World" is a patriotic number dealing with the soldiers of Uncle Sam in the Canadian area before the United States entered the World War. Director Romaine Fielding and his company spent many weeks in Canada at one of the training camps to obtain desired scenes of recruiting, drilling, real military scenes, and splendid war-film efforts. In its entirety it is both interesting from a top point of view and entertaining, even thrilling from a dramatic point of view. Scenes in the training camp showing the rigid physical exercise prescribed by the Canadian officers are some of the most interesting as well as inspiring shots in the picture.

The story furnished by Captain Edwin Bower Hesser is, in its vital, very familiar: of the same sort that many of the Civil War pictures have been, and yet due to its modern setting seems to command new interest. And, conventional or not, it stands the test—that it carries eight reels without a wearisome moment and with many of the sort that move an audience to applause and cheer.

THE BILLBOARD

For the Freedom of the World is the most satisfying money public hungry for war film diet has yet had before it. Well built, well acted, magnificent of scene and novel in that its wealth of training camp life shows Canadian training, Canadian tactics, Canadian uniforms, which has not yet been exploited to the United States audiences—it deserves exceptional consideration at the hands of the men who are booking pictures.

MOTION PICTURE WORLD

A stirring eight-part patriotic production which was produced by Ira M. Lowry and E. J. Carrol, of 220 West 42d street, New York City, from the story of Edwin Bower Hesser, will be found an excellent addition to the work of recruiting. "For the Freedom of the World" is the title of the production which features E. K. Lincoln, with Barbara Castleton and Romaine Fielding, with a supporting cast consisting of Neil Moran, Jane Adler and Walter Weems.

The story of the picture follows the fortune of a member of the American Legion, and presents some intensely interesting scenes which were evidently photographed at the training camps in Canada, showing how those soldiers are trained for the work ahead of them. One of the features of the picture is the night photography which it contains, and which has been very carefully done. The battle scenes photographed in the darkness, with only the light from bursting shells by which to distinguish objects moving on the horizon, are very effective.

EXHIBITORS HERALD

Ira Lowry, in producing "Captain Edwin Bower Hesser's The Freedom of the World," has made a worthy and patriotic recruiting vehicle. It is a thoroughly ambitious and powerful theme, carefully planned. Mr. Lowry's first effort delivers a virile "punch," which should find its way to every man of building age. There are eight reels of rugged, vital scenes that cover everything from the horrible causes of the war to the heroic military encounters. No red-blooded man can watch the Herman officers abuse of the unprotected woman and child after battle without a desire to avenge such deeds. The action has for the most part written a convincing and stirring story. The direction is masterful and the photography is good.

EXHIBITORS HERALD

A spectacular war drama with a strong patriotic appeal. An excellent cast, including several well-known stars. Remarkable scenes in camp and on the battlefield. For the Freedom of the World tells the story of a romance and marriage which weaves the storm of the world with superhuman endurance and against almost invincible odds. It presents the horrors of war from the standpoint of the average family, and transposes the quiet order of domestic life into the very heart of the battlefield. This really impressive theme is developed in a series of war scenes which are far above the average screened since the war and which add the last touch of realism to an intense and grimly convincing drama.

EXHIBITOR'S TRADE REVIEW

A thoroughly convincing and opportune war story, with plenty of action and one that will undoubtedly find favor among the majority of the picture fans. This is unhesitatingly a big production in every sense of the word and its producers certainly deserve credit for the masterful result accomplished. The production shows care in direction and photography. The acting is exceptional. E. K. Lincoln has never been seen in a more pleasing role.

SUNDAY TELEGRAPH

For the Freedom of the World," an eight-part special feature produced by E. K. Lincoln, with Barbara Castleton and Romaine Fielding featured, was shown in the trade yesterday morning at the Broadway Theatre. The production was produced and presented by Ira M. Lowry from an original story written by Captain Edwin Bower Hesser.

As the title indicates, it is another war film, but one that is entirely different from any previously released. In the first scenes it gives promise of being one of the usual arguments designed to convince the slacker wherein the hero appears as the backbone type, who is converted to the cause of war by a girl. However, it continues along entirely new and unusual lines, and reveals a decided entertaining and thrilling war story, with many strong dramatic situations that hold undivided attention.

IRA M. LOWRY
220 West 42nd Street, New York
"Belgium, the Kingdom of Grief"

The only film which gives a graphic portrayal of the invasion of this heroic little nation.

**America's Heart is With Belgium**

Every American Wants to See This Film

**Why America Is At War**

Is answered in these pictures which were made by official order of the City of Brussels for the Archives of Belgium.

"Belgium, the Kingdom of Grief"

gives a truthful and stirring picture of the historic period from King Albert's ascension to the throne, December, 1909, down to the battling of the remnants of the valiant little army in icy trenches against the hordes of Germany in March, 1917.

For full particulars communicate with

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Best frames and lobby displays in the trade
It means economy to you
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Lively assortment to select from
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The newspaper of the film trade—

1. The "Exhibitors Herald" enjoys the unique distinction of being in style AND IN FACT the newspaper of the film trade.

2. In its news columns place is given to accounts of all important happenings in the trade and each account is written in a thoroughly unbiased and impartial manner.

3. Its reviews are constructive criticisms, being serviceable alike to exhibitor and producer.

4. Its editorial comment is sane, conservative and FAIR to all questions and persons concerned.

5. To learn what is going on in the film trade FIRST and TRUTHFULLY read the

"Exhibitors Herald"

—the newspaper of the film trade
"A Real Production"

The Universal Opinion

W. H. Clune’s

By

Harold Bell Wright

THE EYES OF THE WORLD

NOW PLAYING

Auditorium Theatre

Chicago
THE subject of increased admission charges demands immediate action on the part of exhibitors throughout the United States and Canada.

The refusal of exhibitors in hundreds of cases where the increase is thoroughly practicable is resulting in one of the most difficult problems which the producers of leading motion pictures have ever encountered.

As everyone knows the cost of producing pictures has increased tremendously. The education of the public along motion picture lines has compelled makers of pictures to invest more money today in a single production than they formerly invested in five distinct productions.

An increase in rental fees over one year and two years ago is absolutely necessary. The calibre of picture which the public is now demanding is involving such an expenditure that producers generally cannot continue in business unless their product return a greater revenue.

From the exhibitors viewpoint, it has been thoroughly demonstrated that in a great number of cases upon which we have detailed information theaters which up to a year ago, and six months ago, were profitable enterprises are now losing money rapidly, and are failing because of the increased rental charges demanded by a number of the companies.

The only possible solution—for both exhibitor and producer—is increased admission charges.

That such an increase is thoroughly justified is beyond question; the comparatively inexpensive production of former years will not be tolerated by the public today. The public demands and must receive popular stars whose services are only obtainable at enormous salaries, settings which can only be obtained at a lavish cost and an artistic and mechanical perfection generally which represents a greatly increased outlay on the part of the producer.

Admission charges must be raised; a standard feature program must everywhere command fifteen cents. Special productions must bring an admission payment of twenty and twenty-five cents.

And these changes must be brought about immediately; delay will only intensify the difficulty and constantly add to the complexity of this problem which strikes at the very root of the stability of the motion picture industry.

Except in a limited number of situations this increase can be easily and safely effected. The level of prices on practically every product purchased by the public has been raised, and in a great number of cases—such as the one under discussion—the increase in price is absolutely required by the conditions affecting the business.
There is vastly more money in circulation throughout the country today than ever before; salaries and wages everywhere have been augmented. The people of the country have the money to spend and the additional revenue sought by the firm industry is absolutely necessary in order that the public may continue to receive the superior grade of motion picture which they require.

It is well known that in certain instances the rental fee being required by producers is obviously exorbitant; it is not for a justification of these charges that we are pleading.

But we do urge, for the common good of the motion picture industry, that the long deferred advance in theater admissions—which have practically stood still for two or three years—be immediately brought about.

Failure to do this will mean disastrous failure for many exhibitors and the same for the producers who are seeking to serve them at rental charges which do not measure up to the expensiveness of the pictures being issued.

If the public was content to view the old type of picture which was ground out almost mechanically, costing not more than a thousand dollars a reel to prepare for the market, then there would be little justification for increased admission charges.

But the motion picture cannot stand still; its progress must be swift and thorough. While there are isolated cases of extravagant disbursements, on the whole, the increased cost of production is necessary to the artistic advancement of motion pictures—excepting, of course, the ridiculous salaries and profits paid a few of the most prominent players.

Retrogression artistically of the motion picture will spell the doom of the industry.

No progress and not even the present standards can be maintained at the old rental charges.

Increase your admission charges, not only for your own protection, but also to safeguard the entire industry.

* * *

**PATRIOTIC WORK**

The exhibitor of motion picture is enabled by his position to be one of the most potent moulders of public opinion. This is a great privilege and likewise a great responsibility.

Exhibitors now have an excellent opportunity to exemplify their patriotism by giving careful consideration to the selection of short subjects to be used in connection with their regular programs which will cooperate with and forward the work the national government has to do.

The motion pictures in such a time as this should be a great stimulus to patriotic enthusiasm. Pictures carefully selected with this end in view, also musical compositions for their accompaniment, can produce an almost in calculable result.

MARTIN J. QUIGLEY
Varner Warns Entire Film Industry Must Give Concerted Action to Defeat Ten Per Cent Tax on Film Theaters; Pettijohn Aids in Drive on Legislators

Washington, D. C.—(Special to "Exhibitors Herald").—The necessity for concerted action on the part of the entire film industry in an effort to bring about the defeat of the ten percent war tax on motion picture theater receipts, was issued to exhibitors throughout the United States this week from the capital by H. B. Varner, the American Exhibitors Association, who is representing the film theater men's interests.

The tax war measure which, when it first came up some time ago, was killed in the Senate, but recently came up again in the House of Representatives, now is being pushed by the solons who favor taxation without exemption of the industries.

W. W. Wilson Warns Exhibitors

According to Congressman William Wilson, of Illinois, who does not favor taxation of the picture theater receipts, owing to the fact that the motion pictures are aiding the government in spreading propaganda from the different departments, unless the exhibitors of the country band solidly and bring strong pressure to bear upon congressmen and representatives from the various states, some kind of tax will be placed upon the motion picture theaters.

Harrington, of Washington, to Operate Picture Theaters

It is pointed out by officials of the American Exhibitors Association that, if the tax is placed upon the theaters that any exhibitors will be forced out of business.

Varner Again Leads Fight

J. B. Varner, who was instrumental in bringing about the death of the proposed tax when it reached the Senate, is wending every effort to stop it in the House of Representatives. A peculiar phase of the proposed tax is the attitude of the owners of several large eastern theaters, particularly in New York.

Even of the eastern motion picture theater owners are in favor of the tax, it's said, and have so expressed themselves before the finance committee in Washington. The admission prices charged in the larger theaters range from twenty-five cents to $1. All of them are houses of large capacity, and will be only slightly affected by the tax measure.

However, should the ten percent tax be imposed upon all houses, regardless of size, the attendance at small theaters would be materially reduced, and in a short time they would be compelled to suspend operations.

Charles C. Pettijohn, general manager of the A. E. A., sent a wire to Lee Ochs, advising him that the situation was serious for exhibitors. Ochs was out of the city and in his absence Mr. Blumenthal sent a number of telegram messages. Grant Anson hurried to Washington to co-operate with Mr. Varner and Pettijohn.

Mr. Blumenthal and Mr. Anson are entitled to their share of credit for anything that may have been accomplished in Washington that will prove beneficial to the exhibitors," said Mr. Pettijohn on his return to New York. "Both men co-operated with Mr. Varner and myself and all factional differences were forgotten in our work for the exhibitors of the country.

A. E. A. Aids All Exhibitors

"The American Exhibitors Association has pledged itself to look after the interests of the exhibitors, whether they are members of the Association or not. Our interest centers principally in the small exhibitor who owns a theater in a small town where he can't afford to charge a high admission fee and who already is forced to pay such a high rental for his film as to make it almost impossible for him to realize a fair return on his investment. It is the small exhibitor who would suffer most from a high tax, and it was in his interest that Mr. Varner and I went to Washington.

FRANK THWARTS OCHS LEAGUE IN MOVE TO FREE $5,000 EXPO FUNDS

Joseph Hopp Declares He Was Not National Officer When Served With Papers, But Judge Finds Hole-to-hole to Give Plaintiff Legal Action

Officers of the Ochs League branch of Chicago were thwarted this week in their attempt to free $5,000 of gate receipts and other assets, which are held intact by garnishment proceedings instituted some time ago by Louis H. Frank, Fred J. Herrington and Judge A. P. Tugwell, all former office holders in the Ochs organization.

Through the mediacy, Ludwig A. Schindler, 1917 exposition manager, Joseph Hopp, Robert Levy and William J. Sweeney, in Judge Richardson's municipal court, Thursday, September 20, endeavored to set aside the bond of Mr. Frank filed in the garnishment proceedings on the grounds that at the time the proceedings were instituted, Mr. Frank was not yet installed official as an officer of the national body of the Ochs League and therefore could not accept service.

However, Judge Richardson decided that Mr. Frank should file another bond in the case, and in order to get legal service on the Ochs organization Mr. Frank has been ordered to advertise the matter for forty days. The new hearing of the case will come up November 3. Until that time the $5,000 and other Ochs League funds will remain intact, awaiting the decision of the court.

During the court proceedings Attorney Knox, representing Mr. Frank, produced a letter written by Hopp to Lee A. Ochs alluding to certain league matters. The subject matter of the correspondence produced concerned the money taken in at the 1917 exposition. A copy of this letter was printed in "Exhibitors Herald," issue of August 28. The letter, Hopp declared, was not signed by him as first vice-president of the Ochs League.

KLAW & ERLANGER SEEK TO RESTRAIN TRIANGLE FROM ISSUING "POLLY ANN" FILM

Theatrical Producers in Supreme Court Proceedings Alleged Use of Title is Infringement upon "Pollyanna" Stage Play

Klaw & Erlanger and George C. Tyler, of New York, have begun proceedings in the Supreme Court to restrain the Triangle Film Corporation from using the title "Polly Ann" for the play, which Bessie Love stars. The theatrical producers allege that the use of the title is an infringement upon "Pollyanna.

(Continued on Page 15, Col. 3)
PETROVA PICTURES TO BE ISSUED BY NATIONAL EXHIBITORS CIRCUIT

Noted Actress' Productions Are First With Woman Star Accepted by Distributing Concern; Will Be Handled Like Forthcoming Chaplin Plays

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

Madame Petrova is the first woman star whose productions have been accepted for publication by the Exhibitors' Circuit, and the Petrova pictures will be the first series of features distributed by their exchanges. Like forthcoming Chaplin pictures, which have recently been acquired by the Exhibitors' Circuit, the productions in which Madame Petrova appears are to be sold independently of all other productions, under an exclusive Petrova contract. This arrangement means that the Petrova pictures will appear in more first-run theaters in the United States and Canada than have previously been available for any other feature productions. This fact, together with the country-wide advertising campaign to be conducted by Superpictures Distributing Corporation, promises to both large and small exhibitors attractions of box office values.

Rothafel Negotiated Deal

This contract, which marks a distinctly new step in the relations between exhibitor and producer, was negotiated on behalf of the Exhibitors' Circuit by S. L. Rothafel of New York and H. O. Schwabhe of Philadelphia, and on behalf of Superpictures Distributing Corporation by its president, Frederick L. Collins.

When interviewed at the office of Superpictures Distributing Corporation, 23 West Forty-fourth street, Mr. Collins said:

"The relation between Madame Petrova and the exhibitors which has been established by the contract which has just been executed is extremely gratifying to me, not only because I believe that the arrangement will be extremely profitable both to the exhibitors and to the producer, but because it is a direct

(Continued on Page 20, Col. 4)

SHUBERT-HAMMERSTEIN-INCE FILM "CO-RESPONDENT" IS BOUGHT BY JEWEL

One of the speediest motion picture deals on record took place in the projection room of Jewel Productions, Inc., 1600 Broadway, this week, when, exactly four minutes after "The Co-Respondent," a Ralph Ince production, with Elaine Hammerstein was shown, a price was made, accepted and paid to Lee Shubert, Arthur Hammerstein and Ralph Ince, for the film.

There was no question as to acceptance after the first reel was shown, and four minutes after the last one was viewed the check was signed and blotted. Jewel Productions, Inc., starting October 7, will present it at the Broadway Theatre, where its expected to prove one of the picture sensations of the year. Willard Lucas and a big cast support Miss Hammerstein.

Irene Fenwick brought "The Co-Respondent" by Rita Weiman and Alice Keal Pollock, to the Booth Theatre two years ago, where it proved one of the successes of the season. It is the story of a New England girl who is wooed and brought to a small town hotel by the millionaire husband of a New York society woman, who has him followed and trapped as a mock ceremony is about to be performed. A year later the girl having won distinction and the heart of the managing editor of a metropolitan newspaper, faces two choices when sent out on the famous Van Kleek divorce case to obtain the name of "The Co-Respondent."

K. & E. SUES TRIANGLE

(Continued from Page 17)

In the allegation filed by attorneys for Messrs. Klaw & Erlanger it is stated that Porter's story was published in 1912; became widely popular and was subsequently dramatized and produced in 1916, becoming a great success, consequently the title is of great value. The producers of "Polyanna" not only demand an injunction but also an account of the receipts from the film play from Triangle.

OGDEN CORP. WILL MOVE FROM UTAH TO PLANT IN EAST

Ogden, Utah (Special to Exhibitors Herald).—The Ogden Pictures Corporation will not use this city as a producing center in the future. According to a record office, president of the Ogden concern, in the event of the Ogden Corporation's lease of a studio in New York city and will move the plant there. A new contract has been signed by Miss Walker, star of "The Lust of the Ages," the Ogden Corporation's first feature film, under which she is to produce eight pictures in twelve months. In these features Miss Walker will play the leading role.

M. G. WATKINS IN N. Y. AFTER VISIT WITH EXHIBITOR

M. G. W. Inc. President Start Tour of Big Cities After Week's Auto Trip Through Wisconsin

M. G. Watkins, president of the M. Watkins, Inc., Motion Pictures, with offices in Milwaukee, Chicago and New York, recently returned to Chicago after a two-weeks' automobile tour of the exhibitors located in the large and small towns of Wisconsin. Mr. Watkins left Chicago on Sept. 22, for Pittsburgh, Washington, and New York. He expects to remain in New York about two weeks.

SCENES FROM TWO FORTHCOMING GOLDFYNN PICTURES

[Image of scenes from two forthcoming Goldwyn Pictures]

[Left to right: Ruby de Remer, the Ziegfeld Beauty, Female Lead in Run Beach's "The Auction Block"; Mae Marsh and support in "The Cinderella Man," A Big Scene from "The Auction Block." (Goldwyn.)]
ROTHAPFEL'S NEW BROADWAY HOUSE WILL BE IDEAL OF HIS DREAMS

Facade to Be Stately Colonnade of White, Patterned After Parthenon of Athens; Will Direct Presentation of Pretentious Pictures and Music

All rumors concerning the imposing new theatre now in process of completion on Broadway and Forty-ninth street were set at rest this week by an official announce-
ment issued from the office of S. L. Rothapfel, managing director of the Rialto, to
the effect that the new playhouse will be under Mr. Rothapfel's personal direction and
be devoted to an elaborated and more pretentious variation of the combined
motion picture and musical entertainment.

It is promised that the new theatre, which is not yet named, will be as much
a revelation to New York in the matter of beauty, luxurious appointments and
novel illuminating effects as the Rialto when it opened a year and a half ago.

The opening of the new house is scheduled for about the middle of December. Mr.
Rothapfel says that he regards the new institution as the realization of a dream
he has had for many years, a perfect home for the distinct type of entertainment
which he originated and which has raised the motion picture theatre from the side
how category into the field of the higher arts. He said the new home of the "Roth-
apfel Idea" would be operated in conjunction with the Rialto without affecting the
other institution in any way.

Music will assume an even more impor-
tant part in the new theatre than it is on Mr. Rothapfel's program in the
lot, and once a week the orchestra of
the new house will be combined with the
alto orchestra to form the Rothapfel
Symphony. Orchestra of one hundred
pieces, which will render a popular sym-
phony concert under the masterly direc-
tion of Hugo Riesenfeld. Dr. Riesen-
feld will have the direction of both
orchestras as separate organizations, but
will conduct principally at the Rialto as
present. Other directors will be pro-
vided in order to permit of his conduct-
ing the orchestra in the new institution
at special occasion demands it. The
popular symphony concerts will be intro-
duced primarily to encourage American
composers, and Dr. Riesenfeld will en-
deavor to introduce at least one new
American composition of serious nature
each week.

Both outwardly and as to interior it is promised that this new temple of amuse-
ment will set a new standard of beauty
and comfort. It will contain no stores
and no offices other than the executive
offices of the theater itself. The Broad-
way facade will be a stately colonnade
of white stone, patterned after the Par-
thenon at Athens. The interior will be
of classic design, decorated and illumi-
nated according to Mr. Rothapfel's own
specifications. The seating capacity will be approximately 2,500.

LIFE SUIT CORP. GIVES FILM TRADE TRAVELERS SAFETY

The International Life Suit Corpora-
tion, 11 Broadway, New York, has per-
tected a life saving device that will prove
great value to those in the motion
picture trade and others who find it
necessary to go abroad during these
hard times.

The device consists of a suit of rub-
ber-lined with buoyant, heat retaining
and cold repelling composition. The
rubber does not depend on inflation to keep a wearer afloat and it is said a dozen
pictures will not affect its buoyancy.

A practical demonstration of the suit
was given recently in the North Sea.
where a ship was torpedoed by the Ger-
man and the wearer was rescued after
five in the water four hours.

HER HOUR" IS THE NEXT KITTY GORDON FEATURE FOR WORLD'S PROGRAM

Kitty Gordon's next World-Picture
edy-Made is "Her Hour," and is one of the most important pictures of the Miss
Gordon as star. The remaining two are
"Divine Sacrifice," to be published the end of the year, and another which
is not yet named.

A. E. A. FIGHTS FOR EXHIBITORS RELIEF FROM MUSIC TAXATION

Committee Meets Publishers' Body and Agreements of Importance are Reached; Pettijohn Insists Agreements Cover All Exhibitors Outside of Association

Two committees, one representing the American Exhibitors' Association and
the other the American Society of Composers, Authors and Publishers, met at the
offices of the American Exhibitors' Association in the Times Building in New York,
Friday, September 21.

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

Mr. Moe Levy, attorney at law of
Norfolk, Va., personal counsel for Jake
Wells, and Charles C. Pettijohn, gen-
eral manager of the American Exhib-
itors' Association, were insisting that
the concessions granted the American
Exhibitors' Association should not be
limited to members of that association,
but should likewise apply to all other
exhibitors in the United States and
Canada, whether members of the A. E.
A. or not.

The various ideas agreed upon by the
gentlemen representing both organiza-
tions will be submitted to their respec-
tive boards of directors at special meetings to be called within the next
ten days.

The feature upon which the disagree-
ments arose will remain in abeyance
as these matters are held, but both sides have agreed to dis-
cuss the question at issue and try to
reach an agreement in the respective
directors' meetings.
D. W. GRIFFITH MAKES FILM FOR U. S. TO BE SHOWN THROUGHOUT RUSSIA

Fifty Prints Made for Exhibition in Theatres of New Republic Showing People Earnestness of America in War

Through the medium of motion pictures, the 150,000,000 people of Russia are to be taught that the United States is in earnest in the war, and at the same time expose the lies German agents have been spreading throughout Russia. Under the supervision of David Wark Griffith, who placed his organization at the disposal of the government, and at his own expense as a volunteer effort, a film has been prepared and now is on its way to our allies across the water, showing what the United States is doing toward making ready to throw its power and resources into the great conflict.

Fifty Prints for Russia

Fifty copies of the film have been made, which will be shown in every motion picture theater in Russia, as well as to the millions of soldiers and sailors battling against the German Emperor and his plan to destroy democracy.

The scenes of the picture are laid in every part of the United States, from the Atlantic to the Pacific, and from Canada to the Rio Grande. Views of the war resources of the United States are given, from the vast agricultural stretches of the Central States, which the Russian peasant can so readily understand, to the great iron and steel mills and munition plants, our tremendous financial resources, our naval power, and the big armies which are being raised and equipped for the battlefields of Europe.

Film Has a Story

A story has been woven around an imaginary visit of Ivan, a Russian peasant, to the American republic, as a guest of the people. He sees with his own eyes, all the resources which we are anxious and ready to use in the coming fight with the Russian people against the Empire of Germany. Ivan is shown in the steel mills, munition plants and automobile plants at Detroit, turning out airplanes for the Russian battle front. What the United States has accomplished in the first five months of the war is made clear to him. He sees Secretary of the Treasury signing a loan of $100,000,000 to Russia and views of the sub-treasury in New York, where $7,000,000,000 in gold bullion awaits the need of war.

Interwoven in the picture is the life of Abraham Lincoln, the most nearly universal of American heroes.

“DOING HER BIT” TITLE OF MARGARITA FISCHER'S NEW AMERICAN FILM

“Doing Her Bit” is the name of Margarita Fischer's new picture, at which she is hard at work. It was specially written for her and contains many of the artistic locations for which the American company is famous.

PARALTA SIGNS DIRECTOR REGINALD BARKER

CIRCUIT GETS PETROVA FILMS

(Continued from Page 18)

result of our previously announced policy of 'Big Pictures for Big Exhibitors.' On July 15th Superpictures Distributing Corporation made the following statement to exhibitors:

"We are going to put our money—just as much as is needed—into big pictures for big exhibitors. And we are going to be satisfied with a fair, moderate profit on each production. We'll deal with you direct—with one of you or several of you—for all the rights to all the pictures we handle. We'll put our money into the pictures you and we believe in. We'll spend our money in publicity. We'll get behind the picture with all the strength our organization can command.

To Follow Policy Closely

"This is precisely what we have done: On August 12 we announced that the first of the Big Pictures for Big Exhibitors would be Madame Petrova in a series of special productions produced by the Petrova Picture Company, the distribution of which would be in the hands of Superpictures Distributing Corporation. Since that announcement, have been approached by the heads of every leading distribution organization in this country, and have received offers for these pictures on financial terms that were as flattering as possible.

Therefore, the arrangement by which the Petrova pictures will be handled in the leading houses through the country and later handled in each section, is the man known throughout that section its leading exhibitor is not only a gaining but an entirely natural outgrowth of the policy announced by us."
MADAME PETROVA TO MAKE SHORT STAGE APPEARANCE

Will Devote Afternoons to Footlights While Making Film Productions

Madam Olga Petrova is planning to make a brief appearance on the stage this season. These appearances will be held afternoons other than regular matinee days and will not in any way interfere with Petrova's activities in producing Petrova Pictures.

By the arrangement existing between Petrova and Frederick L. Collins, president of the Petrova Pictures Company, the actress will be unhampered in these stage pursuits, in view of her agreement to devote herself primarily to the production of her own personally supervised films. Until her first picture has been issued, on or about October 22, Petrova cannot definitely announce the dates of her recitals, but she has already begun to formulate her program.

CHICAGO A. E. A. BRANCH REACHES AN AGREEMENT WITH OPERATORS' UNION

Men Will Run Projection Machines Four and a Half Hours Instead of Four Without Extra Charge; Non-Members Must Pay High Wage Demand

Union projection machine operators reached an agreement with the American Exhibitors' Association branch in Chicago this week, having agreed with the exhibitors' organization to work in the theaters of its members four and one-half hours instead of four, without extra charge.

The Chicago A. E. A. has also entered into an agreement with the operators' union for a flat rate to be charged all members of the association. However, exhibitors who are not members of the Chicago A. E. A. branch will be forced to pay the higher rate originally asked by the operators.

Announcement of the consummation of the agreement with the union was made at the semi-monthly meeting of the Chicago Theater Owners' Association, September 21, by Louis H. Frank. The Chicago branch now has a plan under way to form a booking club for the purpose of renting films, issuing posters, and to conduct a general exchange business for members. This will save exhibitors hundreds of dollars, it is pointed out, and also save a great deal of time, which in the past has been used in going from one exchange to another. Under the new plan, members of this exchange will return posters which they have used, and these will be distributed to other exhibitors using the features. It is also planned to have one printer furnish programs and hand bills for the circuit of theaters controlled by the members of this A. E. A. branch. This will be acted upon at the next session.

M. L. FULTON HANDLES FRENCH OFFICIAL WAR FILM WITH "BELGIUM, KINGDOM OF GRIEF"

M. L. Fulton, who has established headquarters at the Great Northern Hotel, Chicago, besides handling "Belgium, the Kingdom of Grief," the stirring picture of Belgium's invasion by Germany, also handling the "French Official War Pictures." This is the official French war picture, taken under the personal supervision of the General Staff of the French army, and while there are a number of other war films purporting to be "official," these films should not be confused with these other war films bearing similar names. Exhibitors booking these war films will have the added advantage of securing new material, which is added from week to week, as soon as secured.

"WEAVERS OF LIFE" PICKED AS TITLE OF WARREN FILM

Miss Helen Hayes in Leading Role Will Have Strong Supporting Cast

"Weavers Of Life," a title which is said to be characteristic of the play, has been selected as the name of Edward Warren's forthcoming production. Miss Helen Hayes, who is cast in the star role, will be supported by Howard Hall, Kenneth Hunter, Barney Gilmore, Earl Schenck, Edna Sibbett and others.

MACISTE, GIANT OF FILM NOTE, IS SLAIN IN BATTLE

Star of "Cabiria" and "The Warrior" Killed in Terrific Battle on Italian Front

Maciste, the giant film star, who appeared in the leading role in "Cabiria" and more recently "The Warrior," which is being distributed by General Enterprises, Inc., of New York, was recently killed in action on the Italian battle front. The news of the film player's death was brought to New York this week by E. Matson, of John Olson & Co., prominent Scandinavian film traders. According to the information borne by Mr. Matson, the giant Italian screen player was slain during the terrific fighting on the Bainsizza Plateau in the recent great Italian offensive.
TAKING A SCENE FOR "THE WARRIOR"

MACISTE, THE GIANT, STANDING BEFORE THE CAMERA, FOR A SCENE IN "THE WARRIOR" (GENERAL ENTERPRISES, INC.)

SELECT PICTURES SIGNS ALICE BRADY; WILL STAR IN EIGHT FEATURES A YEAR

Daughter of Wm. A. Brady to Start Work on Initial Feature at Paragon Studio in Fort Lee under Director Edward Jose

Select Pictures Corporation announces that it has signed contracts with Alice Brady by which Miss Brady immediately becomes a Select Pictures star.

Miss Brady will be presented during the coming year in eight pictures which will be published under the Select Star Series system.

On the first of these eight pictures Miss Brady will begin work at once at the Paragon studio in Fort Lee. She will be directed by Edward Jose, whose work is best known to picture fans through his direction of Norma Talmadge in "Poppy" and "The Moth," the latter being a current Select film. Miss Brady's first picture will be an adaptation of Henry J. W. Dam's successful play, "The Red Mouse." It is a story of modern life with a French flavor. The screen title of the picture has not yet been determined.

Alice Brady is the daughter of William A. Brady, the widely known theatrical manager, and Director-general of World pictures. Miss Brady began her public career at a very early age, appearing on the stage in theatrical productions in which her father or his friends were interested. At first her talents were lent to the musical comedy stage, and she appeared in roles of ever increasing importance in a number of musical successes, among them being "The Mikado," in which DeWolf Hopper was being starred, and "The Balkan Princess."

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

Her real popularity, however, is the outcome of her work as a star in motion pictures. On the screen Miss Brady has enjoyed a vogue truly remarkable—remarkable for its extent throughout the length and breadth of the country wherever films are shown.

WASHINGTON M. P. CO. OF SPOKANE IS FORMED TO PRODUCE SIX REEL FEATURES

Spokane, Wash. (Special to Exhibitors' Herald)—The Washington Motion Picture Company with a body of directors and officers composed entirely of Spokane men, has been incorporated and will start producing six-reel features, with Tyrone Power as leading man, in and around Spokane within the next thirty days.

A meeting of the stockholders of the new enterprise was held recently and Allen Meisenheimer was elected president; W. W. Zent, vice-president, and E. E. Young, secretary. The following are directors: Thomas S. Griffith, James S. Ramage, Henri Crommelin, Allen Meisenheimer and W. W. Zent.

CENSORS CAUSE GOLDWYN TO HOLD "MAGDALENE" FILM

"Fighting Odds" Starring Maxine Elliott Replaces First Scheduled Feature

While the Goldwyn picture, "The Eternal Magdalen," starring Maxine Elliott, was passed with the hearty endorsement of the National Board of Review with a special report, "that the world as a motion picture audience owes Goldwyn a vote of thanks for making this sincere and beautiful production," it did not meet with the approval of the censors in Pennsylvania and in the city of Chicago.

It was therefore found necessary to rearrange the schedule and Miss Elliott's second Goldwyn picture, "Fighting Odds," written by Roy Cooper Megrue and Irvin S. Cobb, will be presented on the date that "The Eternal Magdalen" was to have shown.

MILITARY CAMP IS USED FOR SCENES IN NORMAND PLAY

Star Gets Martial Color for "Joan of Flatbush" Comedy at Plattsburg

Because Mabel Normand's first comedy for Goldwyn Pictures calls for military scenes, the star and her company invaded the military camp at Plattsburg this week and completed the necessary military scenes for "Joan of Flatbush." The story is from the pen of Porter Emerson Brown. Accompanied by Director C. T. Horan, Mr. Browne, Lawrence McCloskey, of the scenario department, and a cast of players, Miss Normand will spend the next weeks getting scenes for the completion of the photoplay on the shores of Lake Champlain.
PARALTA DROPS TRIANGLE CORP. AS DISTRIBUTOR OF ITS FILMS

Contract Between Concerns Entered Into June 30. Abrogated by Agreement When Lynch Sells Interests in Concern

The contract between Paralta Plays, Inc., and the Triangle Distributing Corporation, entered into June 30, has been abrogated and no Paralta production will be published through the Triangle organization, it is officially announced this week in Paralta offices.

The contract between Paralta and Triangle was more the result of the personal friendship existing between Carl Anderson, president of Paralta, and Stephen A. Lynch, than anything else. When this agreement was entered into it was with the distinct understanding that should Mr. Lynch sell his interest in the Triangle Distributing Corporation the contract with Paralta should terminate.

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

Will Not Affect Paralta
This situation will not have any effect on the activities of the Paralta organization, and plans made weeks ago for a wide extension of its producing interest will be carried forward as rapidly as possible. Paralta now has six big feature photodramas completed and ready for distribution. This list comprises J. Warren Kerrigan in Peter B. Kyne's "A Man's Man," and Frederick Chapin's "Turn of a Card"; Bessie Barriscale in Harold MacGrath's "Madam Who" and Grace Miller White's "Rose o' Paradise," and two state rights productions, "Alimony," by Hayden Talbot, and "The Golden Thread," by Thomas J. Geraghty, based on an original story by William E. Wing. Paralta also now has five companies working on productions at the Paralta studios in Hollywood. In two months five new big feature photodramas will be added to its output.

Work was begun at the Paralta studio on the West Coast June 4 last, when J. Warren Kerrigan and Bessie Barriscale started filming "A Man's Man" and "Rose o' Paradise." When the anniversary of its first year as a producer, June 3, 1915, is reached on the calendar, Paralta intends to have made the record of producing fifty-two star feature plays.

Has Attractive Coast Plant

Paralta now has one of the most active studios on the west coast, which is being conducted under the general direction of Robert T. Kane, vice-president of Paralta Plays, Inc. Robert Brunton is studio manager and heads one of the most competent technical motion picture organizations in this country. Mr. Brunton came to America with the late Sir Henry Irving, with whom he was connected for several years in the capacity of art director in the staging of the many historic dramatic productions at the London Lyceum theater. After a brief connection with New York theatrical productions, Mr. Brunton joined the Triangle producing interests and directed the staging of many of its early great successes.

As manager of Paralta studios he is well sustaining the great reputation he has enjoyed, both in this country and in England.

Paralta's art director is R. Holmes Paul, a widely known English authority of dramatic art, scenic construction, costuming, etc.

(Continued on Page 24, Col. 3)

S. E. ABEL STARTS TRIP FOR SELECT

Sydney E. Abel, special representative of Select Pictures Corporation, left Friday on his first visit to the newly established Select Exchanges. Mr. Abel's first objective is Washington, D. C., where he will be in conference with branch manager V. P. Whitaker, who has recently taken charge of the Washington exchange just opened at 311 "E" Street, Northwest. Whitaker reports big business from the nation's capitol, and Abel expects to have a promising report to make on his return from his first official trip.

AD FILM PRODUCERS' ASSN. CHANGES NAME AT MEET HELD IN ROTHACKER PLANT

The Advertising Film Producers' Association, the official departmental of the Associated Advertising Clubs of the World, held a meeting at the Rothacker studios, Chicago, September 17, at which the name of the organization was changed to the Motion Picture Advertising Association of the World. The next meeting will be held at the Statler Hotel, Detroit, Mich., on October 26.

NEW MUTUAL PRESS SHEET WILL AID EXHIBITORS ADVERTISE 2 FEATURES

Exhibitors booking Mutual's "The Girl Who Couldn't Grow Up," with Margaret Fischer, and "Sands of Sacrifice," with William Russell, will find tips on advertising, poster displays and music cues in two press sheets being sent out by the Mutual Film Corporation, which will aid in advertising these features.

LAEMMLE IN NEW YORK AFTER TRIP TO COAST

Carl Laemmle, president of the Universal Film Manufacturing Company, returned this week to New York from a visit to Universal City, California.

FOUR NOTED FOX STARS APPEARING IN BIG FEATURES

ROM LEFT TO RIGHT: GEORGE WALSH, GLADYS BROCKWELL, VIRGINIA PEARSON, AND DESTIN PARNUM. THESE POPULAR PLAYERS HAVE APPEARED IN SOME OF THE SEASON'S MOST NOTABLE PHOTOPLAYS, AND NOW ARE WORKING ON FILMS FOR OCTOBER. (WM. FOX.)
FUNKHOUSER FORCED TO FREE FOX FILM, "THE SPY" IN CHICAGO COURT

"The Officer Acted Wholly Outside the Law," Is Opinion of Judge Alschuler in Decision Against Censor Board Chief

Fox Film Corporation has won the fight which it began in the Federal Courts for the right to exhibit in the city of Chicago, within Fox's screen drama, "The Spy," which portrays the menace to America the sinister workings of the German secret agents.

A short time since, M. I. C. Funkhouser, in his capacity as official film censor for Chicago, refused to issue the permit necessary to "The Spy's" exhibition. One of the reasons which Mr. Funkhouser cited for his action was that "the picture was in places too dramatic and that it made the sweat stand out on my brow."

Fox Film Corporation immediately sought an injunction to restrain the municipal authorities from preventing the showings. In the bill of complaint, Mr. Fox established the point that Mr. Funkhouser's power to condemn a photoplay was limited to pictures which were in some way obscene or immoral, and that "The Spy" was obviously not within that classification.

Judge Samuel Alschuler, of the United States District Court, has just upheld that contention and has issued an order forbidding interference with the exhibition of "The Spy." Judge Alschuler says in his opinion, that in this case "the officer appears from what is before the court to have acted wholly outside the law."

The opinion goes on to state that since Mr. Funkhouser himself concedes that his ruling in declining a permit was based largely, if not entirely, upon the impressively dramatic features of the photoplay, there was unquestionably an abuse of discretion in barring "The Spy."

—CONTINUED FROM PAGE 22—

PARALTA DROPS TRIANGLE

The casting director is David M. Hartford, an actor of note who has been identified with the production of many exceptional photodramatic successes. Paralta's scenario bureau is headed by Rex Stoval, Thomas J. Gribb, Jack Callers, Hayden Talbot, Eugene B. Lewis, William Horwitz, Francis Guinan, Edward Hammer, E. W. Babcock, Jesse Booth and Monte M. Katterjohn, who wrote the script for Miss Barriscale's "Madam Who," which will be her first Paralta film, to be followed by "Rose o' Paradise."

Noted Authors to Contribute

Arrangements have been made with very noted authors to contribute to Paralta Plays, among which may be mentioned Rupert Hughes, Mrs. Wilson Woodrow, Frederic Arnold Kummer, "Tex" O'Reilly, Charles Neville Buck and Larry Evans.

Paralta's dramatic directing staff is headed by Reginald Barker, Raymond B. West, Emmit Geraghty, and Wallace Worsley. Messrs. Barker, West and Apfel stand in the front line of the American directors who have accomplished remarkable things in the development of photodrama. This company's directors of photography, Clyde De Vinna and Guy L. Wilky, also stand at the heads of their profession. Robert Newhart is also a conspicuous member of the Paralta photodrama staff.

This able producing staff stands behind, not only such noted players as Miss Barriscale and Mr. Kerrigan, but also Henry W. Balthus, with whom is associated the start-actor, manager, dramatic features under the executive direction of Paralta Plays, is regarded by leading dramatic authorities as the greatest actor on the screen.

Walthall Called Greatest Actor

Special productions made and distributed under the executive direction of Paralta Plays, well exemplified in the first two efforts made in this direction—"Alimony," founded on an original scenario in which Mr. Fegan was well known, and "Rhea Mitchell," Rhea Mitchell, Clara Williams and Lois Wilson, in photodramas by famous authors, especially adapted to their personalities.

For the state rights field, artistic productions will also be made and distributed under the executive direction of Paralta Plays, well exemplified in the first two efforts made in this direction—"Alimony," founded on an original scenario in which Mr. Fegan was well known, and "Rhea Mitchell," Rhea Mitchell, Clara Williams and Lois Wilson, in photodramas by famous authors, especially adapted to their personalities.
RIED LIST OF FEATURES FOR FOX.
OCTOBER SCHEDULE IS ANNOUNCED.

Gladys Brockwell, Virginia Pearson, June Caprice, George Walsh and Dustin Farnum Have Stellar Roles in New Plays.

What is probably the most varied list of film subjects William Fox has ever made is announced for October. The pictures star Gladys Brockwell, Virginia Pearson, June Caprice, George Walsh and Dustin Farnum. Technically, Miss Brockwell's play is a September issue, as it will be published on the last day of the month; but inasmuch as it has been substituted for another production through a change in schedule, it comes practically unheralded.

The order of the photoplays is as follows: September 30, Gladys Brockwell in "Conscience; October 7, Virginia Pearson in "Thou Shalt Not Steal; October 14, June Caprice in "Miss U. S. A.; October 21, George Walsh in "This Is the Life;" October 25, Dustin Farnum in "The Scarlet Pimpernel;"

"Conscience," Miss Brockwell's new starring vehicle, is a drama with an allegorical motif. The central theme has been deftly treated by Bertram Bracken, the director, who returns to the William Fox forces with this picture.

Miss Pearson's forthcoming subject, "Thou Shalt Not Steal," also required a large supporting cast, prominent in which are Claire Whitney, Eric Mayne, Dan Mason, Mathilde Brundage, John Goldsworthy, Robert Elliott, Martin Faust, Lem Kennedy, Danny Sullivan and Victor DeLinkys.

"Miss U. S. A." gives June Caprice a story with a patriotic theme. The picture is the most dramatic Miss Caprice has ever had, and shows also many spectacular military scenes.

October 21, the public will first have the opportunity of seeing a photoplay made by one brother and starring another. R. A. Walsh is in charge of screening "This Is the Life," and George is the star. The picture is of the light comedy type. Wanda Petit, who was seen in "The Broadway Sport" and "The Derelic," William Fox features, was sent across the continent to play opposite George Walsh.

"The Scarlet Pimpernel," the last film of the month, is an adventure story from Baroness Orczy's splendid novel. The stage version has been counted as one of the biggest successes of the British theatre and with Dustin Farnum in the starred part, the cinema drama will probably duplicate the success of the play. The pimpernel is a tiny wayside flower which has been adopted as the emblem of a band of Englishmen engaged in rescuing condemned aristocrats during the French revolution.

A. H. BLANK GETS.
"COLD DECK" FILM
FOR FOUR STATES.

Triangle Special Featuring Wm. Hart Secured for Iowa, Nebraska, Missouri and Kansas.

"The Cold Deck" featuring William S. Hart, which is being sold on the state rights basis by the Triangle Distributing Corporation, has been securing for the states of Iowa, Nebraska, Missouri and Kansas by A. H. Blank of Des Moines, Iowa.

This picture was made by Thomas Ince as a special for the Triangle program. When Mr. Ince left the Triangle organization he turned it over to the concern and to realize quickly on it Triangle is offering it to state rights buyers.

Mr. Blank recently secured the above territory while in New York and expects to do good business with the feature.

QUICK WILL HOLD
TRADE SHOWS FOR
"SUPPLEMENT" FILMS.


James R. Quirk, publisher of Photoplay Magazine, who soon will issue twelve single reel motion picture subjects under the title "Photoplay Magazine Screen Supplement," announces that in the near future special trade showings will be held in New York City, Chicago, and other cities for the purpose of demonstrating to interested state rights buyers and exhibitors who control chains of theatres, the novel sort of an attraction he has prepared.

Already Mr. Quirk has received many applications for territorial rights on these twelve de luxe single reel motion pictures.

The box office value of subjects in which such film celebrities as Douglas Fairbanks, Charlie Chaplin, Bessie Love, Mary Miles Minter, Warren Kerrigan, Charlie Ray, Louise Glauem, Dorothy Dalton, William Russell, the Sidney Drews, Mabel Taliaferro, Viola Dana, and a host of other stars appear, will be proven, it is said, at these special trade showings.

State rights buyers and exhibitors of standing and repute who are interested in securing territorial rights on Photoplay Magazine Screen Supplement should write Mr. Quirk.

Toronto, Ont.—On Sept. 20, at the Colonial Theatre, Universal's new serial "The Red Ace," was screened for Toronto exhibitors. Six episodes were shown to nearly every exhibitor in Toronto and it was unanimously agreed that it was one of the best serials that has ever been published. Each episode is full of that punch which brings the patrons back and Universal had many requests for bookings. The plot of this serial is laid in Canada and deals with the German spy system.

THREE DRAMATIC SCENES FROM FILM PRODUCTION "SHAME."

His John W. Noble Feature Made for the State Rights Market. It is Predicted by the Producer, Will Rank Among the Foremost Screen Plays of the Season. (John W. Noble.)
REPAIRS OF AUDITORIUM THEATRE IN
CHICAGO STALLS "EYES OF WORLD" PREMIER

W. H. Clune Feature Scheduled for Eastern Opening Sept. 21, Delayed
Because Army Draft Men Could Not Finish Work on
Theatre on Time

Calling of the national army quota from Chicago to the training camp at Rockford was one of the chief causes of an embarrassing delay in holding the Eastern premier of "Eyes of the World," the new Clune feature, at the Auditorium, Chicago.

The original date for the first showing was Friday evening, September 21, set after conference with contractors who are redecorating the big theatre. The W. H. Clune representatives in Chicago were assured that the theatre would be in readiness by that date. But the contractor failed to reckon with the call of the national army men to service. He had planned to employ one hundred decorators, but was able to obtain the service of only twelve.

Spence C. Rogers, Mr. Clune's personal representative in Chicago, was informed on Wednesday evening that it would be impossible to remove the scaffolding upon which the men were working before Thursday of the following week, and the opening date was necessarily set for that time.

An extensive advertising campaign, embracing not only the ordinary channels but several hundred newspapers in towns surrounding Chicago, had been carried out in connection with the presentation, entailing a loss of fully $10,000 to the Clune organization.

HUTCHINSON PLANS EXPENDITURE INCREASE
ON FILMS AT AMERICAN'S COAST PLANT

"We Expect to Put All Productions on Still Higher Basis in Point of Quality," Says President on Return to Chicago After Survey of Santa Barbara Activities

Samuel S. Hutchinson, president of the American Film Company, Inc., who has just returned to the home offices at 6227 Broadway, Chicago, from an extensive survey of the studios in Santa Barbara, Cal., has declared himself for a general plan that will include largely increased expenditures for the company.

And this despite the fact that just now the majority of the producers are looking for experts to show them how to cut down expenses instead of increasing them.

"We expect to put all our productions on a still higher basis in point of quality," says president Hutchinson, "and to keep our pictures at the standard of excellence for which we plan, will mean the expenditure of even larger sums of money than we have been using in the past. Our aim is always for the very best that can be produced in pictures, and while we do not intend to throw away any money, we expect our expenses to keep pace with the world we have always set in the picture world.

"I have recently added Margarita Fischer to our stars and this gives us an organization of the highest class of screen artists, comprising Miss Fischer, Mary Miles Minter, Juliette Day, William Russell and Gail Kane. In order to reach their best development each department connected with our picture production must maintain a corresponding degree of quality of direction as well as production. Efficiency is bound to be high priced, but we intend to have only the most artistic talent, trained writers, capable directors, expert camera men and altogether a highly efficient technical and construction staff in all our companies."

ISSUE DATE OF "ADVENTURER" WITH CHAPLIN IN DOUBT

The date of publication of the forthcoming Mutual-Chaplin special, "The Adventurer," has not yet been set, despite the fact that the production was expected to be ready for exhibitors by September 1.

The film scenes have been delayed, first by the illness of Mr. Chaplin and then by an attack of sickness which kept his leading voice, Edward Purviance, from the studio for more than two weeks.

The issue date will be announced by the Mutual Film Corporation as soon as it is certain, but no announcement will be made until that time to prevent the possibility of postponement.

REX WEBER VICTIM OF REAL AUTO ACCIDENT
AS HE PLOTS REEL ONE

Rex Weber, director of the Titan Pictures Corporation, with offices in the Century building, Chicago, while rushing to the Rothacker studios on Diversey Parkway, to stage a comedy automobile accident he had just planned, met with an accident Sept. 22, when his taxi collided with a Broadway street car that looked funnier than the one Mr. Weber had planned making, but which resulted in a broken rib, as well as damage to the taxi.

Mr. Weber was making a diagram of the "set" when the crash came and his head went through the taxi door in a style the most adept Keystone comedian could not beat. He is confined to his home in Edgewater.

Toronto, Ont.—It is announced that E. Cronyn, formerly vice-president of the company which controls the Strand and York Theatres, Toronto, is to become president, taking the place of the late H. J. Rock, of Buffalo, who was killed in a recent automobile accident. It is understood that there will not be any changes made in the management of these local houses.
Julian Eltinge in

“THE COUNTESS CHARMING”

Lasky-Paramount comedy-drama; five parts; published September 17.

As a whole: Entertaining
Story: Good
Support: Excellent
Photography: Excellent

There are plenty of ways for exhibitors to exploit “The Countess Charming” so that there will be no empty seats in the theaters. Julian Eltinge’s fame is a big factor. Not every one has been able to see this player enacting two roles in one production on the speaking stage and a desire to see him on the screen will bring them out. There is an entertaining and humorous story handled in a very fine manner. The cast is well brought out and the photography and settings are in keeping with a well done production.

The supporting cast includes Florence Vidor, Edythe Chapman, Tully Marshall, Gustave von Seydartz, Mabel Van Buren-Eltinge, Homer, and Mrs. George Kewa. The scenario is by Gardner Hunting from the story by Gelett Burgess and Carolyn Wells, Direction by Donald Crisp.

The story: Upon insulting the Vandergriffs, leaders of the North Shore, Capt. Eltinge, of the Royal Navy, is forced out of society. Determined to be near his sweetheart Betty and to win over the society snobs, he becomes the Countess Raffelski. He takes the North Shore colony by storm. At the many social festivities value has been stolen and the guilty person cannot be found. Suspicion is thrown upon the countess and in order to escape all, Stanley, spreads the rumor that the countess is dead. He wins Betty and with the money from the stolen jewels he is able to make a large donation to the red cross fund.

Grace Darmond in

“THE GULF BETWEEN”

Technicolor Motion Picture Corporation feature; seven parts

As a whole: An achievement
Story: Fascinating
Support: Exceptional
Photography: Natural color

The Gulf Between” makes one feel as if the pot of gold at the end of the rainbow of promise had been found. The miracle of natural color photography is actually with us and most satisfactorily so. Nature itself offers no more exquisite color than has been reproduced by the Technicolor Motion Picture Corporation. The quaint story is well told by Anthony Kelly, in scenes of infinite humor, pathos and tenderness. The director has developed the theme in perfect accord with the nearest realities of life. The picture satisfies.

The delicate coloring of Grace Darmond made her work that of rare beauty. She was supported by a perfectly chosen cast, including Edna Goodrich, Charles Vidor, Lila Lee, Mrs. Mountjoy, G. De Carleton, Fortier, J. Dally, Will Hopkins, Virginia Lee, Miss Harris and little Violet Axzell.

The story: Little Marie Farrell, through the carelessness of her nurse, is lost, and believed to be drowned. She has wandered on to the ship of a smuggler, who finds her and brings her up as his own. Her own parents adopt a boy to help them forget their grief. The girl grows up with no memory of her former life. The adopted boy moves in the smart set in Mayport, and his parents try to make a match between him and a society girl. Marie is brought to her adopted sister, as the old captain feels she would have the care of a loving woman. She meets young Richard Farrell and they love each other. The Farrells do everything in their power to separate the young people, but through the help of the Captain, the marriage is accomplished. There is a stormy interview between the parents and the bridal pair, during which the captain sees a portrait of Marie as a baby, realizes the truth and tells the story of Marie’s life. The family is happily reunited and Marie and Richard spend their honeymoon on board the captain’s ship.

Taylor Holmes in

“FOOLS FOR LUCK”

Essanay Perfection comedy-drama; five parts; published October 1.

As a whole: Splendid
Story: Good
Support: Excellent
Photography: Fine

“Fools for Luck” is a splendid photoplay. There is no plot to the story nor has the Essanay Company attempted to use one. It is just a plain, everyday tale of a plain, everyday man, Taylor Holmes, in the character of Philander Jepson, does the things which any ordinary man would do. The film tale is not artificial and there is no exaggeration. But there is good, clean entertainment, plenty of comedy and, what is most essential, human appeal.

The exhibitor who has booked the first of the Taylor Holmes productions and the patron who has seen the first of these pictures no doubt are waiting for more.

There is every reason to believe that exhibitors will find this offering an excellent box office attraction. And no doubt there is even rebooking possibilities in this production. The patron at the neighborhood houses who see it will tell their friends, who undoubtedly will ask their neighborhood manager to show it again.

TAYLOR HOLMES AND SUPPORT IN SCENE FROM “FOOLS FOR LUCK” (Essanay Perfection)

To attempt to describe just how good Taylor Holmes is, is not an easy matter. He puts himself into his role in a way that makes one feel the needs of the character being portrayed. He is given good support in Helen Ferguson, Bobbie Bolder and Frankie Raymond. The story is by Kennet Harris and direction by James Winder.

The story: Philander believes in the rabbit foot and the horseshoe, and also thinks it brings bad luck to spill salt or walk under a ladder, and wouldn’t think of leaving a room, if he had come back for some forgotten article, without sitting down and counting eleven. One night he accidentally walks under a ladder and loses his girl. The next day he loses his position. Then his bank roll dwindles away and before he knows it he is penniless, and has to live in a half bedroom. He stakes his last chance on the firm of Johnson Company and is successful in getting a position. He makes an impression with his employer and is told to take a vacation, but to be prepared to come back at a moment’s notice to accept the position of auditor. He goes to South Haven, looks up Brunhilda and, just as all misunderstandings are cleared away, gets a telegram to return at once and become auditor. The throwing away of all the superstitions eventually brings a happy ending.
EXHIBITORS HERALD

Ella Hall in

"THE SPOTTED LILY"

Bluebird drama; five parts; published October 1.

As a whole: Interesting
Story: Wholesome
Star: Vivacious
Support: Excellent
Settings: Elaborate
Photography: Clear

"The Spotted Lily" is the rather incongruous title of the Bluebird offering for October 1. The story was written by J. Grubb Alexander and Fred Myton and was directed by Harry Solter. It is a sketchy little tale of two love affairs reaching over two generations. Both France and America are used as locale for its working out. The settings are of the usual Bluebird standard and the picture abounds in excellent photography.

ONE OF THE BIG SITUATIONS IN "THE SPOTTED LILY" FILM PRODUCTION (Bluebird)

Ella Hall plays well the role of the little French peasant girl who is deserted by an ardent lover and later appears as the daughter of the same woman. She receives good support in the work of Victor Rottman as Jean Duval. Gretchen Lederer is cast to advantage in the role of Senia Maroff.

The story: Yvonne is wooed by Anatole, but a more ardent lover wins her heart and hand. Later she is deserted and returns with her baby. Anatole, her former sweetheart, who has become a violin maker and priest, takes her in. The baby grows to womanhood and is wooed by Jean Duval. Jean meets her at the good priest's hut and plays upon his violin. The war breaks out and the Hun invades the village. The priest, Jean and Yvonne escape and sail for America. Jean's playing on the boat attracts the attention of Senia Maroff and when poverty overcomes the little group in New York, Jean goes to Senia's apartment for aid. She promises to make a great artist of him and he becomes enamored of her. Through the sacrifice of little Yvonne, however, he is brought to realize that happiness lies only with her and he returns home with his first love.

Mme. Petrova in

"SILENCE SELLERS"

Metro drama; five parts; published September 21.

As a whole: Average
Story: Melodramatic
Star: Charming
Support: Piquant
Settings: In keeping
Photography: Clear

"Silence Sellers" is a good production. The story is melodramatic and it has been well produced. Mme. Petrova wears some handsome gowns and some beautiful furs, and makes a charming appearance.

One of the peculiarities in this production is that after the title, "The Mist of Dawn," a cuckoo clock strikes eight.

The story tells of a young girl and a young man who are engaged. Also, of another young girl who loves a man, is supposed to be a blackmailer. Laura and her fiancé lose their engagement. Laura finds herself in an embarrassing situation. Time passes and she thinks no more of it until she is informed by the editor of the town paper, that unless she invites certain people to her house party he will expose her. To avoid notoriety, she does as the editor says. She finds, however, that her fiancé has written this paper and, believing him to be guilty, she denounces him. Later he proves that he is a member of the federal secret service and has evidence sufficient to convict the obnoxious editor, there is a happy reunion.

THE CONQUEST PROGRAM

The Edison Company has launched the Conquest program, which is released through the Kline system of exchanges. The series of one-reel comedy-dramas "T. Haviland Hicks, Freshman," and a two-reel boys' story, "Gallagher," is a one-reel educational, showing the making of gold pieces in the Philadelphia mint, and a split reel showing the training of sailors, and a trip through the Holy land.

"T. Haviland Hicks, Freshman," is an amusing story of a freshman's experience at a noted college. The sophomore's plan all sorts of hazing stunts, but the watchful freshman proves too much for them, and after they have been beaten and squelched in every one of their efforts they are ready to meet the freshman on the same grounds. The story is amusing and interesting. It should amuse all boys, as well as adults. It is pure and wholesome.

"The Conquest," is a story of a girl who wins a prize by acting as a substitute for the boys. The story, and yet there is no reason why girls should not be interested in it.

"Gallagher" is the kind of a story that will make the young boy sit up in his seat and admire the hero. And probably when he gets home he will dream of himself in a like predicament. Since nearly all boys yearn to be detectives and enjoy newspaper work, there is every reason to believe that every boy will consider this a winner. This story is of a young office boy desirous of becoming a detective. When a real detective comes into the office the boy follows him. Through his cleverness Gallagher is successful in placing under arrest a most notorious murderer,gets the story to his paper, and the opposition papers know anything about it, and wins a large reward and a good position.

"Turning Out Silver Bullets," the title of the educational, is the kind of a picture that can be run either with the program or can be booked as a filler with a dramatic subject. The entire process of making gold pieces is shown in an interesting manner.

Another subject that will awaken the latent spirit in the young boy is the training of sailors. The entire training of a boy goes through to fit himself for the Marine Corps is graphically depicted. At this time this offering should prove successful. It will run as a program in itself or as a filler. A one-reel is a trip through the Holy Land. All the interesting scenes mentioned in the Bible are pictured.

After seeing one of these programs, there is no doubt but what many will go back to the "Family and home" for a picture. They know they can take the family and know something will be offered on the screen which will be enjoyed by young and old alike.

Wally Van in

"LOVE AND PEP"

Wally Van's comedy; two parts; published state rights.

As a whole: Entertaining
Story: amusing
Star: Capable
Support: Picturesque
Settings: Splendid
Photography: Clear

"Love and Pep" is a bright, clean comedy, well written, produced, and acted by Wally Van. He deserves much commendation for good work along the three lines. The settings are all chosen with taste and the photography is especially good. The cast gives Mr. Van able support.

The story: Wally Pep grows dissatisfied on his father's farm and longs for a more exciting life. His mother has no sympathy with his liking for automobiling and resents his wasting time tinkering with their machine instead of feeding the chickens. Pictures in magazines stimulate his imagination and he runs away in search of the city brand of "chicken." He becomes chauffeur in the Wiggins family, where he proves himself a prophet. Wally and Wiggins become partners, in order to make love to the daughter of the family, he disguises himself as a girl in a bathing suit, and while he is disporting himself on the beach Mr. Wiggins falls a victim to his charms.
Norma Talmadge in
"THE MOTHE"

Select Pictures drama; six parts; published October 14

As a whole... Average
Story... Interesting
Star... Charming
Support... Simple
Settings... Appropriate
Photography... Good

Taken from the standpoint of Norma Talmadge as an attraction, exhibitors no doubt will have little difficulty in making "The Mothe" a successful box office attraction, for surely the name of Norma Talmadge in electric lights means something and the production of the human appeal has not been lost. While the story is interesting, there is something cold about it which keeps the little bubbles of enthusiasm from flowing over. And yet there probably it is a class of audiences which would find this picture interesting.

Edward Jose must be given credit. At all times he has placed Miss Talmadge in a position and surrounded her with settings that bring out all the beauty and charm of this young star. In view of the interior and exterior sets is well done. The photography is very good.

Supporting Miss Talmadge are Frank Kingdon, Hassam Short, Donald Hall, Maude Allen and Eugene O'Brien.

The story: Unhappily married, Lucy Spencer turns to other men for association, while her husband pursues the trail of Mr. Marbridge, a notorious character. The arrival of Captain Aucheaster arouses in Lucy all her pent-up love, Spencer, in order to obtain money from Lucy, pretends to be jealous and demands half her estate for keeping the matters of her associations with Aucheaster quiet. But for the sake of her two children Lucy refuses. Angered, Spencer goes to the apartment of Mrs. Marbridge and demands money from her. When she cannot get what he wants, he beats her. Lucy threatens to kill herself and he endeavors to gain possession of the revolver. In the struggle Mrs. Marbridge is killed and Spencer's accused of the murder. The fact that the state's attorney is the husband of Lucy saves her husband from disgrace. He promises to leave her forever, that she might pursue her happiness with Captain Aucheaster.

William Desmond in
"FLYING COLORS"

Triangle drama; five parts; published September 23

As a whole... Fairly interesting
Story... Good
Support... Elaborate
Photography... Clear

As an example of athletic prowess, William Desmond's performance in "Flying Colors" would be hard to top. He ole-vaults at school, thus winning the admiration of Anne; he ole-vaults through a plate-glass window at night and overcomes a pair of crooks that have him locked out. Then he arranges the crooks, one under each arm, back to the house they had hired and makes off with their boat. Capt. Lansing, picture audiences will like "Flying Colors" for the stunts it contains, if for nothing else. The story is by John Lynch and L. Cecil Smith, and does not contain much original material. The direction by Frank Borsage is good and helps out the cakplot.

The supporting cast includes Golda Madien, Jack Livingston, Laura Sears, George Chase and John Lockey. Chicago audiences at the Covent Garden Theater liked the picture, notwithstanding considerable footage had been deleted by the censors.

The story: Brent Brewer, famous athlete of Yale, is cast drift by his rich uncle and told to shift for himself. He seizes employment as a detective and is assigned to watch West at the Craig Lansing home. He discovers Capt. Drake, whose picture reposes in the lounge's gallery, is a guest at the Lansing home. During Lansing's absence, Drake, who has entered into a flirtation with Mrs. Lansing, enters her room and attempts to embrace her. She screams and arouses the house. Lansing returns unexpectedly as Drake and Brewster are leaving his wife's room and Brewster assumes the blame for the intrusion. A moment later the family jewels are found to have been stolen and Drake and Brewster miss each other. Then follows an artful plot to the village inn, finds the door barricaded and vaults through a high window, captures the thief and drag him back to Lansing's home, where, a moment later, a warrant arrives for Drake's arrest. Then it is left for Brewster to take his wife's happiness, as Drake is taken away.

Margaret Fischer in
"THE GIRL WHO COULDN'T GROW UP"

Pollard-Mutual comedy-drama; five parts; published September 17

As a whole... Interesting
Story... Splendid
Star... Good
Support... In keeping
Photography... Good

Where an audience enjoys a motion picture production from the standpoint of the star, "The Girl Who Couldn't Grow Up" will undoubtedly find a warm welcome. Margarita Fischer, in her role of Peggy Brockman, is very likeable and she is full of life and injects all sorts of amusing pranks into the story. The story is that of a devoted girl who has been spared her youth and is now an old lady, yet she still has the energy of a young girl. She decides to play a prank on a lord, who is to be the honored guest, and rowing out to his yacht she bores a hole in a small boat. The boat starts sinking and she calls for help. She is rescued by the lord, who has sent his steward to attend the ball. Mutual attraction springs up, which results in both attending the same college. They elope from the college and are married, and later they are arrested because they have stolen a motorcyce which they eloped. When Mrs. Brockman is informed that her stepdaughter is Lady George Raleigh, she is highly indignant.

Julia Sanderson in
"THE RUNAWAY"

Empire-Mutual comedy-drama; six parts; published September 24

As a whole... Cheerful
Story... Interesting
Star... Fair
Support... Sufficient
Settings... Good
Photography... Clear

The role of Alice Avery is not the most appropriate one for Julia Sanderson, but she manages to carry it through with success and her charming personality and beauty will no doubt bring fame to the favor. The story is of a cheerful type and centers around two women and a man.

Some pretty sets in a well furnished artist's apartment have been used. Some of the good old-fashioned country scenery has been used most appropriately. One of the best stages are the scenes in which a boy of a room has been used, together with a bevy of chorus girls and chorus men. There is little doubt but what the average motion picture patron will enjoy "The Runaway."

In addition to Miss Sanderson, the cast includes Ada St. Clare, Alice's accomplice; Plowden, Josephine Morse, Norman Trevor, Rex McDougal, Edward Fielding, James C. Malade, Stanhope Wheatcroft, W. H. St. James, Robert Tamsey, Sheridan Tamsey and Edward Broadley. Direction by Dell Henderson.

The story: Alice Avery, unable to stand the discipline of her pious aunt and uncle, runs away to New York and goes to the studio of Richard Danforth, an artist, whom she had met. She is happy here until one day she believes that Richard loves her. She learns that he is leaving the city and joins at chorus. And when the leading lady quits, she is selected to play leads. On the opening night Danforth and his friends attend the theater and he recognizes Alice. Immediately after the show Richard tells Alice how much he loves her and she gives up her stage career to become his wife.
EXHIBITORS

Ruth Stonehouse in
“THE EDGE OF THE LAW”
Butterfly drama; five parts; published September 24

A DRAMATIC SCENE FROM “THE EDGE OF THE LAW”
(Bluebird)

Excellent photography, good acting and direction make this a first rate box office attraction.

The story: Nancy Glenn, known as “The Spider,” a young girl pickpocket, dressed in male attire, meets Ralph Harding who has become interested in social welfare work on New York’s East Side. He persuades the detective who is about to arrest “The Spider” to let her go. Upon her return to the “dip” headquarters of “Pop” Hogland’s pawnshop, she is upbraid for not bringing home more money. Phinny Drew, a pupil of Hogland’s, suggests that “The Spider” could be used to better advantage if she was dressed up as a woman and he plans to establish her in the upper West Side to assist in “pulling off” some real “deals.” “The Spider” flees from the apartment, however, after she has been enticed thence, and is struck by Harding’s automobile in the street. Harding takes her home and overhearing the physician’s remark that she may suffer from amnesia, she assumes the role of a girl who has lost her memory. Ralph’s mother makes her a companion and upon meeting Drew again she refuses to acknowledge that she knows him. Several thefts in the Harding home are being traced by a detective who formerly knew Nancy on the East Side. Drew is exposed by Nancy and Ralph’s fortune which he had invested in a bogus mine, is saved.

E. WARREN ANNOUNCES SALE OF RIGHTS ON “SOULS REDEEMED” FILM

Edward Warren reports the sale of the following territories for “Souls Redeemed”: Louisiana, to Pearce & Son of New Orleans; Eastern Pennsylvania and Southern New Jersey, to the Ideal Film Exchange of Philadelphia; Texas, Oklahoma and Arkansas, to Southwestern Art Dramas, Inc., of Dallas; Michigan and Ohio, to Tri-State Film Exchange of Detroit; Greater New York, to Elkh Photoplays, New York, and Up-State New York, to Veribest Pictures, Inc., of 47 West Swan street, Buffalo.

The foreign rights have been taken over by the Piedmont Pictures Corporation, so that practically the entire world rights have been disposed of.

Negotiations are pending for the few remaining territories.

Peggy O’Neill, Frank Morgan in
“THE PENNY PHILANTHROPIST”
Wholesome Films Corp. drama; seven parts; published September 24

“The Penny Philanthropist” concerns a wholehearted Irish girl, who, though poor, is always helping somebody and setting them on the right road to happiness. It is the type of picture which will undoubtedly interest the majority of picture patrons. The work of Peggy O’Neill and Frank Morgan register very well and Miss O’Neill is the sort of player which audiences will like to see.

The story: Tom Oliphant’s father has been arrested for bank forgery, a crime of which he is innocent. Tom declares to get vengeance upon Andrew Kimbalton, because Kimbalton refused to help the elder Oliphant. Wlien an attempt is made to blow up the Kimbalton home, Oliphant is arrested. Peggy, a little Irish girl, who has befriended Tom, believes him innocent and does everything in her power to free him. She wins the sympathy of Kimbalton, who has always purchased papers from her, and Tom is freed, as well as the elder Oliphant. Tom gets a good position in Kimbalton’s factory and he and Peggy become engaged.

Ethel Clayton in
“THE WOMAN BENEATH”
World drama; five parts; published September 24

“The Woman Beneath” sets forth the familiar story of the society debutante who marries a wealthy Westerner for his money and later, when she thinks his money is gone, comes to love him.

It has been well produced and offers an hour of good entertainment. The picture was well directed by Travers Vale. The story was written by Willard Mack.

Ethel Clayton is seen as the beautiful but impecunious daughter of designing parents, who marries Tom Connolly (played by Curtis Cooksey), a mine owner, attracted by her beauty. Miss Clayton’s acting and her gowns, as always, will please her female admirers. Others in the typical World-Brady cast are Craufurd Kent, cast as the villain; Isabelle Berwin as Mrs. Fairchild, Frank de Vernon as Mr. Fairchild, and Margaret Waring as Mrs. Connolly.

The story: Tom Connolly, a rich mine owner from the West, falls in love with Betty Fairchild, a New York society girl, much sought after by Rupert Brantley, a man of the world. Tom is summoned to his home by his father and witnesses the death of his sister Ellen, who has been betrayed. He later marries Betty and through her indifference to him they become as strangers to each other. To bring Betty to her senses he purposely suffers imprisonment in prison and tells her that he is ruined. Mrs. Fairchild urges her daughter to divorce Tom at once, but Betty refuses to desert him. She sells her jewels, cars and house, and together they establish a home in Harlem. Tom’s mother finds some old letters of Brantley’s sent to Ellen, which disclose his treachery. She sends them to Tom, but Betty opens them and goes to Brantley, telling him he must leave the country to save his husband from having his name made public. Tom finds her in Brantley’s apartment, but the letters have been burned. Brantley, afraid of the consequences should Tom learn of his relations with his sister, leaves the country, and Tom confesses the ruse regarding his lost fortune.

“SHALL WE FORGIVE HER” FROM STAGE PLAY, WITH JUNE ELVIDGE

NEXT FILM ON WORLD PROGRAM

Another World-Picture Brady-made picture adapted directly from the speaking stage is “Shall We Forgive Her?” next to be shown in this series. The play in its original form was written by Frank Harvey, the author of many dramas which were successful in this country and Europe. “Shall We Forgive Her?” toured America season after season for several years. June Elvidge and Arthur Ashley assume the principal roles. The scene is laid partly on the frontier and partly in New York.
SES GOODRICH, MINTER, HOLMES
AND RHODES APPEAR IN FEATURES
ON MUTUAL PROGRAM OCTOBER 1

Edna Goodrich, Mary Miles Minter, Helen Holmes, Billie Rhoades and George Ovey are on Mutual’s film schedule for the week of October 1. Miss Minter appears in “Queen X,” the second of her Mutuals, and Miss Minter in “Her Country’s Call.” Billie Rhoades appears in “Some Nurse,” the first of a new series of Mutual-Strand comedies.

“Queen X” is a serial dramata around the crusade of the federal authorities against a gang of oriental smugglers. It was written by Edwin M. Stanton, assistant district attorney of New York, who conducted the government’s fight on the orientals. Miss Goodrich’s first Mutual production, “Reputation,” was a revelation of the star’s popularity from the box office angle, it is said.

Miss Minter in “Her Country’s Call” is the second of the new series of Minter Musicals presented in October. Miss Minter is now working under the direction of Lloyd Ingraham. “Her Country’s Call” follows “Charity Castle,” which was pronounced a Minter masterpiece.

Miss Minter is cast in “Her Country’s Call” as a girl of the moonshine mountains, the daughter of a Civil War colonel, stolen during war-time by a bootlegger, who has been reared to despise the flag by the mountaineer whom she thinks is her father.

Respect for the flag is taught the girl by a young captain of secret service and the mountain child sounds the alarm which saves the border town from attack by outlaws. She finds her own father and sister and acquires a handsome husband.

Some Nurse” First of New Strand Series

“Some Nurse” is the first film of a new series of Strand-Mutual comedies, featuring Billie Rhoades, the comedienne. She is supported in the pictures by Jay Belasco, who appeared with her in a series of successful one-reel productions a few months ago. “Some Nurse” is built on a clean, funny story. It will be issued October 2. The second comedy on the week’s schedule is “Jerry in Yodel Land,” a one-reeler, featuring George Ovey, the star in the series of one-reel Cub Comedies, which are published through Mutual. The issue date is October 4.

Helen Holnes in “The Lost Express”

The third chapter of the new Mutual serial, “The Lost Express,” is issued Monday, October 1. Helen Holmes does some thrilling stunts in “The Wreck at the Crossing,” which is the title of the chapter. She rides on the roof of a speeding passenger train, gives battle to a gang of ruffians, leaps to a cable stretched across the track, and crawls, hand over hand, to a telegraph pole. Before the chapter ends she has another thrilling experience. The automobile in which she is racing is struck by the train at a grade crossing, hurled twenty-five feet, and demolished. The action of the chapter is fast and the story moves with great rapidity.

“The Lost Express” is a fifteen-chapter photo-novel from the pen of Frederick B. Bennett, noted traveler and writer. It was directed by J. P. McGowan and produced by the Signal Film Corporation.

Two Topical Releases

The topical films for the week include Reel Life No. 75, scheduled for October 1, and Mutual Weekly No. 144, scheduled for October 3. The weekly contains the current news up to the hour that the film is made up. Reel Life covers the following subjects: “Dogs of War,” “The Sign of a City,” “Making Army Rifles,” “Japanese Dwarf Plants,” and an animated cartoon from life, entitled “The Chorus Girl Who Hesitates Is Lost.”

OLIVE TELL, EMPIRE STAR, POSES
FOR ARTISTS AFTER COMPLETION
OF “THE UNFORSEEN” PRODUCTION

Olive Tell, after the completion of her first Empire All-star production, “The Unforeseen,” has been devoting her time in having new photographs taken, in posing for celebration artists and submitting to the questions and cross-examination of interviewers and writers of the leading motion picture and women magazines.

Miss Tell is a recent recruit from the stage, where she appeared in leading roles from the very start. Her first Empire All-Star production was adjudged so satisfactory when shown for the first time in the company’s projection room, that its issuance was brought forward one month. The Mutual Film Corporation will publish “The Unforeseen” in October instead of November, as at first planned.

THE WEEK’S BEST BET IN PICTURES

“The Yankee Way,” William Fox comedy, in five parts, with the genial George Walsh. George is at his best. He will drive away the blues and elminate the grouch. A scream from reel 1 to “The End.” Try it. The title should be enough to stand ‘em outside the box office during these stirring times. And George is some stepper when he gets going, and adds zip and pep to the stories. This one stretches its nose out under the wire ahead of all others this week.

In the Big Money Places This Week

“The Countess Charming,” Paramount, five reels, with Julian Eltinge.

“Fools for Luck,” Essanay, five reels, with Taylor Holmes.

“Rasputin, the Black Monk,” World, seven parts, with Henry Hull.

A awful slow week—only one producing company enjoined.

And the Persian poet penned:

For is and out, above, below,
‘Tis nothing but a Magic Shadow-show,
Play’d in a Box whose Candle Is the Sun,
Round which we Phantom Figures come and go.

Omar.

Things to worry about—sending $3 to Ochs to fight a million dollars music combine.

Nothing slow about Idaho. The A. E. A. has a strong representation now from that state.

FAMILIAR FACE MISSING

William Lord Wright has left the Selig P. A. desk.

STRUGGLING BLINDLY ON

An ad. in the Chicago Tribune reads: “Postponed, the opening of the Eyes of the World at the Auditorium until September 27.”

Here’s efficiency for you. One X. Y. P. A. sends ye ed. fifteen copies of a story on winning a lawsuit in Chicago, which story the “Herald” had already published.

POLICE! POLICE!

A good magazine story has been murdered—by a director.

P. A., WATCH YER STEP

Deleted by the copy reader, but nevertheless good stuff: “The movie man of might and muscle, the man who has fought his way through a hundred thousand feet of celluloid, whose man to man battles have long been the talk of millions of picture goers the world over,” etc., etc., etc.

THIS WEEK’S PRIZE TITLE

“The Chorus Girl Who Hesitates Is Lost” is the name of a candy cartoon film.

CHICAGO BATTLE FRONT NEWS

Major Funkhouser resumed the offensive on the entire Film front, scoring heavy gains in the sector held by Vita. and Fox. Later, however, they trained their legal guns on the Major’s front and at the time this dispatch was filed the retreat was in full swing. (Not censored.)
EXHIBITORS HERALD

TAYLOR HOLMES AND WASHBURN
STAR IN TWO ESSANAY FEATURES
ON PERFECTION PROGRAM IN OCT.

Essanay's October offering on the Perfection Pictures program, George Kleine System, distributors, includes two multipe-part comedy-dramas and a continuation of the weekly films through General Films, is "Fools for Luck." Taylor Holmes heads the feature list in his second Essanay production, "Fools for Luck." This is a screen version of a story by Kenneth Harris, entitled "Talisman," which appeared in the Saturday Evening Post. Based on the prevailing human weakness, superstition, and portraying the ludicrous efforts of a young man to "work a rabbit's foot" in a love affair, it presents Mr. Holmes in a role of subtle humor of the type in which he won his fame on the stage. The picture has a screen time of sixty-five minutes. It will be issued October 8.

A week following the publication of "Fools for Luck," Bryant Washburn will make his first appearance on the Perfection Pictures program in a five-part comedy-drama, entitled "The Fibbers." The story, written by James W. Adams, a magazine writer, hinges on the theory that while it is all very well not to fib to your wife, still, by the same token, your wife should not fib to you. It has been aimed to give Mr. Washburn a role affording him the amplitude for his humorous portrayals which were so well liked in "Skinner's Dress Suit," one of his recent successes. Virginia Valli appears as his leading woman. "The Fibbers" has a screen time of sixty-five minutes. It will be issued October 15.

DOROTHY DALTON WILL MAKE
PARAMOUNT DEBUT IN NEW INCE
DRAMA ENTITLED "THE PRICE MARK"

More than ordinary interest is attached to the announcement that Dorothy Dalton, the star of Thomas H. Ince, would appear in Paramount pictures. For her Paramount debut a strong story with a wide diversity of locale, and big dramatic appeal, has been chosen, the title of which is "The Price Mark." The picture will be in charge of Roy Neill, who is one of Mr. Ince's most experienced directors, but the latter will supervise all of the situations. "The Price Mark" will be issued in October.

Miss Dalton will be surrounded by a cast which includes William Conklin, a versatile actor of juvenile leads who has had wide stage and screen experience; Thurston Hall, who has been a leading man in stock, in various productions for the stage, and on pictures; Adele Farrington, a character actress and comedienne of much ability; Edwin Wallock, Dorac Matthews and Clio Ayres, all well known players.

"The Price Mark" is described as a story located in New York and Egypt and involving the life of the American Quarters Latin—the studios of the artist. For the settings representing the city of Cairo some of the most work ever accomplished will be evidenced, while the interior scenes are said to be very elaborate.

"LEST WE FORGET" RITA JOLIVET
FILM TO BE SHOWN TO TROOPS OF
ALLIED NATIONS IN FRANCE

In accordance with an offer made through M. Tardieu and M. Stephan Luzanne of the French High Commission in America, Rita Jolivet, star of "Lest We Forget," and her husband, Count Cippico, have arranged personally to take Miss Jolivet's picture, "Lest We Forget," which is now nearing completion, to France, after prints have been made for the American theatres. Miss Jolivet proposes to show the film in all the large centers of military occupation behind the French front. This will include the concentration camps of the American troops as well.

On account of the patriotic nature of the film the representatives of the French government have expressed themselves as extremely pleased that the various soldiers of the allies in France will have opportunity to see this screen presentation of causes contributing to the American entry into the war.

Miss Jolivet, having braved submarines on several occasions, is not the least concerned over this feature of the trip she has planned. She was on the Lusitania at the time that big liner was sunk by a German submarine, this incident in fact being one of the central scenes in her picture.

"THE PRICE OF A GOOD TIME" NEW
LOIS WEBER FEATURE OPENS IN
N. Y. AT BROADWAY THEATRE OCT.


Mildred Harris will be featured. The cast includes Kenneth Harlan, Anne Schaeffer, Helen Rosson, Alfred Allen, Adele Harrington and Gertrude Aster. Lois Weber and Philip Smalley are the directors and Allen Siegel is the photographer.

"The Price of a Good Time" very dramatically tells the story of two department store girls who work side by side and to whom various experiences fall. It is the first piece produced entirely in Lois Weber's new studio at Universal City.

ONE OF EFFECTIVE SCENES FROM "THE PRICE OF A GOOD TIME"

Oh, M-A-R-Y

Mary MacLane, the Butte, Mont., girl whose book, "The Story of Mary MacLane," startled and almost shocked the country several years ago, has become a film star.

Miss MacLane has been engaged by Essanay and will be featured in a super-feature entitled, "Men Who Have Made Love to Me," by that company.

The picture will take up the heart affairs of Miss MacLane, which she treated with such frank realism in her story. She gives some idea of her opinion of men, as she gleaned it from her actual life experiences, in the following statement:

"I have the passionate, sensuous gray eyes of the weary courtisan and the virginal pink lips of the cloistered nun. I have a slim, young body and it was my vanity that saved me from many a slip between the cup and the lip.

"I am egotistical, but not more than the rest of the world. I am only more frankly egoistic than the rest."

"I have had loves to which I have given my heart's blood by the gallon.

"From drunk men, from false teeth, from a fish too long dead, from a dread mood of discontent—kind devil deliver me."

Miss MacLane is now writing her own scenario at the Essanay studios. Arthur Berthelet will direct the picture, which will be in six or seven reels.
THE FILM STOCK MARKET

By PAUL H. DAVIS & COMPANY
Chicago

Bid	Asked
American Film Company.............. 60	70
Lincoln Film Corporation, pld......... 85	95
Lone Star Corporation, pld........... 99	101
Lone Star Corporation, com........... 18	22
Mutual Film Corporation, com........ 12	15
Mutual Film Corporation, pld........ 16	19
New York Motion Picture Corporation.. 55	55
North American Corporation, com..... 22	25
States Film Corporation.............. 20
Thanhouser Film Corporation........... 40c
Triangle Film Corporation............. 1 1/4
World Film Corporation............. 1/2

Quotations Sept. 23, 1917.

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

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

Their Compact" (Metro)—Two shooting scenes at cabin during fight.

"Mountain Dew" (Triangle)—Roy shooting Seraf; subtitles: "Do you care so much for education that you'll see a negro hold a gun to your pap?" "Get the men together at the still and we'll get him and his negro tonight." The white nigger from Chicago.

"Flying Colors" (Triangle)—Flash three struggle scenes between two men and girl in office; two closeups of detective gouging man's eye.

"The Divorcee" (Vitagraph)—Reel 3, holdup of auto. Reel 4, two holdup scenes except three foot flash showing bandit riding away. Reel 5, bandit riding away.

A Bushranger's Strategy" (Kalem)—Three scenes of attack on girl; gagging and binding her; stealing money from trunk; lassoing trooper; his assault and all scenes showing him bound.

"The Woman Beneath" (World)—Adult only permit surrendered. Reel 2, subtitle: "Don't send for Tom, he's done for me; I'm ashamed to face him." Reel 4, letter: "I am sending them to you, Tom, knowing you will never allow her betrays, etc." Reel 5, same letter as before; subtitles: "Now that you have the name you might as well have the game"; "Tell him what you like; he won't believe you. The girl is dead.

Damage No Goods" (Fox)—Six scenes of girls in tights except one where she walks into brothel; one scene of woman bumping stout woman in posterior as she bends over; maid falling from chair and showing her legs.

"The Yankee Way" (Fox)—Subtitles: "You Lithuanian nigger, git away from this table"; "If you don't believe I'm a nigger feel my hand." Scenes of men taking money from floor in crap game.

"The Tower of Terror" (Aquila)—Subtitle: "You have placed yourself under the ban of the Black League"; kidnapping child; vision of kidnapping child; subtitle: "When you reach Monday you must kill Adolph's wife"; first two scenes of kidnapping girl.

"A Contented Woman" (Selig)—Girls in striped suits leaning over tub.

"War and the Woman" (Pathé)—Subtitles: "Brenda, a camp follower"; "Have you made arrangements for me to stay here?"; "Sorry, but you will have to engage rooms in the village." Two closeups of man and woman at head of table; two scenes of man's hand on girl's arm; two scenes of struggle at table between man and girl; flash other scenes of drunken woman at table; two scenes of men and women drinking at table; flash last scene of drunken men and women at table.

"Speed Demons" (Jason)—Jabbing man in posterior with pin.

"A Man of His Word" (Falcon)—Throwing dagger and shooting at Indian at wall.

"The Moth" (Selznick)—Subtitle: "We've got to quit. She's at least my meal ticket," etc.

"The Mystery of the Double Cross," No. 11 (Pathé)—Shooting on stairs.

"The Cigaret Girl" (Pathé)—Taking key impression; Parker ransacking desk and stealing letter; sealing check on table; cashing stolen check; sealing agreement; subtitle: "The only way you can get your letters back and protect her is for money.

"At the Wheel" (Great Northern)—Four scenes of man in boat threatening couple with gun.

"The Haunted House" (Triangle)—Subtitle: "We're going to pinch a machine, etc." "A guy's stepping on my toes," etc.; "I ain't ever crooked anyone off yet," etc.; stealing money from man's pocket and two holdup scenes to include taking money, going out of bank with it and shooting constable. Shooting by girl.

"Sirens of the Sea" (Bluebird)—Three scenes of woman diving underwater and exposing back; flash of three scenes of "Spirit of Sorrow" on rock; five scenes of woman in nude in "cave of giants.

"John Tom Little Bear" (Vitagraph)—Close-up of seal hanging from man's belt.

"The Little Pirate" (Butterfly)—Four scenes of nude statutory in foreground.

"The Darkroom Secret" (Triangle)—Five scenes of men in bathing suits outside of bath houses.

"The Public Be Damned" (Public Rights)—Slugging of Robert.

"The Lost Express" (Signal)—Episode 1, three scenes of man sawing bars; two scenes of men entering window; Episode 2, man in auto shooting detective; man removing false cover from auto.

"The Bride's Silence" (Mutual)—Two third-degree scenes; detective taking money from woman and putting it in pocket; last part of subtitle: "but abandoned her and the baby.

"Doubled Crossed" (Paramount)—Two scenes of woman paying table drawer open; taking papers from envelope. Woman putting dope in wine; taking papers from envelope.

"Out of the Depths" (Essanay)—Two scenes of paying blackmail.

"The Pullman Mystery" (Gold Seal)—Throwing man's body out of train window and shooting.

Permits Refused

"London at Night" (Apex)—Permit refused because film portrays life of an immoral woman and contains scenes of murder, theft and tough dancing.

"The Victim of Sin" (German Bioscope)—Permit refused because film portrays story of improper sexual relations.

"Pay Me" (Jewel)—Permit refused because film portrays story of murder, abduction and immorality.

"The Gray Ghost," Episode No. 6 (Universal)—Permit refused because film portrays methods of an organized band of criminals in the robbery of large jewelry store.

Adult Only Permits

"Iris" (Pathé), "The Woman Beneath" (World), "Exile" (Paramount), and "The Lifted Veil" (Metro) were granted adult only permits.

This week at Downtown Chicago theaters


BIJO DREAM—Public Rights, "The Public Be Damned," with Mary Fuller.


CASINO—"Absinthe," with King Baggot and Leah Baird.

CASTLE—Aracraft, "Rebecca of Sunnybrook Farm," with Mary Pickford; Paramount, "Barbary Sheep," with Elsie Ferguson.


FOREIGN SALES DEPARTMENT IS OPENED
BY GENERAL ENTERPRISES FOR FEATURES

Increasing Scope of New Concern Causes Expansion in Home Office;
M. R. Fink, Marketing Statistician, Is Placed in Charge

Attestig to the rapidly increasing scope of the newly formed General Enterprises, Inc., A. H. Sawyer and Herbert Lubin announced this week that a department especially devoted to the handling of films for foreign sale has been added to their organization. At its head has been placed M. R. Fink, a film executive of several years’ experience, who brings to his new duties a mass of facts and figures covering the foreign market situation, the result of five years intensive study of the subject.

Mr. Fink at present is engaged in disposing of the foreign rights to the McClure Series, “The Seven Deadly Sins,” which were recently acquired by General Enterprises, Inc. It is said several contracts have been closed whereby the

“Seven Deadly Sins” will be shown in countries outside of the United States and Canada.

General Enterprises, Inc., has also secured the selling privileges for the entire world of Henry W. Savage’s production, “Robinson Crusoe,” an adaptation of the story which has been translated into every language on the globe. A deal is now pending for the acquisition of three noted film successes of the past year starring well known screen players. Mr. Fink contemplates the removal of his offices from 1600 Broadway to larger quarters in the near future, owing to the volume of business which General Enterprises, Inc., is handling in the recently established foreign department.

CLARA K. YOUNG COMPLETES “MAGDA”
AND STARTS “SHIRLEY KAYE” FEATURE

Clara Kimball Young, who has just completed “Magda,” her first production by her own organization under the management of Harry L. Garson, has already started work on “Shirley Kaye,” which will be her second film.

Joseph Kaufman, who has just completed Billie Burke’s new picture, “Arms and the Girl,” will direct Miss Young instead of Emile Chautard, who is busily engaged on the picture now being made by Mme. Lina Cavalieri.

Corliss Giles has been engaged to play the lead. This will be Mr. Giles’ first appearance on the screen. Mr. Giles has been the leading man of the Bonstelle Stock Company in Detroit for the past five years, and played the role of John Rawson in “Shirley Kaye” with that company last summer.

The play is well known for its successful run and as the vehicle in which Elsie Ferguson made a big success. The screen version is particularly adapted to Miss Young’s talents, it is said. It is to be issued some time next month.

TRADE PRESS MEN AT LUNCHEON GIVEN BY GENERAL ENTERPRISES, INC., IN NEW YORK

THE LUNCHEON WAS HELD AT RECTOR’S BY THE CONCERN WHICH CONTROLS THE WARRIOR FILM, WHICH STARS THE GIANT MACISTE

MUTUAL TO ISSUE
NEW COMEDY FILM
WITH MISS RHODES

First of Series of Forty-Four One-Reel Plays Reaches Screen
October 1

Billie Rhodes, the little comedienne, comes back in one-reelers on the Mutual film schedule of October 1.

The Mutual Film Corporation has just concluded negotiations for a series of forty-four one-reel comedies starring Billie Rhodes, supported by Jay Belasco. They will be issued weekly. The first film is issued October 2.

The schedule for October includes: Tuesday, October 2, “Some Nurse”; Tuesday, October 9, “Firing Father”; Tuesday, October 16, “For Sweet Charity”; Tuesday, October 23, “And Along Came Mary.”

Miss Rhodes scored a distinct success in a series of eight Mutual-Strand comedies published early in the year and they were so successful from the box office point of view that John B. Freuler, president of the Mutual, began negotiating to secure another and a larger series of productions of the same type and quality.

A well balanced cast was selected to support the star. The productions are what are known in the language of the trade “society comedies.”

Toronto, Ont.—Although Ontario is a dry province, occasionally there is one slipped over, and in this case it was a motion picture operator who attempted to project the pictures in his house while intoxicated. His license was suspended for two months as a warning to other operators against drunkenness. The authorities claimed that he endangered the lives of patrons.

AMERICAN’S FOREIGN SALES REPORTED BIG

Richard R. Nehls, general manager of American Film Company, reports a satisfactory bulk of foreign shipments for the past week. Foreign markets regard the American features with a favorable eye.
SYNOPSES OF CURRENT RELEASES

GENERAL

"The Fable of the Speedy Sprite"—September 29 (two-reel Essanay George Ade failure, with Rodney La Roque).—Herbert loves Loretta and one evening she invites Herbert and three other young men of the village to her home. Her father has been absent and the young men seize Loretta and, putting her in his machine, drive out into the river and refuse to back out until she accepts his proposal.

"The Fable of Prince Forsunata, Who Moved Away from Easy Street, and Silas the Saver, Who Moved In"—October 6 (two-reel featurette with Lena Baskette).—When Silas sees the beautiful home Claude lives in, he determines to work and save and get one like it. Each year Silas keeps adding to his income, while Claude keeps taking away from his income. The time comes when Silas no longer hates Claude and Claude has to blow the whistle on the family.

Universal

"The Master Spy"—September 25. (An episode of "The Perils of the Secret Service" serial—directed and casted by King Vidor and Jay Belasco.)—Yorke and Norroy make an attempt to get back to England. Norroy has some plans of a German fort located near the Russian frontier which he conceals in the pocket of his coat while he is being searched. When he attempts to take the plans across the frontier into Russia, a chase ensues in which Norroy has to outwit the German soldiers. He hides in a secret chamber and makes his getaway after-boxing the soldiers of the last fort astray and is able to get through the frontier.

"Taking Their Medicine"—September 25. (One-reel Nestor comedy with Eddie Lyons and Billy Bevan.)—When Helen comes to visit her uncle on the Circle W ranch, the cowboys find it necessary to remain around the house but uncle sends them out to the round up. Nifty Nat pretends to be sick and while uncle is away and the boys are out on the range, Nat is nursed by Helen. One by one the boys enter the room and each one finds he has some ailment. Uncle's return home and a medicine made of horse harness oil, soft soap and various other ingredients, proves a speedy cure.

"Soapsuds and Sirens"—September 26. (Two-reel L-Ko comedy with Harry Lorraine.)—The professor is unable to get paid and because he has no money to advertise. The janitor helps him get some money and he has an ad printed. It so happens that the printer's wife falls on it before it is dry and starts running down the street with the sign on her dress. It does its work and before long the janitor's professor has many pupils. Mr. Printum elopes with his wife and finally they land in the park lake.

"A Romany Rose"—September 27. (Two-reel Star featurette with Lena Baskette.)—Bereft of his wife and child Richard Lorraine adopts Rozeska, a little Gypsy girl found wandering alone, and the money paid him by Lorraine and then plans to steal the little girl and put her on the vaudeville stage where he will not see her again. One week the mother tries to prevent the father from the theft and just as he leaves with Rozeska the mother gives the alarm. The father falls from the window and is killed and Lorraine seeing the affection of mother and daughter allows the mother to make her home with Rozeska.

"Marble Heads"—(One-reel Joker comedy with Gale Henry.)—Claribell Lotsadough is anxious to have a statue of her husband to place out on her front yard. Claribell pleads with them not to go, but they do not listen to her. In the meantime the real statue has been repaired and Claribell is not notified. She does not know what to do when the pseudo statues start dining on cold chicken and champignon.

"Your Boy and Mine"—September 28. (One-reel Victor comedy-drama with Lincoln Stedman.)—Tub believes he has an unjust mother because she makes him change the sheets, and his mother takes some doughnuts over to Skinny's mother; he climbs out of the window and makes his getaway. Back of the barn Tub and Skee decide to stop fighting. Then the mothers start to fight and finally the fathers get into it. The sheriff hears of the disturbance and by the time he reaches the scene he finds the boys eating the same doughnut, the fathers comically smoking and the mothers crying on each other's shoulders.

"The Fountain of Trouble"—September 29. (One-reel Joker comedy with William Frayne.)—Mr. Cramp starts off to get his wife's water of water and after getting half way home he spills the water. This happens three times. The third time he finds himself able to repair the thieves. He manages to escape, however, and finally comes to his wife with the water. She reprimands him for being away so long.

"The Dynamite Special"—September 29. (Two-reel Bison drama with Val Paul.)—Ralph Carleton, son of the superintendent, is learning to be station agent. He and Ruth come to love each other. Ruth is also loved by Joe Brooks and Jimmy Thurman. When Ralph's father learns of Ralph's infatuation he sends him to another station. Ruth determined to see Ralph, dons overalls and cap and hides in an empty box car. Here she overhears Brooks and Leeds planning to blow up the supervisor's special. He is able to save the special and Carleton is willing to accept her as a daughter-in-law.

FOX

"North of Fifty-three"—September 22 (five-reel drama, with Dustin Farum).—Bill becomes an expert in opening safes. Again she is arrested by Cannon and when she pleads to see her baby once more he consents. He is surprised when he sees the baby and brings his aunt to the house. The aunt is willing to adopt; Mary as the baby's big sister and all ends well, for it develops that Flynn isn't Mary's right father.

"A Crooked Romance"—September 30 (five-reel Astra drama, with Gladys Hulette).—Mary Flynn and her father open the safe at the Cannon home, but are caught at it. Mary escapes; her father is arrested. Mary goes to the country and when she has earned sufficient funds she returns to the city. She finds a baby in the park and takes it to her home. In order to provide for the baby she becomes the operator of an opening safe. Again she is arrested by Cannon and when she pleads to see her baby once more he consents. He is surprised when he sees the baby and brings his aunt to the house. The aunt is willing to adopt; Mary as the baby's big sister and all ends well, for it develops that Flynn isn't Mary's right father.

"Under False Colors"—September 25 (five-reel Thanhouser drama, with Frederick, Warde and Ogla).—Olga is escaping from Russia, goes to America for safety. She meets Vera, a young American, who is on her way to an American home to remain until after the war. The boat on which they are traveling is torpedoed and Vera dies of exposure. Olga goes to the Colton home, posing as Vera. She joins a secret band of her countrymen and makes never been known out of the way. Vera saves her life and then Colton shows Vera and the other members of the gang that their leader is working for his own riches only. When Colton's son returns and tells his father that he loves Olga his father is very willing that they marry.

PARAMOUNT

"In Bed—In Bad"—September 24 (one-reel Keystone comedy, with Victor Moore).—Vic works very hard at the office and everybody is worried over the state of his health, but he only laughs. He has completely lost his health in his life. When he gets home one evening his wife insists that he go to bed
and she calls a doctor. The neighbors, learning that Vic is sick, come in to see him, and each one suggests a different doctor. The wife calls all of the doctors. They finally decide that he must be operated on for appendicitis. He asks the cause and is informed lack of exercise. He immediately starts to take some by heating each one of the doctors.

**TRIANGLE**

_“Broadway Arizona”_—September 30 (five-reel Triangle drama, with Walt Whitman)._—The old Mill plantation is heavily mortgaged and Dabney Mills goes to the city in an endeavor to earn sufficient money to lift the mortgage. While at the city, one of his granddaughters, who is left with him for his granddaughter's husband, takes the money to speculate and loses it. Desperate, he leaves for his home, where he makes preparations to end his life. He is interrupted by Darrell and his granddaughter, who arrive with sufficient money to cover the mortgage.

_The Tar Heel Warrior_—September 30 (five-reel Vitagraph drama, with Mildred Muffin).—A Balkan prince and his daughter, Margot, come to America to negotiate a loan for their king. They are accompanied by Count Kronski. After a short stay, the Prince is kidnapped by the Count and a Baron and taken to a deserted house, where he is to be murdered. A reporter and Margot save the Prince's life and the reporter is made a prince in order that he might marry Margot, with whom he has fallen in love.

**VITAGRAPH**

_The Princess of Park Row_—October 1 (five-reel Vitagraph drama, with Mildred Muffin).—The old Mill plantation is heavily mortgaged and Dabney Mills goes to the city in an endeavor to earn sufficient money to lift the mortgage. While at the city, one of his granddaughters, who is left with him for his granddaughter's husband, takes the money to speculate and loses it. Desperate, he leaves for his home, where he makes preparations to end his life. He is interrupted by Darrell and his granddaughter, who arrive with sufficient money to cover the mortgage.

**EVENTS OF GREAT REVOLUTION IN FILMS OFFERED BY NEW RUSS PICTURES CORP.**

Pictures Record Stirring Events in Throwing Off Rule of Czar and Formation of New Republic; People at War Under Two Different Administrations Also Shown

The New Russian Pictures Corporation has bought the films of the Great Russian Revolution and war pictures, imported last month by the Skobelooff committee, and the sales of which has been for the relief of the Russian soldiers and prisoners of war.

These new pictures are the sole record of one of the greatest events in the history of the human race, the living memorial of a great people, for centuries under the yoke of tyranny, at last rising to the realization of their power, and overthrowing the most autocratic government in the world. They show the Russian people at war, first under the rule of the Romanoffs, with the country honeycombed with Teutonic intrigue, and later genuinely fighting for their country under a popular administration.

They are pictures which will enable the people of this country to better understand the tremendous forces at work in the Russian mind, the inspired courage and devotion to duty in the hearts of the soldiers of the people. Hundreds of thousands of people swarm the streets of Petrograd, wild with joy in their newfound liberty, and hundreds of thousands follow in stately procession the bodies of their comrades, who gave their lives that the New Russia might live.

It is significant to note that the impression made by them on Samuel Roth- ag, the director of the Rialto Theatre, New York, and one of the keenest exhibitors in the industry, was such, that for the first time in the history of the Rialto the regular program was dropped and the revolutionary pictures made up the bill for the entire week. The Overland Film Company is distributing the films for the New Russian organization, and Samuel Krallberg, president of the former company, states that there has already been a large demand for territorial rights. The pictures are being sold at the state rights market.

**“THE CONQUEROR,” WITH WM. FARNUM, IS FINISHING LAST OF RUN AT N. Y. GLOBE**

Picturesque Nashville, Tennessee, of 1825 Pictured in Stirring Romance of Noted General Sam Houston; Production Is Replete With Thrills and Fine Photography

_“The Conqueror,”_ the stirring William Farnum photodrama based on the heroic life and romantic times of General Sam Houston, is in its second week at the Globe.

William Farnum personates Houston and his portrayal of one of the most famous characters in American history is realistic, it is said.

Sam Houston’s is a story which, replete with action, with thrills, with passages which touch the heart, is of the sort that seldom finds its way to the screen, and when it does, given proper production, makes a substantial photodrama success. Mr. Fox has given “The Conqueror,” an excellent production, it is reported.

The battle scenes, showing Houston leading the Texans against the Mexicans, are realistically done, and some of the most impressive, beautiful night scenes have been taken.

The early days of Tennessee—the Nashville of 1825 is shown in all its quaintness, and there is the Cherokee Indian village at nightfall, and the wild ride of the brave as they answer the call to arms, that makes an exciting spectacle.

Through the action of the story runs a love story—the story of Sam Houston’s love for Eliza Allen, the fairest rose of Tennessee.

Mr. Farnum is supported by a good cast. Opposite him, as Eliza Allen, is Jewel Carmen, and others who give excellent performances are Charles Clary, J. A. Marcus, Owen Jones, and three Indian chiefs, William Eagle Shirt, Chief Birdhead and Little Bear. “The Conqueror” will close its engagement at the Globe on Sunday night, Sept. 23.

**START A BLUEBIRD DAY IN YOUR HOUSE**
The latest recruit to the "week run" films is no other than exhibitor Chas. Z. Schaefer, manager of the Casino Theatre. The initial feature is Universal's "Come Through," which opened Sept. 5, raising the admission fee to 15 cents, and all Charles is doing is smiling—just one big smile after another.

We note the drippings from the pen of Jack Lait, the well-known scribe, will be filmed under the direction of the Chicago Tribune. The pictures will be two reelers. The first of the stories will be "Bungalow Isle," which soon will be produced at the Rothacker studios.

Jack Schwartz, former road representative for the Reliable Feature Film Co., has devil old "Chi" for the State Film Co., of Detroit. Henceforth, that little busy right of his will be slippin' his contract mail to the home town of Hughey Jennings' Tigers.

The J. P. Seeburg Co., 1902 Republic Building, has been a veritable rendezvous for many well-known exhibitors the past ten days, where the new Seeburg-Smith Unit orchestra is being demonstrated to them.

James McQuade, of the Moving Picture World, is a busy "boy" these days, taking a wee fling at old Broadway during the week of Sept. 17. Have a care, "Jamie," 'tis a long way from home that ye are.

Winfield Sheehan, general manager of the Fox Film Corp., passed through the city Sept. 19, enroute for New York, completing his recent Western trip to the numerous Fox branch offices.

R. R. Nehls, general manager of the American Film Co., after a wild session with the "bucking goat," is being showered with congratulations by his many friends on his successful entree in the Birchwood Lodge, Sept. 5. It couldn't have been a such a terrific jostling—for Dick looks just as good as he ever did, and apparently enjoyed every bit of the "session," eh, wot?

Lester Sturm is back again in old Chi for the Fox Film Corp., and believe us, "Les" is sure welcome. He's one of the "old guard" and hasn't an enemy in the world.

They tell us Chicago filmdom is to have two clubs very shortly—the Film Art Club and Motion Picture Club. Talkin' about them World Series struggles—just keep your eagle eyes on these clubs.

Dwight Furness, chemist for the American Film Company, is receiving the glad hand from his associates upon his appointment as First Lieutenant to the

PETTIJOHN BRINGS PEACE TO WARING UTICA EXHIBITORS

Charles C. Pettijohn, general manager of the American Exhibitors' Association, spent Thursday in Utica, N.Y., attending a meeting of the Utica exhibitors. For some time past there has been a split among Utica exhibitors. Three factions have been in the field and it was impossible to get any concerted action by the exhibitors to any movement in their behalf. Recently some of the leading exhibitors in the various groups saw that in order to get anywhere it was necessary for co-operation and all factional differences were settled so that the local organization in Utica is a strong body of exhibitors determined and militant for their rights.

The meeting was addressed by Mr. Pettijohn and many present joined the A. E. A. While in Utica, Mr. Pettijohn conferred with William Fait, Jr., treasurer of the A. E. A. The organization was ninety days old on Sept. 20, and after an examination of the books, it was found that not a single bill was left unpaid and that there was a substantial balance in the bank.

ARTHUR ASHLEY ENGAGED AGAIN BY WM. A. BRADY

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

William A. Brady signed Mr. Ashley for his Playhouse production, "The Man Who Came Back," and was so pleased with the performance of his film actor and director that he signed him up for the Chicago run of the new stage play.

In the meantime, Mr. Ashley was assigned to the direction of Mr. Brady's spectacular melodrama of the incidents leading up to the Russian revolution, "Rasputin, The Black Monk," which now is running at the Park theatre.
Toronto, Ont.—The Globe Films, Limited, announce that they have secured the first-run rights for the Ogden Picture "The Lust of the Ages" featuring Lilian Walker. The concern has also been successful in obtaining the Canadian rights from General Enterprises, Inc., for "The Warrior."

Toronto, Ont.—It has been announced that the new Allen Theatre, Toronto, which has been under construction for some time is to be opened on October 15. This new theatre has caused considerable comment and there is no doubt that it will be filled to capacity the opening week.

Calgary, Alta.—O. D. Cloaky, new manager of the Allen Theatre, announces the Allen Theatre will have a new policy. The Allen will continue to show Paramount Pictures, but will change three times a week during the coming year. The evening prices have been raised, but the matinee schedule will remain the same as before.

Mr. Cloaky, well known orchestra leader in the West, has been engaged as leader of the Allen Paramount Concert Orchestra. A change has been made in the organist, to enable Mr. Cloaky to work throughout the season with the orchestra. Heretofore this has been impossible and there is no doubt same will be a very great improvement.

Toronto, Ont.—State Rights Features, of Canada, announces many splendid bookings on the new Alice Howell comedies. Among these is Mr. John C. Green, of Galt, Ont., who has contracted for the entire series.

London, Ont.—The Empire Theatre, London, Ont., has changed hands, the new manager being Mr. King of Goderich, Ont. It is also rumored that Mr. Hirsch of the Princess Theatre, St. Thomas, has sold his theatre to Mr. King.

London, Ont.—It was a distinct shock to the motion picture industry in Canada to learn of the death of Wally Davidson on Sept. 19. Mr. Davidson had been ill about three weeks and on the evening of his death was to have left the hospital. Mr. Davidson started his career with the Pathé Company, then joined the forces of the Universal Film Co., where he served for two years. He left Universal Company and from there went to the Specialty Import Co., where he was manager. to become manager of the Metro company.

Toronto, Ont.—The Colonial Theatre, Toronto, might well be called the "New Colonial." This theatre has been re-decorated inside and out and Mr. McMillan is to be congratulated on his good taste. The interior is a veritable fairy-land, the walls being painted pale blue with a panel effect. In each panel Mr. McMillan has had a picture painted in suitable colors, the pictures being framed with a gold band of painting around each one. The walls are papered with drapery of cretonne. The exterior of the house is painted white with a striking contrast of mahogany doors and trimmings. The Colonial is a first-run "Universal" house.

Toronto, Ont.—As a warning to other exhibitors, Mr. McNally of the Bonita Theatre, Toronto, was fined $20 and costs because he took charge of the operator's booth when he was not licensed to do so, and then in a statement explained which badly damaged the theatre and necessitated the closing of his theatre for two weeks. Besides the damage done to the theatre, Mr. McNally's hands and face were burned in trying to extinguish the blaze at close quarters. However, Chief Inspector Elliott pressed this case, in order to warn other exhibitors against the practice of taking their operator's place when not licensed to do so.

EXHIBITORS FAVOR HOFFMAN POLICY

The Hoffman Foursquare policy of simultaneous distribution of all its features is meeting with favor among exhibitors. It is announced that first-run booking for all pictures now ready to be distributed through the Hoffman-Foursquare exchanges, exhibitors in the country commending the newly established policy, it is announced by M. H. Hoffman.

Demand is reported for "One Hour" with Zane Grey and Allan Hale, "The Great White Trail," the Wharton story of the North in which Doris Kenyon is featured, "The Silent Witness" with Gertrude McCoy, and "Should She Obey."

J. WARREN KERRIGAN,
WHO BROKE LEG IS OUT OF HOSPITAL

J. Warren Kerrigan has left the Cottage hospital at Santa Barbara, Cal., where he was taken when his right leg was broken below the knee by the fall of his horse four weeks ago. He remained at the hospital three weeks. The physicians then decided that he had progressed so favorably that it would be safe for him to return to Los Angeles.

Walking with the aid of crutches, and resting his leg on supports on the train, he made the journey without mishap. He was met at Los Angeles station by Robert T. Kane, vice-president of the Paralta Plays, Inc., and Robert Brunten, manager of the Paralta studios at Hollywood, and a number of his company. Mr. Kerrigan will remain at the home of his mother in Hollywood until he is sufficiently recovered to resume his work before the camera. His physicians state he will be able to walk without crutches in two or three weeks. Mr. Kerrigan's first Paralta play, "A Man's Man," will be issued Sunday, the 23rd. His second film, Frederic Chaplin's "Turn of a Card," is in the hands of the Paralta editing board and will soon be ready for publication. A change in the title is contemplated and a new one may shortly be announced. Mr. Kerrigan's third Paralta production will be begun immediately he is able to work.
**CALENDAR OF FEATURE RELEASES**

**ARTCRAFT PICTURES**

May—"A Romance of the Redwoods," five reels, with Mary Pickford.
June—"Wild and Woolly," five reels, with Douglas Fairbanks.
July—"Little Lady Mary Pickford." August—"Seven Keys to Baldpate," five reels, with George M. Cohan.

**ART DRAMAS, INC.**

July 9—Van Dyke, "Miss Deception," five reels.
July 31—Apollon, "When You and I Were Young," five reels, with Alma Hanlon.
Aug. 7—Hersley, "Eye of Envy," five reels, with Crane Wilbur.
Aug. 13—J. S. "Think It Over," five reels, with Catherine Calvert.
Aug. 27—Ergobraph, "The Little Samaritan," five reels, with Marian Swayne.

**BLUEBIRD PHOTOPLAYS**

July 2—"Fires of Rebellion," five reels, with Dorothy Phillips.
July 9—"The Car of Chance," five reels, with Franklyn Farnum.
July 16—The Belmont, "A Soldier's Daughter," five reels, with George Hernandez.
July 23—"The Romance," five reels, with Dorothy Phillips.
July 30—"The Little Terror," five reels, with Violet Mersereau.
Aug. 6—"The Clean Past," five reels, with Franklyn Farnum and Franklyn Farnum and Brownie Vernon.
Aug. 13—"The Show Down," five reels, with Myrtle Gonzalez and George Hernandez.
Aug. 20—"Mr. Opp," five reels, with Neva Gerber and Arthur Hoyt.
Aug. 27—"The Chance," five reels, with Ella Hall.
Sept. 3—"Triumph," five reels, with Dorothy Phillips.
Sept. 10—"Mother o' Mine," five reels, with Rupert Julian and Ruth Clifford.
Sept. 17—"A Stormy Knight," five reels, with Franklyn Farnum and Brownie Vernon.
Sept. 24—"A Mysterious Mr. Tiller," five reels, with Ruth Clifford and Robert Rawlinson.
Oct. 1—"The Spotted Lily," five reels, with Ella Hall.
Oct. 8—"Anything Once," five reels with Franklyn Farnum.
Oct. 15—"Bonsai," five reels, with Dorothy Phillips.

**BUTTERFLY PHOTOPLAYS**

June 25—"Man and Beast," five reels, with Eileen Sedwick.
July 2—"The Bow Woman," five reels.
July 9—"The Reed Case," five reels, with Allen Holubar and Louise Lovely.
July 16—"High Spirit," five reels, with Neva Gerber.
July 23—"The Double Standard," five reels, with Roy Stewart.
July 30—"A Wife on Trial," five reels, with Mignon Anderson.
Aug. 6—"Follies," five reels, with Bessie Faxon and Jack Mumah.
Aug. 13—"Midnight Man," five reels, with Jack Mumah.
Aug. 20—"The Love," five reels, with Glenn Lederer.
Aug. 27—"Straight Shooting," five reels, with Harry Carey and Molly Malone.
Sept. 3—"Who Was the Other Man," five reels, with Frank Ford.
Sept. 10—"The Little Pirate," five reels, with Zoe Rae.
Sept. 17—"The Spindle of Life," five reels, with Neva Gerber.
Sept. 24—"The Edge of the Lane," five reels, with Ruth Stonehouse.

**FOX FILM CORPORATION**

June 10—"The Broadway Sport," five reels, with Stuart Holmes.
June 17—"A Wrath of Love," five reels, with Virginia Pearson.
June 24—"Some Body's Valentine," five reels, with Virginia Pearson.
July 1—"When a Man Sees Red," five reels, with William Farnum.
July 8—"The Siren," five reels, with Valesa Suratt.
July 15—"Two Little Imps," five reels, with Katherine and Jane Lee.
July 22—"The Innocent Sinner," five reels, with Miriam Cooper.
July 29—"Wife Number Two," five reels, with Valesa Suratt.
Aug. 5—"Wife of the Wrong," five reels, with Miriam Cooper.
Aug. 12—"Dreadful," five reels, with Gladys Brockwell.
Aug. 19—"The Avaricious," five reels, with Valesa Suratt.
Aug. 26—"Dreadful," five reels, with Gladys Brockwell.
Aug. 30—"Betrayed," five reels, with Miriam Cooper.
Sept. 6—"The Housewife," five reels, with Virginia Pearson.
Sept. 13—"The Yankee Way," five reels, with George Walsh.
Sept. 20—"North of Fifty-three," five reels, with Dustin Farnum.

**GOLDWYN PICTURES CORPORATION**

Sept. 9—"Polly of the Circus," six reels, with Mae Marsh.
Sept. 16—"Baby Mine," five reels, with Mary Miles Minter.
Oct. 7—"Fighting Odds," six reels, with Maxine Elliott.

**KLEINE-EDISON-SELIG-ESSANAY**

June 20—Essanay, "The Wonderful Event," six reels, with Mary G. Murphy.
June 25—Selig, "A Day and a Night," five reels, with Valesa Suratt.
June 27—Essanay, "The Yellow Umbrella," five reels, with Mary McAlister.
July 4—Essanay, "A Place in the Sun," five reels, with Mary McAlister.
July 9—Selig, "A Rag Baby," five reels, with Mabel Trunnel.
July 16—Essanay, "Light in Darkness," five reels, with Shirley Mason.
July 17—Essanay, "Where Is My Mother?" five reels, with Ray McAlister.
July 24—Essanay, "A Runaway Coat," five reels, with Mary McAlister.
July 25—Essanay, "The Uneven Road," five reels, with Ray McAlister.
July 30—Edison, "One False Note," five reels, with John J. McGraw.
Aug. 6—Selig, "A Dog in the Manger," five reels, with Bryant Washburn.
Aug. 8—Selig, "The Barker," five reels, with Roy McAlister.
Aug. 27—Essanay, "The Man of the Photograph," five reels, with Shirley Mason.
Sept. 3—Essanay, "Efficiency Edgar's Courtship," five reels, with Taylor Holmes.
Sept. 10—Essanay, "Pants," five reels, with Mary McAlister.
Sept. 17—Essanay, "The Charlton," five reels, with Mary McAlister.
Oct. 2—"A Fool for a Woman," five reels, with Taylor Holmes.
Oct. 8—"The Fishers," five reels, with Bryant Washburn.

**METRO PICTURE CORPORATION**

June 15—"The Greatest Power," five reels, with Ethel Barrymore.
June 25—"Aladdin's Other Lamp," five reels, with Viola Dana.
July 9—"Peggy, the Will o' the Wisp," five reels, with Mary Selma.
July 16—"The Corsar," five reels, with Harold Lockwood.
July 23—"The Battle of the Season," five reels, with Nancy Weldon.
July 30—"Miss Robinson's Honor," five reels, with Mary Selma.
Aug. 6—"The Jury of Fate," five reels, with Mary Selma.
Aug. 20—"To the Death," five reels, with Mme. Petrova.
Sept. 3—Yorke, "Under Handicap," five reels, with Harold Lockwood.
Sept. 10—"The Lifted Voice," five reels, with Mary Selma.
Sept. 17—"Their Compass," five reels, with Francis X. Bushman and Beverly Bower.
Sept. 24—"The Silence Sellers," five reels, with Mme. Petrova.

**MUTUAL STAR FEATURES**

July 30—American, "Muriel," five reels, with Margaret Rambou.
July 16—Horkheimer, "Betty Be Good," five reels, with Jackie Saunders.
July 16—American, "The Moss of the Hills," five reels, with Mary Miles Minter.
Aug. 8—American, "Colleen Bawn," five reels, with Florence Boardman.
Aug. 15—Horkheimer, "Bob the Fixer," five reels, with Jackie Saunders.
Sept. 3—American, "Charity Castle," five reels, with Mary Miles Minter.
Sept. 10—American, "Rags," five reels, with Mary Miles Minter.
Sept. 17—American, "The Grim," five reels, with Mary Miles Minter.
Sept. 30—American, "Gallahers," five reels, with Mary Selma.
Oct. 15—Tarbell, "The Mystery of a Million," five reels, with Margaret Fischer.

**PARAMOUNT PICTURE CORPORATION**

June 8—Essanay, "How of the Ages," five reels, with Haver Peete.
June 25—Selig, "The Strange bedfellows," five reels, with Marie Ward.
State Rights and Special Productions

A Complete Index to Independent Film Productions

A RAY COMPANY
"Golden Spoon Mary," C, 1,000.

ANTIVICE FILM COMPANY
"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.
"Where Dye Get That Stuff?" five reels.
"The Celebrated Stielow Case," five reels.
"Ahsinthe," five reels, with King Baggott.

ARIZONA FILM CORPORATION
"Should She Obey?" six reels, with Billie West.

ARROW FILM CORPORATION
"The Desemter," nine reels, with Derwent Hall Caine.

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

GEORGE BACKER FILM CORPORATION
"The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.

REX BEACH PICTURES CORPORATION
"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS
"Who Knows?" five reels.

DAVID BERNSTEIN
"Redemption," with Evelyn Nesbit Thaw.

BIOGRAPH COMPANY
"Her Condoned Sin," six reels.

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

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

CINEMA CORPORATION OF AMERICA
"The Fated Hour," six reels.

CHRISTIE FILM COMPANY
May 21—"The Milky Way," one reel.
May 28—"His Last Fall," one reel.
June 4—"Those Wedding Bells," one reel.
June 11—"A Lucky Slip," one reel.
June 18—"A Bold, Bold Knight," one reel.
June 25—"Almost a Scandal," one reel.

CLARIDGE FILMS, INCORPORATED
"The Birth of Character," five reels.

CINEMA CORPORATION

CLOONE PRODUCTIONS
"Ramona," ten reels.

CORONA CINEMA COMPANY

COSMOFOOTOFILM COMPANY
"The Black Spot," four reels.
"Incomparable Mistress Bellairs," four reels.
"Liberty Hall," four reels.
"His Vindication," five reels.
"Victoria Cross," four reels.

CREATIVE FILM CORPORATION

CREST PICTURE CORPORATION
"The Chosen Prince," eight reels.

DIXIE FILM COMPANY
"Tempest and Sunshine," five reels.
"Just a Song at Twilight," five reels.

E. P. DONOVAN PRODUCTIONS
"Billy Goes to War," one reel, with Billy Quirk.
"Billy's Day Out," one reel, with Billy Quirk.
"Billy's Eloping," one reel, with Billy Quirk.
"Billy, the Governor," one reel, with Billy Quirk.
"Bathing In Society," one reel, with Lou Marks.
"After Her Dough," one reel, with Lou Marks.
"Bunked in Bunkerville," one reel, with George Ross.
"His Dirty Career," one reel, with Lou Marks.
"Trying It Twice," one reel, with Mabel Trinne.
"Helen of Troy," five reels.
"His Foolish Way," one reel, with George Thelam.
"At the Barbershop," two reels, with Lou Marks.
"Was She to Blame?" two reels.
"In and Out," one reel, with Tammany Young.
"His Flying Flevox," two reels, with C. J. Van Duesen.

EBONY FILM CORPORATION COMEDIES
"Dat Blackhand Waitah Man," one reel.
"Shine Johnson and the Rabbits Foot," one reel.

E. & E. JUNGLY FILMS COMEDIES
"Discovered," one reel.
"Napoleon's Night Out," one reel.
"When Jones Went Wrong," one reel.
"Circus Brides," one reel.
"Fowl Play," one reel.
"Jungle Rats," one reel.
"When the Clock Went Cuckoo," one reel.

E. I. S. MOTION PICTURE CORPORATION
"Trooper 44," five reels, with George Soulie Spencer and June Daye.

ENLIGHTENMENT PHOTOPLAY CORPORATION
"Erotics," six reels.

ESKAY HARRIS FEATURE FILM COMPANY
"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY
"Birth," six reels.

EUROPEAN FILM COMPANY
"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION

FAIRMOUNT FILM CORPORATION
"Hate," seven reels.

J. W. FARNHAM
"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
"On Trial," nine reels, with Sydney Ainsworth.

FLORA FINCH FILM CORPORATION
"War Bride," C, two reels, with Flora Finch.

BUD FISHER FILM CORPORATION
"Caws and Cows."
"Submarine Chasers."
"Chooses Flowers."
"Junktress."
"A Chemical Calamity."
"As Prospectors."

FRATERNITY FILMS, INC.
"The Devil's Playground," with Vera Michelena.
"The Witching Hour," six reels, with Jack Sherrill.
"Conquest of Canada," five reels.

FOX FILM CORPORATION
"The Spy," six reels, with Dustin Farnum.
"The Honor System," ten reels, with Miriam Cooper and R. A. Walsh.
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

FRIEDER FILM CORPORATION
"A Bit of Heaven," five reels, with Mary Louise.

FREIDMAN ENTERPRISES, INC.
"A Mormon Maid," six reels, with Mae Murray.

FROHMAN AMUSEMENT CORPORATION

GOLD MEDAL PHOTOLAYS
"The Web of Life," five reels, with James Cruse.

GRAND FEATURE FILM COMPANY
"Rex Beach on the Spanish Main," five reels.
"Rex Beach in Pirate Haven," five reels.
"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY
"The Woman and the Beast," five reels.

D. W. GRIFFITH
"The Birth of a Nation," nine reels, with H. B. Walthall.
"Intolerance," nine reels, with Mae Marsh.

HANOVER FILM COMPANY
"Masilo," six reels.
"How Uncle Sam Prepares," four reels.

HARPER FILM CORPORATION
"Civilization," ten reels.

HAWK FILM CORPORATION
"Monster of Fate," five reels.

HERALD FILM CORPORATION

EDUCATIONAL FILM COMPANY
"The Valley of the Hob," one reel.
"The Shepherd of Cheam," one reel.
"High, Low and the Game," one reel.
"The Mysteries of Civilization," one reel.
"The Living Book of Nature," one reel.
"Seren of Index," one reel.
"The Orange Outlaw," one reel.

EFFANGE FILM COMPANY
"The Marriage Bond," five reels, with Nat Goodwin.

FRANK HALL PRODUCTIONS
"The Bar Sinister," nine reels.
"Her Fighting Chance," five parts, with Jane Grey.
EXHIBITORS HERALD

HILLER AND WILK

"The Battle of Gettysburg."
"Wrath of the Gods."

M. H. HOFFMAN, INC.

"A Trip Through China," ten reels.
"One Hour," six reels with Zeena Keefe and Alan Hall.
"Madam Sherry," five reels with Gertrude McCoy.

IILODOR PICTURES CORPORATION

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

IVAN FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.
"One Law for Both," twelve reels, with Leah Baird.

JEANINE FILM COMPANY

"The World War in Kidland," one reel.
"A Chip Off the Old Block," one reel.
"Chip's Elopement," one reel.
"Chip's Backyard Barnstormers," two reels.
"A Chip's Rival," one reel.
"For Sale—A Daddy," one reel.
"Chip's Carma," two reels.
"Chip's Movie Company," one reel.

KEEN CARTOON CORPORATION COMEDY CARTOONS

"Mose Is Cursed," half reel.
"The Old Forty-Niner," half reel.
"Joh Jenkins, the Village Genius," half reel.
"Jerry McDuff Loses His Job," half reel.
"Zoo-Hiologic Studios," half reel.
"A Dangerous Girl," half reel.
"Dr. Zippy Opens a Sanatorium," half reel.

KING BEE COMEDIES

"Back Stage," two reels, with Billie West.
"The Hero," two reels, with Billie West.
"Doughnuts," two reels, with Billie West.
"Cupid's Rival," two reels, with Billie West.
"The Villain," two reels, with Billie West.
"The Millionaire," two reels, with Billie West.
"The Genius," two reels, with Billie West.
"The Modiste," two reels, with Billie West.

KLOTZ AND STREIMER, INC.

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

KULEE FEATURES

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

LEA-BEL COMPANY

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

LINCOLN CYCLE PICTURES

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

MINER MOTION PICTURE COMPANY

"The Realization of a Negro's Ambitions," two reels.
"Trooper of Troop K," three reels.

C. POST MASON ENTERPRISES

"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.

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

MILO COMEDIES

"Great Dambury Fair," one reel.
"Never Again," one reel.
"The Devil In Again," one reel.
"Coosher Elpement," one reel.

MONITOR FILM COMPANY COMEDIES

"Those False Teeth," one reel.
"Robinson Crusoe," one reel.
"How Levi Fooled the Folk," one reel.
"Dear Old Dad," one reel.
"The Ghost of the Mooraven Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

B. S. MOSS

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

MO-TO COMEDIES

"Midnight Frolics."
"Jimmy Gets the Pennant."
"Out in the Rain."
"A Kitchen Romance."
"Mary and Gretel."
"Tinkling of the Circus."
"A Trip to the Moon."
"Gobble Locks and the Three Bears."
"Dolly Doing."
"School Days."

NEWFIELD'S PRODUCING CORPORATION


OGDEN PICTURES CORPORATION

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

PARAGON FILM COMPANY


PARALTA PLAYS

"A Manly Man," five reels, with J. Warren Kerrigan.
"Madame Who," five reels, with Bessie Barriscale.
"Rose o' Paradise," five reels, with Bessie Barriscale.

PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

PILGRIM PICTURES CORPORATION

"Corruption," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

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

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.

HARRY RAPF


RAY COMEDIES

"Casey's Servants," two reels.
"Casey the White Wing," two reels.

RENEWED PICTURES CORPORATION

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

SELG SPECIALS

"The Spoilers," eight reels, with Kathlyn Williams.
"The N-Cr-De-Wel," eight reels, with Kathlyn Williams.
"The Crisis," seven reels, with Bessie Eyton.
"Beware of Strangers," seven reels, with Bessey Eyton and Thomas Sanchi.
"The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.
"Who Shall Take My Life?" six reels, with Thomas Santchi and Friztie Brunette.
"The City of Purple Dreams," six reels, with Bessey Eyton and Thomas Santchi.

SHERIOTT PICTURES CORPORATION

"The Black Stork," five reels.

SHERMAN PICTURES CORPORATION

"I Believe."
"The Land of the Rising Sun."

FRANK J. SENG

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

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

STANDARD NEWS FILM, INC.

"Demons of the Aged," two reels.

SUNBEAM MOTION PICTURE CORPORATION

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

SUNSHINE FILM PRODUCING COMPANY

"S 0 S," six reels, with Richard Travers and William Buckley.

lider MOTION PICTURE COMPANY

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

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Liberte," six reels.

ULTRA PICTURES CORPORATION


UNIVERSAL

"Idle Wives," five reels.
"There Are My Children?" five reels.
"Twenty Thousand Leagues Under the Sea," ten reels.
"God's Law," five reels.
"Robinson Crusoe," four reels.
"Hell Morgan's Girl," five reels.

VARIETY FILMS CORPORATION

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

WARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS

"Sons Redeemed," with Sheldon Lewis and Charlotte Ives.

WHARTON BROTHERS, INC.


ELLA WHITFIELD WILCOX FILMS

"Meg's Curse," two reels.
"Linds When Young," two reels.
"A Mated Coquette," two reels.
"Angel or Demon," two reels.
"Lord Speak Again," two reels.
"Divorcee," two reels.

WHOLSEFILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.

WILLIAMSON BROTHERS

"The Submarine Eye."
**EAST**

Brooklyn, N. Y.—F. A. Keeney will make extensive alterations to the theater at Livingston and Bond streets, to cost $1,000.

Brooklyn, N. Y.—Richard D. Firner, of the Arenkay Amusement Company, has leased the Strand Theater, at 1403 Eastern Parkway, to Mrs. Mamie Hirt.

Brooklyn, N. Y.—A. J. Stockhammer is repairing his theater at St. John's place and Schenectady avenue.

**CENTRAL WEST**

Kearney, Neb.—Fred Saup, manager of the opera house, has purchased the Crescent Theater from Paul Hoppin.

Pt. Scott, Kan.—The Pictureland Theater has been sold by Miss M. C. Smith to J. T. Porter, of Kansas City.

Chadwick, Ia.—Stacy M. Cahn has purchased from Roy Hartman the Chadwick Picture Theatre, and plans many improvements.

Manganese, Minn.—A motion picture theater is to be established here by Messrs. H. Toren and H. Hansen.

Cleveland, O.—Plans have been filed for a $45,000 motion picture theater on Lorain avenue, near Eighty-fifth street, by A. Silberberg, the owner of the property.

Chicago.—A three-story theater will be erected at Claremont and Lawrence avenues, to cost $175,000. It will have a seating capacity of 1,800.

Goshen, Ind.—The Orpheum Theater at Elkhart has been sold by the Allardt Bros. to J. Lamb and S. Abrahams, of Chicago.

Washington, Kan.—E. A. Adams of Waterville has taken over the Majestic Theater.

Shoshoni, Wyo.—Mrs. Joes Kehr has taken over the management of the Bijou Theater, formerly owned by L. V. Abbott and S. E. Billiu.

Marysville, Mo.—W. H. Hoffman, who purchased the equipment of the local motion picture theater, has disposed of his holdings to R. A. Orman.

Cleveland, O.—Charles H. Williams has taken a seven-year lease from August Kaukel on the picture theater at St. Clair avenue, N. E., and East Sixty-second street.

Spencer, Ia.—E. J. Strow and H. B. Gray, who recently purchased the Fraser Theater, have taken possession. Mr. Gray will be the local manager. Ray Niles will continue as advertising manager and operator.

Minneapolis, Minn.—C. L. Fisk, manager of the Butler Opera House, has installed an additional projection machine at a cost of $410.

Dempster, S. D.—In order to attract attention to Dempster, the local merchants are arranging to give free motion picture shows every Saturday evening. The admission fees will be paid by the business men.

**WEST**

Wallace, Idaho.—The excavation for the new Metropolitan Theater at Bank and Seventh streets has been completed and a construction contract has been let to Charles Freedner.

Dickinson, N. D.—H. L. Reichert, owner of the opera house property recently destroyed by fire, is negotiating with contractors and submitting plans for the rebuilding of the theater.

Fresno, Cal.—E. C. Blumenthal, of San Francisco, representing the lessors of the Theater Fresno, which they propose to rename the Hippodrome, announce that the work of reconstruction of the theater will commence soon. The cost of the improvements will amount to $30,000.

**SOUTH**

Atlanta, Ga.—The Forsythe Theater here has dropped vaudeville and will hereafter show only motion pictures.

**BLACKWELL AND EVELYN GREELEY TO APPEAR TOGETHER IN SEVERAL FORTHCOMING BRADY-MADE FILMS**

Carlyle Blackwell and Evelyn Greeley are to appear together in several approaching World-Pictures, including “The Burglar,” “The Good-for-Nothing,” and “The Ladder of Fame.” This is in pursuance of Mr. Brady’s policy of keeping certain of his principal players in association through a long series of productions, so that when any given star is announced in a new play the public will know the identity of his or her principal companions in the cast. The assignment of Miss Greeley to be Mr. Blackwell’s featured leading lady is said to have aroused an increased demand for the already popular Blackwell picture plays.

**MABEL JULIENE SCOTT, WHO STARS IN BEACH’S “SIGN INVISIBLE FILM” GIVES SOLDIERS 600 SWEATERS**

Mabel Juliene Scott, who appeared in the role of Neita in “The Barrier,” Rex Beach’s story of the Klondyke, is doing her part in war relief work at the head of a Woman’s Auxiliary in New York and has had 600 sweaters knitted for the boys who are going to France. She distributed the sweaters at the cantonment at Ayer, Mass., in person and with each sweater she handed the soldier boys an aluminum cup in a leather case.

Miss Scott has been appearing before the camera in the leading role in the screen adaptation of Rex Beach’s story “The Sign Invisible,” which Edgar Lewis has been producing at Fort Ticonderoga, N. Y. Since finishing her work in this feature, Miss Scott will consider several offers to appear in pictures, which recently were made her by other producers.
PATHETO TO DISTRIBUTE RUSS ART FILMS;
N. S. KAPLAN SIGNS AGREEMENT TERMS

Moscow Theatre Plays Adapted to Screen and Enacted by Noted Stars Soon to be Published to American and Canadian Exhibitors

One of the big deals of the new season in the motion picture industry has just been completed, the contracting organizations being the Russian Art Film Corporation and Pathé. By the terms of the agreement signed by Pathe and N. S. Kaplan, representative of the Moscow Art Theatre in this country, all the screen productions of this company will be distributed in the United States and Canada by Pathé's organization. Negotiations for the sale of the rights in other countries are well under way.

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

"As I intimated last week," said Mr. Kaplan in discussing the details of the agreement with Pathe, "I have obtained the co-operation of one of the most important distributing organizations in the United States to market my productions. In fact, I am convinced that so far as Russian Art Films are concerned, Pathe is the most important distributing organization and will have the experience of this company in handling foreign films is a guarantee that Russian Art Films will be introduced to American audiences under the best possible auspices. Before I return to Russia I shall deliver to Pathe twenty-six completed five and six reel features. Long before this repertory is all published I shall be sending other and better pictures to America to continue the program. In addition to this repertory there will be a series of special features."

N. A. M. P. I. ADMINISTRATIVE COMMITTEES PRESENTED BY BRADY ARE APPROVED

Amendment to By-Laws Voted Increasing Membership of Executive Body From Nine to Twelve Members; Permanent Expo. Board Picked; Report Shows Thefts of Film Increases

The administrative committees of the National Association of the Motion Picture Industry for the ensuing year were perfected on Thursday, September 20, at the quarterly meeting of the board of directors, when President William A. Brady, announcing the appointment of members of the executive committee which were approved by the board and comprise the following:


At a special meeting of the members of the Association held prior to the directors' meeting, an amendment to the by-laws was voted increasing the membership of the executive committee from nine to twelve.

Expo Body Announced

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

The directors contend that with the two expositions for next year the manufacturing, distributing and equipment companies should not be called upon to participate in any additional expositions, balls or similar propositions where advertising space is solicited, and it was decided to refer all such matters to the joint exposition committee of which Executive Secretary Frederick H. Elliott will act as secretary. Announcement has previously been made that an exposition will be held in New York next February followed by one in Boston in July, on both of which will be under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America.

Reports Show Theft Increases

The directors received reports showing a great increase in film thefts throughout the country, and acting upon recommendation of the committee was appointed to formulate plans which are to be presented at a joint meeting of the producers and distributors to be held during the first week of October. The committee will meet at the Association's headquarters, Friday, September 28, at 9 a.m., and is composed of the following: P. A. Powers, Universal Pictures Corp.; Ricord Gradwell, World Film Corp.; K. A. Rowland, Metro Pictures Corp.; J. A. Berst, Pathé Exchange, Inc.; Arthur S. Friend, Famous Players-Lasky Corp.; Walter W. Irwin, Vitagraph, and the Motion Picture, Mutual Film Corp and Stephen A. Lynch.

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

Goldwyn Made Member

The Goldwyn Distributing Corporation was elected as a member of the Association and will be represented in the distributors' branch by President Samuel Goldfish. The following individual members were elected: Benj. H. Grimm, John P. Chalmers, James L. Hoff, George J. Balsedell, Archibald MacArthur, Jr., Randall M. White, James A. Milligan and Anthony P. Kelly.

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

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

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

LITTLE LORNA VOLARE IN NEXT TALMADGE FILM

Little Lorna Volare, the screen star, will appear with Norma Talmadge in Grace Miller's picture, "The Secret of the Storm Country," now being filmed at the Talmadge studios. This will make Lorna's third appearance with Miss Talmadge who also was a member of the casts of "The Law of Compensation" and "The Man from Toronto."
NEW YORK RUN OF BRADY’S “RASPUTIN” FILM EXTENDED THROUGH BIG DEMAND

Heavy Call for Tickets Causes Park Theatre to Offer Film to Patrons for Another Fortnight; “The Burglar.” With Blackwell Comes Next

The New York run of “Rasputin,” the World-Picture Brady-Made film, at the Park Theatre has been extended for the present, due to the insistent demand for tickets of admission.

The only unoccupied time on the books of the Park when it was decided to place “Rasputin” before the public immediately, covered twelve days beginning September 12. Another attraction had already arranged for a fortnight following the limited “open time” available for the World Picture, which in consequence was announced for twelve days only.

From that beginning the pressure upon the seating space of the Park Theatre has been in excess of the capacity, and efforts to secure an extension of time have been constant. The management holding the key to this situation had figured upon securing a New York showing for its own use, and did not take kindly to suggestions of an indefinite postponement, so that it was not until four days before the termination of the World’s first lease that monetary and other inducements proved sufficiently alluring to open the way for a renewal.

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

I cannot be mistaken in expressing the view,” said William A. Brady, Director-general of World Pictures, “that the exhibitors of program features will benefit greatly, not alone from the New York reception of this big Russian photoplay, but from other immediate offerings which we are supplying.

We shall presently follow ‘Rasputin,’ carrying its all star cast and metropolis endorsement, with the publication of ‘The Burglar.’ Carlyle Blackwell plays the lead in this production. Little Madame Evans and Evelyn Gleeley are featured with Mr. Blackwell.

“Many persons consider the stage play from which this screen drama was made the best product of all Augustus Thomas’ one and highly successful career as a dramatist. In any case, I will guarantee its complete effectiveness as a photoplay.”

“CLEOPATRA” WITH THEDA BARA TO APPEAR FIRST ON BROADWAY FOR N. Y. AUDIENCES

Theda Bara, the William Fox star, will be seen for the first time on Broadway in New York in a sumptuous production of “Cleopatra.” In this photodrama the greatest siren of ancient times, whose charms and machinations were wielded by Theda Bara, who, it is said has depicted with a fidelity that is uncanny, the wondrous beauty and the subtle cunning of the historical Siren of the Nile.

Never before in the history of photodramatic art has a more artistic and lavish production been attempted, it is stated. William Fox, following out his policy of producing the best in films, spared no expense in surrounding his star with a supporting company of excellent players, and with elaborate stage settings.

Blaze Broadway will first see the William Fox Theda Bara Super-picture “Cleopatra” before it is issued to exhibitors throughout the United States and Canada.

EXHIBITORS SHOW LIVELY INTEREST IN THREE NEW H. HOFFMAN FEATURES

“Fringe of Society”, “One Hour” and “Great White Trail” Attract Attention; Sales and Advertising Manager P. V. R. Key Makes Statement

Three new feature-pictures, in which more than ordinary interest is being shown by exhibitors, are the H. H. Hoffman-Edison trio, “The Fringe of Society,” “One Hour,” and “The Great White Trail,” the concern announces.

P. V. R. Key, manager of sales and advertising for M. H. Hoffman, Inc., is not a believer in “overshooting” the mark in predicting exceptional qualifications or the product he has to offer.

Finds His Ideas Right

“When I entered the motion picture business,” said Mr. Key, “I was informed that sledge-hammer methods of advertising were more effective than any others. Dignified procedure, my advisers said, could not be practiced to any extent.

“A few months’ experience and study of existing conditions force me to pause for consideration. I am willing to concede that others who have been long in this interesting trade they speak; yet they are liable to mistake, and in this specific instance I fear that they have overlooked the effect of exaggeration of so many who have claimed that every thing in sight for their pictures is like the politics of certain parties are inclined to do on election night.

There can be no harm in speaking well of the produce, but the merchandising of it is good. If it isn’t, then no reputable organization will carry such merchandise. Hoffman-Foursquare, I am glad to say, has a meaning. This meaning is that a picture offered must have quality above the average and must be commercially attractive.

LAUDS BACKER FILM

“The Fringe of Society,” which the George Backer Film Corporation recently completed, appears to have every element required of an excellent feature. The story is real drama, with splendidly maintained suspense and a stirring climax. The direction certainly reflects the skill and finesse of Robert Ellis, while the cast, in which Ruth Roland and Milton Sills co-star, is distinctly out of the ordinary.

In “One Hour,” by mutual enterprise of J. Herbert Frank appear in “The Fringe of Society,” as do George Larkin, Ollie Kirkby, Jules Cowles and Tammany Young. Experts who have been seen with this feature indicate by manner and words that this feature is one worth watching. It is in seven parts.

“The Great White Trail,” produced by Harry Rapin, and in which Zena Keefe and Alan Hale are featured, impresses me as a picture likely to be much talked about in the very near future. The theme is a sequel to ‘Three Weeks,’ and in certain respects ‘One Hour’ has that elusive element which we choose to term distinction.

Could anyone have foreseen how their picture speak of it in terms of praise not to be misunderstood.

The Great White Trail,” which is different from the two others, shows the Whitman brothers at their best. Here is a picture so fine in fiber and so entertaining that picture patrons will lean back after they have seen it, with sighs of satisfaction. And Doris Kenyon has surpassed herself in another feature in which she has appeared.”

DIRECTORS SHOULD TALK WITH EXHIBITORS ON FILMS, SAYS MUTUAL STAR

“Every director ought to make it his business to come in contact with the exhibitors, as often as possible,” said Anita King, the new Horkheimer-Mutual star, whose first production, “The Girl Angle,” is to be issued October 8. “The exhibitor comes in contact with the people. The people stop to tell him as they go out his place, what they think of his picture, why they like it and why they do not like it. The exhibitor represents the pulse of the people.

“A director very frequently will say: ‘What does the exhibitor know about it?’

“Often the director will cut out entirely the little touches an author introduces in his work, as if to tell the audience these are situations which are the public most enjoys. It is the little human touches that reach them and that hold their right before them.

“Neither is the audience satisfied entirely with youth and beauty. It looks for something more real than either can give. Therefore, a good director would only meet the exhibitors. They would be a decided help to the acting staff of a company producing the pictures.”
PARADE OF U. S. SOLDIERS IN LONDON
AND WAR EVENTS IN GAUMONT FILMS

Business Men Worth $20,000,000 Mobilize Resources for War are Pictured in Film Weekly No. 143; English King Shown Saluting Stars and Stripes

If there be any pessimists among us who doubt the power of the United States to wield a decisive blow in the world war, their doubts will be dispelled when they see No. 143 of the Gaumont-Mutual Weekly, which has its initial showing Sept. 26. One subject in this issue pertains the parade of American soldiers through the streets of London, where they are reviewed by the King and Queen, members of Parliament, and thousands of enthusiastic Britons. Stranger sights may yet be seen, however, and with the utmost confidence the Gaumont Company promises its patrons that, if the Kaiser will only fight enough, the Mutual Weekly will yet show victorious American troops parading the streets of Berlin. A scene showing King George saluting the Stars and Stripes is vivid proof that at last the two great nations with one tongue are allies indeed.

Another subject in this issue causes especial regret that, because of certain complications, Gaumont pictures are not now being exhibited in Germany. For, at Atlantic City, American business men representing a capital of twenty billion dollars pledge their entire resource for the successful prosecution of the war.

These two subjects by no means complete the topics of timely interest in this issue of the Gaumont-Mutual Weekly. California's native sons and daughters celebrate their state's sixty-seventh birthday at Sacramento. Many slickers are captured in the ship "Anvil," on the way to Mexico. The Japanese Mission visits the tomb of Commodore Perry, who established the cordial friendship between the two nations for more than sixty years. Our new army figures prominently in some of the other pictures. And in the last, but by no means the least attractive subject, many charming costumes from Fifth avenue will give pleasure to the feminine spectators.

HAROLD BOLSTER STARTS WORLD TOUR

OCT. 4 TO EXTEND GOLDWYN POLICY

Goes First to Sydney, Australia, to Establish Branch, and Continue to India, Java, Dutch East Indies, China, Japan and Other Countries

Harold Bolster, who recently resigned the vice-presidency and general management of the General Film Company to join the Goldwyn Pictures Corporation as general manager, leaves next week for a trip around the world to begin the extension of Goldwyn activities in foreign countries.

Sailing from San Francisco on October 4, Mr. Bolster goes first to Sydney, Australia, where he will establish headquarters in that commonwealth. On his arrival at Sydney, Mr. Bolster will find that Goldwyn already has paved the way for him by sending on ahead experienced organizers and salesmen who carried the first Goldwyn productions with them several weeks ago. Trade showings will be held at Melbourne, Sydney, Brisbane, in Christchurch, New Zealand; and arrangements completed for a regularly maintained distribution in the antipodes.

As soon as the Australian business is disposed of, Mr. Bolster will move on and arrange for deliveries in Melanesia, India, Java, the Dutch East Indies, China, Japan, the Philippines and Hawaii, by which time it is expected that he can visit Europe for the organization of a Goldwyn selling organization in the principal countries on that continent.

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

BRENNON SUES TO RESTRAIN ILIODOR FROM ACTING IN NEW ROMANOFF FILM

Injunction Secured Restraining Ben Blumenthal, Isaac E. Chadwick and Export and Import Co. in N. Y. From Disposing of "Tyranny of Romanoffs" Play

Papers have been served restraining Iliodor, the "Mad Monk," from having his picture taken more than 23,000 times, despite being necessary to record his version of "The Downfall of the Romanoffs." This is but one clause in an injunction obtained from Judge Hough, Sept. 17, in the United States Court for the Southern District of New York, restraining E. Chadwick and the Export & Import Film Company, Inc., from exhibiting, advertising, selling or otherwise disposing of a motion picture production called "The Tyranny of the Romanoffs," and purporting to have been made with Iliodor in the leading role.

According to the affidavits filed, the issue seems to have been less the manner in which the late House of Romanoff was depopulated than the use of the name Iliodor, to which the Iliodor Picture Company claims certain specific rights. The Iliodor Picture Company owns "The Fall of the Romanoffs," produced by Herbert Brenon, and which will have its initial showing at the Broadway Theatre, in New York. The monk, Iliodor, acted the leading role in this production under alleged terms in his contract which gave the motion picture concern the rights to reproduce the story of the Romanoffs. It seems that the late monk Rasputin, confidant of the deposed Czar and the Russian Royal family,

The Iliodor Company, through its attorneys, O'Gorman, Battle & Vandervelt and Gabriel L. Hess, stated that the certain value imparted to its production "The Fall of the Romanoffs" through the original production investment together with a heavy expenditure involved in an extensive advertising campaign beginning three months before the first advertisement expounding "The Tyranny of the Romanoffs," would be seriously damaged by the alleged illegal competition.

A court hearing of evidence demanded of the injunction will take place at an early date on the regular calendar.

LOEW SIGNS BIG CONTRACT TO SHOW SELECT'S PICTURES

The signature of Marcus Loew has just been secured by the New York offices of Select Pictures Corporation to a big contract whereby the Loew theatres are to get a number of Select films for about seventy days' run in Loew's Greater New York chain of theatres.

Among the features called for in this—one of the largest contracts which the new Select company has written to date—is the new Norma Talmadge picture, "Our Dancing Daughters," written and directed early date in the Loew theatres. This is a play made from the novel of the same name by William Dana Orcutt, and depicting life in a very gay social set. Norma Talmadge, the star, is seen in the role of a young woman who has made a loveless marriage and who permits her suitor to go ahead, in order to hide her disappointment. The picture was directed by Edward Jose.

Other features secured by the Loew theatres in this booking include Hobart Henley's picture "Parentage"; Herbert Brenon's "The Lone Wolf"; "The Whip," a screen presentation of the Big Drum; "The Last Laugh," a W. C. Fields melodrama; and "On Trial," the film version of a recent New York stage success.
"FALL OF THE ROMANOFFS" WILL HAVE N. Y. PREMIER AT BROADWAY THEATRE

Herbert Brenon, Producer of Picture Depicting Downfall of Ex-Czar Will Personally Supervise Details of Presentation

Following a campaign of exploitation and advertising, both in the motion picture trade journals and daily newspapers, Herbert Brenon's production, "The Fall of the Romanoffs," is to have its metropolitan presentation at the Broadway Theater, New York.

The producer put his entire force upon this engagement being reached recently, Herbert Brenon himself took full charge of his presentation arrangements, obtained the Broadway Theater, personally supervised all the details and management of this public showing, obtained billboard space, and even aided in the arrangement of the musical score for this historic drama of Russia.

The great daily drama of the real Russia, the panorama of a government in process of dissolution, changing daily, naturally provided Brenon with opportunities for still further improvements in its realising its showing at the Ritz-Carlton Hotel, New York, and he took advantage of these wherever possible. This involved trimming and partial rearrangement of his negative, the making of new scenic units for the metropolitan run, and the preparation of other prints for territorial buyers.

The Biograph Picture Corporation now is ready to sell territorial rights on "The Fall of the Romanoffs" and purchasers will be able to obtain the production almost at the moment when it is enjoying success in New York and while the interest in the real Russian drama in Europe is at its highest.

STORY OUTSHINES SPECTACULAR POINTS IN JOHN W. NOBLE'S "SHAME" FEATURE

Production Depends for Its Success Upon Heart Interest Tale, Says Jules Burnstein, Who Is Marketing Play on State Rights Basis

John W. Noble's state rights offering, "Shame" is claiming attention because of the fact that it depends for its success upon the heart interest of its deeply absorbing story as much as it does upon its spectacular features, declares Jules Burnstein, who is marketing the film.

In this feature Mr. Noble makes use of a prologue to establish the innocence of a respectable girl whose daughter, as the leading character of the story proper, is made the scapegoat of society. Although the prologue and main drama of "Shame" are inseparable, each tells a story of singular interest and power that would enable it to stand alone as an intelligent treatment of a subject worthy of deep and serious discussion.

DRAMA OF WAR AND ROMANCE IS FIRST COMMONWEALTH FILM WITH CHARLOTTE

Story Concerns Sensational Expose of Spy Activities; Jack Meredith, Leading Man, Cast in a Big Role Opposite the Noted Skater

Charlotte, who is said to occupy the same position in the realm of artistic skating as Pavlova or Adeline Genée do in the dancing field, is to be featured by the Commonwealth Pictures Corporation of Chicago, in a screen drama of war and war times written by Bob Lee, newspaper writer, and produced under the direction of Oscar W. Egle and Cortlandt J. Van Deens.

In this play the noted skater will be offered in one of her greatest roles, under the direction of her various talents. The story concerns the machinations of spies, who are attempting to secure a gun owned by a government at war. The hero is the inventor of the gun. He has it hidden away in a remote part of a wild country, but his secret hiding place is discovered by the villain and after this there is a three-cornered battle of wits between the hero, the villain and the heroine, the latter in the person of Charlotte.

As a special feature of this picture, an actual veteran of the war is also shown in operation, with Charlotte, giving a demonstration of her genius as a skater, at which time she makes a sensational disclosure of the presence of spies. While the story is melodramatic in many particulars, there is a strong love theme running through it.

The hero is impersonated by Jack Meredith, a well known picture star. Charlotte is but nineteen years of age, but is internationally famous as a skater having won foremost place in that line of work in Europe, where she was popular before coming to America. She was the special feature with the "Hip, Hip, Hooray" production which had a long run in New York and Chicago.

BRYANT WASHBURN SIGNED BY PATHE

Bryant Washburn, for many years an Essanay star, has joined the Pathe forces and will appear in roles of many forthcoming features under that brand. Mr. Washburn appeared with George Fawcett in many stage successes. Since 1911 Mr. Washburn has been with the Essanay company, appearing in "The Promised Land," "The Three Scratch Cycles," "The Girl Who Made for Jones," "Skinner's Dress Suit," "Skinner's Bubble" and "Skinner's Baby."

F. DENTNET MADE CHIEF OF GENERAL

Word comes from New York of the election of Frederick Dennett, a newcomer in the film industry, to the position of President of the Universal Film Company. At a recent meeting of the directors of the General, Mr. Dennett was chosen as the company's new head.

BLACKTON'S FILMS FOR PARAMOUNT START IN OCTOBER

Rather than be hastened in his productions for Paramount and run the risk of impairing the artistic merit of his plays, J. Stuart Blackton has determined to postpone his advent as a film producer for Paramount. Accordingly, there will be no Blackton production among the Paramount October film, contrary to a former announcement, and the first Blackton photoplay will not appear until November. Mr. Blackton thereby gains a margin of a full month which will enable him to conserve to the utmost degree every detail of artistic production in preparing his adaptations of the famous Sir Gilbert Parker novels for the screen.

"WILD GIRL" WITH EVA Tanguay is EARLY SELECT PLAY

Among the early films on the Select Pictures' list is "The Wild Girl," the picture in which Eva Tanguay is presented for the first time on the screen. On account of Miss Tanguay's popularity as a vaudeville star, the Select Pictures branches have received many inquiries regarding the publication of this new feature.

Harry Weber, who has been largely responsible for the showing which Eva Tanguay has made as a vaudeville attraction, is highly pleased over the splendid prospect for Miss Tanguay's first picture.
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BOOKED FOR FIRST RUN BY THE BIGGEST AND BEST THEATRES IN EVERY LEADING COMMUNITY. A FEW ARE ILLUSTRATED ABOVE. PROFIT BY THEIR JUDGMENT! GET THIS RECORD-SMASHING, FIFTEEN-CHAPTER, MYSTERY SERIAL FOR YOUR THEATRE. WIRE YOUR MUTUAL EXCHANGE.

Produced by SIGNAL FILM CORPORATION Samuel S. Hutchinson, Pres.

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

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"Herbert Brenon is congratulated upon having produced a picture that will create a sensation throughout the world."
—New York Globe

"...This picture will be in great demand for some time to come and is worthy of a place in the hall of fame in motion picture-dom."
—Exhibitor's Herald
Chicago, Sept. 22d.
SUCCESS
FALL of the ROMANOFFS
with ILIODOR, former confidant of Rasputin.

Unquestionably the greatest box-office attraction that motion picture exhibitors have ever had.

...The production is superb. 'THE FALL OF THE ROMANOFFS' is big in every way. 'THE FALL OF THE ROMANOFFS' is Brenon's finest achievement.

-S. W. Weller,
New York Review

Territorial rights ready now—address
ILIODOR PICTURE CORPORATION
16 East 42nd ST.
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“50/50”

On Feature Pictures it is about an even split between Production and Exploitation!

My Advertising Campaigns have sold pictures in all parts of the world

CHESTER BEECROFT

as an auxiliary force, increases this foreign connection, by 100% and permits me to concentrate on the American Market.

MR. PRODUCER:—

Before you make that next picture let us get together and see if we can sell it. This is good business.

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EVERY MAN, WOMAN
AND CHILD IS THRILLED
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THIS LUCKY CLOVER
IS BRINGING GOLDEN NUGGETS TO
EXHIBITORS ALL OVER THE LAND
ARRANGE TO SEE THESE LUCKY "LEAVES" AT
YOUR NEAREST BRANCH AND BOOK THEM
NOW
FOX FILM CORPORATION
"A Real Production"

The Universal Opinion

W. H. Clune's

By

Harold Bell Wright

THE EYES OF THE WORLD

NOW PLAYING

Auditorium Theatre
Chicago
Seldom, in the course of a year, is there a cinema production offered to State Right Buyers which furnishes the genuine thrills, merriment, and absorbing interest seen in

George Loane Tucker's master feature production—

“I Believe”

The producer of “THE MANX-MAN” has, according to the consensus of opinion of press and trade, as expressed after viewing the premiere at the Rialto Theatre—in “I BELIEVE” given to the screen the most unique, the most forceful, the most logical, and incidentally, the most timely motion picture of the year.

Since our last advertisement we have disposed of the following additional territory:


FOR OPEN TERRITORY
Address All communications to

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The Best Advertised Woman in the World

MAXINE ELLIOTT, who on October 7 makes her screen debut in "Fighting Odds"—Goldwyn's third production—has had and still receives more remarkable publicity than any living woman.

Not merely in her native America, but throughout the world, her fame and reputation have paved the way for a tremendous public interest in her first motion picture.

In "Fighting Odds," by Roi Cooper Megrue and Irvin S. Cobb, two famous authors, Miss Elliott lives up to the public's anticipations and expectations.

She is beautiful; she is emotionally powerful and thrilling; she is the Maxine Elliott that the mind pictures her to be wherever her name is mentioned and audiences everywhere will rush to see her in your theatre.

Behind this famous name, this powerful play and its noted authors Goldwyn, for the further benefit of exhibitors, has conducted a nation-wide campaign of exploitation that means box-office profits.

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"The Highest Standard in Motion Pictures"

TAYLOR HOLMES
who won such a phenomenal success in "EFFICIENCY EDGAR'S COURTSHIP"
SCORES SECOND BROADWAY TRIUMPH AT RIALTO THEATRE
in "FOOLS FOR LUCK"
From KENNETH HARRIS' story "TALISMANS" in The Saturday Evening Post.

HOUSE PackEQ TO DOORS FOR FULL WEEK'S RUN
Highest praise from every critic

Distributed through George Kleine System

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1333 Argyle St., Chicago
NEW RUSSIA FILM COMPANY PRESENTS

'THE RUSSIAN REVOLUTION'

WITH WHICH IS EMBODIED
"BEHIND THE RUSSIAN BATTLE LINES"

The Only Officially Authorized Pictures Exclusively Permitted to be Shown in this Country by the PROVISIONAL RUSSIAN GOVERNMENT

At the Rialto, New York the Entire Regular Program was set aside and these Pictures Substituted. The Unprecedented Box Office Rush necessitated Mid-night Performances.

With Great Success Shown as Exclusive Special Feature at the 81st St. Theatre, New York — Week of September 24th.

FOR TERRITORIAL RIGHTS and BOOKING in NEW YORK STATE

OVERLAND FILM CO.

SAMUEL KRELLBERG, PRES.

729 Seventh Ave., New York
Announcement

Harry Berg

Will Present Miss
BARBARA CASTLETON

In a Series of
SUPERLATIVE
PHOTO DRAMAS

BY
WELL KNOWN
AUTHORS AND
PLAYWRIGHTS

Produced under the
Supervision of
E. GEORGE SHEER

Miss Castleton's
Past Successes
"God's Man"
"On Trial"
"Parentage"
"Freedom of the World"
Shortly to be Released
"Sins of Ambition"
"Empty Pockets"
SPLIT DEPOSIT MENACE
REQUIRES VIRILE OPPOSITION

EXHIBITORS are facing today a more formidable type of oppression than has ever previously appeared.

Every exhibitor, even the most influential, is powerless to combat this oppression alone.

Under normal circumstances organization is a very good thing; under the present circumstances it is absolutely vital for the protection of the rank and file of exhibitors.

There is but one safe course for every exhibitor to pursue unless he is content to see the profit taken out of his business and eventually his theater itself taken out of his control.

The safe course is to join a national association and the only national association giving any promise of usefulness, the only national association which has not already betrayed the exhibitors of the United States is the American Exhibitors' Association.

As every exhibitor knows, the real menace overing over the interests of the men who operate motion picture theaters is the Paramount-Artcraft scheme of an unreasonable rental charge, an unreasonable advance deposit system, and all driven down the exhibitor's throat by the threat of withdrawing productions with players of great reputations despite the fact that exhibitors themselves have been the greatest factor in building up these reputations.

The Paramount-Artcraft plan to make commercial slaves of the exhibitors of the United States and Canada must be vigorously combatted. This cannot be done by the exhibitors alone; it can only be effected by the organized effort of an important number of exhibitors banded together in an association which is directed by men of ability and energy and which is aimed to promote the interests of exhibitors and not designed for the interests of a few, as is the case with the Ochs league.

The American Exhibitors' Association is an organization which can be counted upon to keep itself free from ventures that might necessitate selling out to the enemy, as had been done by the Motion Picture Exhibitors' League of America.

If any additional evidence is necessary to demonstrate fully that the Ochs league has sold out to the enemy, that it is not "of, by and for the motion picture exhibitor" it may be had in the fact that, although the exhibitors of the United States are facing a genuine peril in the high rental-separate advance deposit scheme of Paramount-Artcraft, no word of this peril has been mentioned in that yellow-backed "friend of the exhibitor," the Trade Review.

Here is a concrete example in proof that Ochs crowd in its publishing venture adopted a course
which was destined to lead to the betrayal of the exhibitors whom they professed to represent.

The joint effort of the American Exhibitors' Association and the Ochs league might be a good thing to curb the menace at hand, but the Ochs league through its publishing venture has sold out to the enemy and cannot be relied upon to advance any proposition vital to the interests of exhibitors unless such a course is approved by that little band of men who have dreamed a dream of monopoly of the film industry.

Consequently there remains only the American Exhibitors' Association to be relied upon for protection in this crisis.

We do not believe that the Paramount-Arctraft pictures should be absolutely boycotted, but we do believe that the exhibitors of the United States and Canada should make an orderly and organized representation to the officials of that group of interests and demand that the utterly absurd system of separate deposits be eliminated. Exhibitors through their organization also should give formal notice that in every instance where an attempt is made to exact an unreasonable rental through threat of selling the service to the opposition, the product of a company responsible for such a threat should be ignored entirely.

The exhibitor who stands alone is waging a losing fight; he should give his support and his membership to an organization equipped to aid him in his fight and one which is not sunk in the mire of parasitism.

Such an organization is the American Exhibitors' Association—join now!

** * **

**THE MUSIC TRUST BOYCOTT**

More than 1,000 exhibitors of the great Rock Mountain district in the vicinity of Denver, Colo, have placed a boycott on copyrighted music compositions controlled by the American Society of Composers, Authors and Publishers. This so-called trust proposes to tax exhibitors ten cents per set for the rendition of its music. The music combination is upheld in collecting this tax by the Supreme Court. This group of Western exhibitors, using a "Exhibitors' Herald" editorial for propaganda, is making a concerted stand. Not one of the thousand theater operators will pay "trust music."

Their boycott means victory. This handful of men are setting an example which could be followed with profit by exhibitors in all sections.

MARTIN J. QUIGLEY.
II. P. THEATERS MUST BEAR SHARE OF U. S. WAR TAX

Measure also Placing Levy on Raw Stock of Producer Now Before Senate for final Approval; Film Houses Will Contribute $67,000,000 Yearly

Washington, D. C. (Special to Exhibitors' Herald)—That motion picture houses, as well as manufacturers of films, must bear their share of the $3,000,000,000 tax was definitely decided on Saturday by the Congressional Conference Committee on the War Tax Bill.

The measure was reported out of the committee September 29, and went to the Senate for final approval. It will go to the President, it is expected, for a signature approving the end of the week. Under the provisions of the tax measure the modified rate on raw and exposed film is restored and motion picture theatres charging from ten to twenty-five cents admission, which it was thought would be exempt, will have to pay their ten per cent

The new schedule will go into effect on December 1, instead of November 1, as originally planned.

The five-cent houses will be exempt from the tax war. It is expected a total of $67,000,000 annually will be raised from the tax on film theatre admissions.

The tax will be collected by means or stamps, the lowest to be issued will be for one cent. In all cases where a fraction of a cent is involved the Government will pay by receiving the benefit of the doubt. Thus a two-cent stamp must be purchased with a 15-cent ticket and a three-cent stamp with a 25-cent ticket.

Several conferences have been held between the Senate Committee on Finance and motion picture exhibitors and manufacturers, and for a time it was thought that both raw and exposed films, and motion picture theatres would be exempt, however further going into the matter further and discussing the question with representatives of both stage and motion picture theatres, it was thought best to tax the poor man's amusement and let it bear a part of the war taxation.

Film Theater Tax Biggest

The ten per cent tax on stage theatre admissions, it was ascertained, would only raise about $25,000,000, while if it was applied to motion picture theatres they could be relied upon to contribute fully $67,000,000 per year.

It was also determined in the case of a place the maximum charge for admission to which is five cents, or in the cases of shows, rides or other amusements, the maximum charge for admission to which is ten cents. No tax is to be levied on admissions where the proceeds insure exclusively to the benefit of religious, educational or charitable institutions, societies or organizations, the profits of which are not distributed to stockholders or members of the association conducting the same.

BRADY SCORES FUNKHOUSER ON CENSORING; PLAN TO CURB "CAZAR"

“All We Ask Is Square Deal,” World President Tells Subcommittee; Seek to Adjust Powers of Chicago Board

A plan is on foot to curb the powers of Chicago’s motion picture censor “cazar,” Major Funkhouser, and adjust the powers of the censor board.

A committee under Alderman Walter P. Steffen was appointed chairman of a sub-committee by Chicago city council judiciary committee on September 23 to consider an amendment to the motion picture ordinance.

William A. Brady, president of the World Film Corporation, and the N. A. M. P., appeared before the committee and protested against Major Funkhouser’s attitude against certain films.

“We have no desire to present immoral pictures,” said Mr. Brady, “but Major Funkhouser is absolutely unfair and unjust in his rulings on motion picture films. Drama is drama and it is founded upon the eternal triangle. The Secretary of the Treasury said he owed more to the motion pictures for the success of the last Liberty Loan campaign than anything else. All we ask is a square deal.”

A committee of twenty-five of the most representative manufacturers, it is said, will be sent to Chicago to talk over the matter with the committee.

Until then, there is no clear and unmistakable interpretation of the city ordinance contrary to the present standards, the Second Deputy of Police will continue to censor films as heretofore.

Funkhouser Makes Statement

Major Funkhouser in a statement to the press in answer to recent criticisms says:

“The censoring of motion picture films is controlled by an ordinance passed by the city council of Chicago, laws passed by the state legislature and decisions by the Supreme Court of Illinois.”

The ordinance seeks to prohibit the showing of “Obscene and immoral representations,” which menace the welfare of society and of so-called historical pictures depicting scenes in which crimes and malicious mischief prevail.

The Supreme Court decision holds that the ordinances apply chiefly to five and ten cent theatres which are frequented by children and persons whose station in life entitles them to protection than the well-to-do classes.

SANGER CORP. IS IN BANKRUPTCY

The Sanger Picture Plays Corporation was duly adjudicated bankrupt on August 22, in the United States District Court for the Southern District of New York. The first meeting of creditors will be held on October 5, in the office of John J. Townsend, referee in bankruptcy, 31 Nassau street, New York.
OCH'S PAPER A POLITICAL ORGAN;
CANADIAN FILM EDITOR CHARGES
Merrice R. Nutting in Editorial Writes Publication Slights A. E. A. in Which Dominion and U. S. Exhibitors Are Interested; Awards "Medal" to Bush

Characterizing the "Exhibitors Trade Review" as a political organ rather than a paper run in the interest of the exhibitors of the country, Merrice R. Nutting, editor of the Canadian Motion Picture Digest, charges that the Ochs weekly does not print the news of the American Exhibitors' Association, an organization in which the exhibitors of Canada and the United States are more than slightly interested and as a subscriber to that publication demands that all the news of the exhibitors be printed. In a recent editorial under his signature, Mr. Nutting says:

"One of the strongest arguments that can be used for organization is the successful convention recently held in St. John, N. B., and one of the best signs that the members of the Exhibitors' League of the Maritime Provinces realize the value of co-operation, was the readiness with which they responded to the invitation by C. C. Pettijohn, general manager of the American Exhibitors' Association, to become members of that body. During the convention meeting when affiliation with American associations was discussed, the matter was shelved until the next annual meeting, as several of the members thought that owing to the recent break in the M. P. E. L. of A. and the forming of the A. E. A. they were not sufficiently familiar with the objects and scope of these associations, and they preferred that the League take no official action in this matter.

Thirteen Men Join A. E. A.

"Mr. Pettijohn remained over one day after the convention and although the majority of the visiting exhibitors had returned to their homes he succeeded in securing thirteen managers who joined the American Exhibitors' Association, paying their dues for the ensuing year. This shows great progress along organization lines for some of the very men who were first to join the American Exhibitors' Association were the ones who were the hardest to get in the Exhibitors' League when it was formed two years ago.

"After reading the story of the St. John convention in the 'Exhibitors' Trade Review,' issue of Sept. 22, without hesitation we award the medal to Mr. Stephen Bush, the editor of aforementioned publication. The article he wrote consisted of two hundred and sixty-eight lines of matter, of which one hundred and fifty-seven lines were devoted to what was said and done by those present, together with all the official business of the League, while the remaining one hundred and eleven lines was used by Mr. Bush to tell the readers of the 'Exhibitors' Trade Review' what his remarks were on that occasion. That means that 45 per cent of the space used in the 'Exhibitors' Trade Review' was for the self-exploitation of one Stephen Bush. Mr. Bush is a very able speaker, as he should be; that is his business. His remarks on organization were good, but also very, very general in their application. The same remarks would have had equal weight had Mr. Bush was in Butte, Mont., or Nashua, N. H., and we do not doubt but what the exhibitors in those localities have listened to the same remarks from Mr. Bush. But as Mr. Bush will probably have a lot of explanations to offer if he continues with the 'Exhibitors' Trade Review,' he is probably wise to stay on the fence. Again we admire your modesty, Mr. Bush.

"Steve Brody took a chance, why not Steve Bush?"

Paper Slights A. E. A.

"The 'Exhibitors' Trade Review' is supposed to be published of, for and by the motion picture exhibitor. As this text appears on the front cover page we will have to take their word for that. But if this is the case we think there is history being made in certain branches of this industry in which the American and Canadian exhibitor is intensely interested, and which the 'Exhibitors' Trade Review' fails to mention. We have not yet seen recorded in any issue of the 'Exhibitors' Trade Review' the activity or success of the recently formed American Exhibitors' Association. We do not hold a brief for the American Exhibitors' Association, but if we were Mr. Bush's competitor we would think there were some基础 for an article such as Mr. Bush has written recently.

(Continued on page 20, col. 3)
TWO MEN JAILED ON FILM THEFT CHARGE BY MUTUAL IN N. Y. RAID

J. A. Huffman, Exchange Owner, and Joseph Quadrini, Exhibitor, Accused of Filching Chaplin Print. Bound Over to Grand Jury

New York—Sidney A. Huffman, owner of a film exchange at 729 Fifth avenue, and Joseph Quadrini, an exhibitor owning a theatre at Smith and Hackett streets, Brooklyn, were arrested after a police raid on Huffman's place by detectives and bound over to the grand jury after a police court hearing before Judge Corrigan this week.

The arrests followed investigations by secret service men attached to the Mutual Film Corporation, from which offices a print of Charlie Chaplin's comedy, "Easy Street," disappeared. Warrants were secured for the men's arrest. He was taken to the theatre owned by Quadrini and confronted with the latter, but neither will make a detailed confession and both were held.

Advance Steps Against Pirates

The arrests constitute a further step in the campaign being conducted by the Mutual Film Corporation against film pirates all over the country. In the course of the Mutual secret service department's activities many arrests have been made and several convictions secured in Chicago and elsewhere. Information now in the hands of the officials if the corporation render probable a large number of arrests in various parts of the country.

"There will be no more civil prosecutions of film thieves by the Mutual Film Corporation," said Samuel Field, general counsel, in announcing the determination of the Mutual to push the cases against Huffman and Quadrini to the limit.

Holds More Evidence

"We have evidence now which will permit us to proceed with entire confidence against film thieves in various parts of the country who have been masquerading as legitimate dealers, and, under this disguise, robbing wherever opportunity presented. All prosecutions in the future will be in the criminal courts and they will be conducted with the utmost rigor of the law."

The investigation which has been in progress for many months has covered the principal cities of the United States. It is understood that many other raids are contemplated.

RUSS REVOLUTION AND BATTLE LINES FILMS NOW OFFERED TRADE BY OVERLAND CO.

After Successful Showing at Rialto Theater in N. Y. Official Record Films are Re-Edited to Eight Reels; Production Depicts Upheaval in Newest Republic

The new pictures of the Russian Revolution and behind the Russian battles, recently purchased from the representative of the Skobelev Committee, which brought these official reel-records of Russia, to the Russian Film Company and distributed by the Overland Film Company, are now ready to be shown to the public.

After the most successful presentation at the Rialto Theater, New York, Samuel Correll, president of Overland, felt that the pictures could be even better arranged, and that nothing should be left undone to place a subject of this magnitude before American audiences in the most possible light. Accordingly, he asked one of the most experienced editors and title-men in the business, and placed the picture entirely in his hands, with the result that the events are chronologically laid out according to the best authorities and the struggle of the ancient struggle carefully made. From twenty-four thousand feet of film, the editor has selected the most essential material and put it into eight reels of one thousand feet each, and has managed to tell the story of the great events in a masterly manner.

David V. Pickett, manager and also editor of the Russian Film Company, is an enthusiastic supporter of this arrangement of the picture. He is one of the foremost exhibitors in the industry, being the owner of the Pickett Film Company, and a keen judge of pictures. He has great faith in these new pictures, and feels that a great subject such as this should be arranged so as to best suit the American taste.

The pictures are being run this week at the 68th Street Theater, New York, in their new arrangement, and all criticisms so far have been most favorable. The theater has put aside their entire program as was previously done at the Rialto, in order to give them the showing that they deserve.

INDIANA EXHIBITORS HEAR PETTIJOHN; GOES TO CHICAGO

Charles C. Pettijohn, general manager of the American Exhibitors' Association, left New York Thursday to attend a meeting of the directors of the Indiana local of the American Exhibitors' Association. Frank J. Rembusch, chairman of the organization committee of the A. E. A. and Mr. Pettijohn addressed the meeting of the Indiana directors and outlined to them the work already accomplished by the association.

Following the meeting of the Indiana directors, which was held in Indianapolis on Friday, September 25, Mr. Pettijohn left Chicago to address another gathering of exhibitors interested in the American Exhibitors' Association.

JOSEPH M. SCHENCK WIDENS INTERESTS IN FILM INDUSTRY

After Launching Norma Talmadge and Arbuckle he Makes New Affiliations

Joseph M. Schenck, president and treasurer of the Norma Talmadge Film Corporation, New York, has made rapid strides in the film world since his first venture into the field more than a year ago.

Mr. Schenck, who, as manager of Norma Talmadge and Roscoe Arbuckle, successfully launched these two popular players' own producing companies, has acquired larger interests and new affiliations. It is announced, the details of which will be made known soon, and big things are expected from him.

CHICAGO TO HAVE TWO NEW HOUSES

Alexander Flower, theatre operator, has acquired the northwest corner property at 327th street and Forest avenue, Chicago, for a stated consideration of $40,000. Mr. Flower is having plans prepared for an 1,500 seat theatre to be erected on the site at a cost of $200,000. A new motion picture theatre will be erected on West Madison street, near Western avenue, Chicago, which will have a seating capacity of 1,250. The theatre has been leased to Lubliner & Trinz, the Chicago theatre owners, for ten years from April 1, 1915, at an annual rental of $212,000.
MUSIC TAX SITUATION IS EXPLAINED
FOR EXHIBITORS BENEFIT BY PETTIJOHN

Tells of A. E. A. Conferences with A. S. of C. A. P. in Effort to Aid
Theater Men in Securing Compositions Controlled by Society

"There seems to be considerable doubt among exhibitors over the Music Tax
question," said Charles C. Pettijohn, general manager of the American Exhibitors'
Association, in reply to a question relative to the situation between the exhibitors
and the American Society of Composers, Authors and Publishers.

The facts of the case as it stands today are more or less befuddled through
misunderstanding among the exhibitors as to the rights of the publishers to demand
a tax," he continued. "The Supreme Court of the United States has rendered a de-
cision in favor of the owners of copyright music enabling them to charge a license
fee for the privilege of playing their music. Under the law they are in the right, but
it is possible to reach an amicable arrangement with the publishers, I believe, whereby
the exhibitors who wish to play their music will not suffer any great hardship through
playing their music.

"The American Exhibitors' Association in several conferences held with
gentlemen representing the American Society of Composers, Authors and Pub-
lishehe has been making an effort to con-
vince these gentlemen that their schedule of licenses as applying to motion pic-
ture houses is impractical and too high in price. In these conferences we are
trying to do something for the motion picture exhibitor who wants to play music
controlled by this society, a license for
which, under the law, must be procured.

"The motion picture exhibitor who does not care to use this music and who
could conduct his program without play-
ing music coming within this class can
avoid the license by not using this music.
The various trade papers have been and
I understand will continue to furnish in-
formation as to the companies and their
music, the use of which does not require
this license.

"To sum the whole proposition up so
there will be no further misunderstan-
dings, we will endeavor, first, to obtain
what concessions we can for those ex-
hibitors who desire to use music upon
which a royalty must be paid, and sec-
tor, to furnish as much information as
possible to the exhibitors who do not care to use this music letting them
know just what music can be played
without paying a license."

In a statement issued last week from this
office it was the intention of the A.
E. A. to let exhibitors know just what
the legal situation is that they may know
just what concerns them when they are
notified by the society to procure a
license or to cease using certain music.

A SCENE FROM "THE FALL OF THE ROMANOFFS"

VIRGINIA PEARSON SOON
STARTS NEW FOX FILM

Virginia Pearson, the William Fo-
star, who has been enjoying a brief v-
cation away from the camera, will b-
gin in a few days on a new produc-
Harry Rapf, who has now entrenched himself in the front line of motion picture producers, announces Florence Reed's first vehicle under Mr. Rapf's management. He also produced "The Mad Lover" with Robert Warwick, and "One Hour," which served Zena Keefe and Alan Hale.

The production of "The Struggle Everlasting" will be given sumptuous mounting. To preserve the fine insight into the subtleties that he gave to the stage production of "The Struggle Everlasting," Edwin Milton Royle is in constant attendance at the studio.

**AMERICAN FILM CO. PROJECTOSCOPE IS ON SALE TO TRADE**

Excellent business is reported on the American Projectoscope, which is controlled by the American Film Company. Chicago offices. It is now on sale to the trade. The first of the new model came out of the Chicago factory this week, and Earl Thompson, of the Educational Equipment Company, New York, who had ordered six machines for delivery as soon as they could be turned secured it. He was so well satisfied, it is said, that he doubled his order to twelve machines instead of six.

**L. LESSER GOES WEST TO REST ON DOCTOR'S ORDERS**

In pursuance with instructions from a physician to attend to no business whatsoever for at least the next month, L. Lesser has returned to his home in San Francisco, having sufficiently recovered from his recent attack of typhoid fever to take a trip to the coast. Since its introduction, Mr. Lesser's project, the national state rights organization, has made rapid progress. Concrete announcements pertaining to it will be made to the trade, and its business resumed, upon Mr. Lesser's return to New York early in November.

**OLORADO M. P. CO. WILL MAKE FILMS NEAR PIKE'S PEAK**

Colorado Springs, Col.—Jean Louis DeFoz, of Chicago, announces the formation of the Colorado Motion Picture company, whose second stage will be in Denver. The new company expects to make a number of films in the Pike's Peak region, including pictures of Denver attractions.

Work will be started about October 20, a two-reel comedy-drama, the various scenes of which will be enacted by Denver residents. The field of which will be chosen by Mr. DeFoz.

**FLORENCE REED AND JAMES KIRKWOOD EXCHANGING VIEWS CONCERNING NEW RAPF FILM**

Mr. Rapf will discuss the new film with Miss Florence Reed, who has just returned from London. The film, "The Struggle Everlasting," will be shot in the South of France, and is expected to be completed early in the spring.

**THE FIBBERS’ WITH WASHBURN, TO BE ISSUED ON OCT. 15**

Bryant Washburn’s new comedy-drama, "The Fibbers," will be published by Essanay October 15 on the perfection picture program. Trade showings of the five-reel picture are now in progress at George Kleine’s branch office.

"The Fibbers" is announced as another typical Washburn production, presenting the star in the same humorous type of characterization which made the Skinner pictures successful. Virginia Valli plays the feminine lead in "The Fibbers." The picture has a screen time of sixty-four minutes.

**FIRST FEATURE OF OGDEN CO. IS TITLED “THE BLOT”**

Ogden, Utah.—"The Blot," the first film production of the Ogden Feature Film Company, announced for the Altahmbra theatre.

All of the scenes were photographed in Ogden city and the company claims a record for the production on account of having completed the five reels in three weeks.

**“CANDY KID” IS NEXT BILLY WEST FEATURE**

The next King-Bee Films Corp. comedy for publication following "The Chief Cook," issued Oct. 1, will be Billy West in "The Candy Kid." In this picture President Burstein has his daughter Naomi playing an important part.
ALAN DWAN WILL DIRECT FAIRBANKS

Douglas Fairbanks has engaged Allan Dwain to alternate with John Emerson in staging his Artcraft productions. The name of Allan Dwan is well known in the film industry. His Famous Play- ers pictures followed by successful Fair- banks films, "Manhattan Madness" and "The Good Bad Man" was popular with all of Douglas' well known plays, placed Dwain among the most noted directors, which was probably the reason Triangle put him in charge of their Eastern produc- tions. Dwan has tendered his resigna- tion to take immediate effect and is due in California October 13, to start on a new Fairbanks vehicle.

Both Dwan and Emerson now have sole charge of the Fairbanks-Artcraft productions, although each will work inde- pendently on their respective films.

WALTHALL WILL BE A BEAU BRUMMEL IN "ROBE OF HONOR" FILM FOR PARALTA

Reproduction of One of Great Chambers of N. Y. Supreme Court Will Be Used in Drama Adapted from Dorrance Novel, Which is a Story of a Judge

For the first time in his long career as a screen star Henry B. Walthall will have an opportunity to wear a great variety of clothes in his forthcoming production which will be a visualization of "His Robe of Honor," taken from the book by E. S. and J. F. Dorrance and produced by Henry B. Walthall Pictures Corporation, under the exec- utive direction of Paralta Plays, Inc. In this story Mr. Walthall will be seen as an unscrupulous yet wealthy law- yer, who later becomes an upright judge. Throughout the entire production he ap- pears as a man of fashion.

After the consummation of the agreement between Mr. Walthall and Carl Anderson, president of Paralta Plays, Inc., which placed Mr. Walthall in the position of an independent star-manage- he spent several days in New York visiting the most fashionable tailorin- establishments to secure the very latest most up-to-date wearing apparel pos- sible.

Among the big settings that will b required for the filming of "His Robe of Honor" will be an exact reproduction of one of the great chambers of the New York Supreme Court. To get the setting correct in every detail it was necessary to secure the services of a artist who made a sketch of the origina- room, which was sent to the studio in California, where the reproduction will be built. So massive is the setting the when completed it will occupy the entire floor space of one of the largest stage in the studio.

"AMERICA'S MISSION" TO BE FIRST FILM MADE BY CABANNE AT HEAD OF NEW CO

Noted Director Made Vice-President and Production Chief of Zenit Film Corporation; Will Produce Six Big Features Yearly

The formation of the Zenith Film Cor- poration, under the laws of the state of Delaware, brings another feature film producing concern into the field. The personnel of the new company is as follows: J. Sanford Harger, president; William Christy Cabanne, vice-president and director in chief of productions; W. John Baird, treasurer, and Robert J. Huntington, secretary. Executive offices have been opened in New York city and it is the intention of Mr. Cabanne to produce six five- to eight-reel features a year. "America's Mission" is to be the title of the first production, which will be published about November 1. The title was suggested by Samuel Gompers, pres- ident of the American Federation of

P. A. BLOCH MADE N. Y. BRANCH HEAD OF GENERAL FILM

During the last week several impor- tant advances in the personnel and scope of the sales organization were made by General Film Company. The most conspicuous shift was the transfer of P. A. Bloch from the Philadelphia managemanship to the New York establish- ment to succeed H. H. Buxbaum, who has re- signed.

To succeed Mr. Bloch at Philadelphia, Frank E. Samuels has been appointed, taking charge at once.

A General Film branch office has now been opened at Portland, Ore., with W. E. Matthews in charge, transferred from the sales force of the San Francisco office. Beginning October 15, General Film will have an office at New Haven, Conn. J. M. Cummings has assumed the management of the Cleveland office.

KERRIGAN STARTS WORK AGAIN AT PARALTA STUDIOS

J. Warren Kerrigan has recovered from the broken leg he suffered several weeks ago at Santa Barbara and is back at the Paralta studios at Hollywood at work on a feature to be incorporated into his second Paralta play, "Turn of a Card," which was substantially finished at the time he was injured.

JEWEL BUYS TWO NEW FILM PLAYS

ERNEST SHIPMAN WILL HANDLE PRODUCT OF INDEPENDENT PRODUCERS ON OPEN MART

Establishes Own Business in N. Y. for Selling to State Rights Buyers, Circuits and Programs; Will Export Through Chester Beecroft

Ernest Shipman announces to the trade that he has started in business for himself as New York representative for his independent producers and will handle their product in the open market, selling to state rights buyers, circuits and programs, in America, and will export through the well organized offices of Chester Beecroft, for the foreign field.

Shipman's business is matrimonial. He marries the producer and the buyer o one another. They meet under the most favorable business circumstances, ask a bit, flirt a bit, and then sign a contract of mutual understanding.

Quick film marriages of this nature are the direct result of pre-education upon Shipman's part. He takes the ride by the hand, talks to her like a father, and removes all ideas of inflated values. The groom, more experienced by much buying of brides in the open market, is warned not to be too exacting. Soon a satisfactory match is made and thousands of film theater patrons enjoy the results.

If a bride should not be quite ready to make her debut, Shipman places a complete laboratory at her disposal, where she can re-dress, and powder up a bit, take in and re-title, until ready for the inspection of the groom and his friends, and arrangements are concluded with the most active mediums of publicity, whereby the wedding will promptly be made known to the film fans in all parts of the world.

As Shipman says: "I have started something."

50,000 GLASS STUDIO BEING BUILT AT LASKY PLANT ON PACIFIC COAST

Simultaneously with the arrival in California of Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, it was announced that the Paragon studio and laboratories in Fort Lee, N. J., which have been operated under lease by the concern for a number of months, have been purchased outright.

In addition to this, a $50,000 glass enclosed studio is to be erected on the Lasky property in Hollywood. These two important additions to the already large equipment of the company will greatly facilitate production during the coming winter.

Mr. Lasky announces that he is planning to carry on the greater proportion of the producing activities on the west coast and that there is great probability that one or two of the stars now engaged in the Eastern studios will be transferred to California within the next month or so.

M. M. STEARNS, MAGAZINE WRITER, IS ENGAGED BY AMERICAN AS EDITOR

Myron M. Stearns, for many years special contributor to Century, Forum, and other prominent magazines, under the pen name of John Amid, has been engaged by the American Film Company as assistant editor of the scenario department, under Clifford Howard, editor.

TWO SCENES FROM "THE CANDY KID" AND POSE OF BILLY WEST

BESSIE BARRISCAL LEVELS "WITHIN THE CUP"

Bessie Barriscale has finished work on "Madam Who," Harold MacGrath's military secret service romance, and has started production of her third Para art picture, "Within the Cup," under the direc-tion of Raymond B. West.

The story of this play was written by Monte M. Katterjohn and relates the career of a daring young literary woman. The atmosphere is strictly Bohemian. The opening scenes are laid in the Latin quarter in Paris and then shift to old Greenwich village, New York. A big feature of this picture will be a students' ball, typical of the "Bal Bullier" of Paris.

Mr. West spent a month in the reference department of the Los Angeles public library looking up authorities for this picture, especially relating to the student life in Paris.

Miss Barriscale will be seen in a very unique and artistic costume in the ball room scene. She will dress her part in this incident exactly as such a complex woman as she will portray would be likely to dress under the circumstances.

"FIRING FATHER" IS THE SECOND STRAND THROUGH MUTUAL

"Firing Father," a one-reel comedy, is the second of the new series of Strand-Mutual comedies starring Billie Rhodes. It is scheduled for publication Oct. 9.

"Firing Father" deals with the trials and tribulations of a pair of lovers, who eventually outwit the girl's father by means of a fake conflagration.

The new Mutual-Strand series opened Oct. 2 with "Some Nurse," the first of a series of forty-four one-reel comedies. Billie Rhodes is the star in the series, supported in most of the series by Jay Belasco.

ILLY WEST IS SEEN AT HIS BEST IN THIS LATEST COMEDY WHICH IS SAID TO BE THE FUNNIEST OF THE SERIES SO FAR PRODUCED. (King Bee Film Corp.)
BRENNON'S FIRST INDEPENDENT FILM
WILL BE "KISMET" WITH OTIS SKINNER

"The Woman Thou Gavest Me" From Pen of Hall Caine Also Secured
for Production; Will Make Films to Suit
Exhibitor. He Says

Three weeks ago Herbert Brennon pur-

chased from Lewis J. Selznick, Mr. Selz-
nick's entire interest in the Herbert
Brennon Film Corporation, half of which
was controlled by Mr. Brennon, the other
half by Mr. Selznick. Mr. Brennon has
taken over the entire stock, and has
commenced making pictures in his
studios at Hudson Heights, N. Y.

Mr. Brennon announces that he plans
to make pictures with no other end in
view than the wants and needs of the
exhibitor, whom Mr. Brennon feels is the
vital factor in the motion picture indus-
try, and in pursuance of this policy, and
firmly believing that, on the merits of
a photodrama rests its true worth, he
has purchased the rights of two of the
biggest subjects on the market, "Kis-
met" with Otis Skinner, and "The Wo-
man Thou Gavest Me," the novel by Hall
Caine.

STARTS WITH BIG MATERIAL

With these two pictures, together with
"Empty Pockets," the novel by Rupert
Hughes, now in the course of
production, Mr. Brennon begins his career
as an independent producer.

Mr. Brennon's statement upon entering
the field for himself is as follows:

"Less than three weeks ago I bought
out Mr. Selznick's interest in my com-
pany, as I wished to have an abso-
lutely free hand in the making of my
pictures; and believing that if anyone
should have a half interest in these
pictures, it should be the exhibitor. The
industry is forging ahead rapidly, and I
am determined to keep pace with it.

"I realize more fully today than ever
before, and I think every manufacturer
should realize it now if he hasn't before,
that unless the exhibitor gets a square
deal the entire motion picture industry
must collapse. Huge intermediate prof-
its must cease.

EXHIBITOR BIGGEST FACTOR

"In making pictures it will always be
my policy to keep in close touch with

The man who shows the picture to the
public, the exhibitor. It is his pulse
whose beats indicate the condition of
the body of the motion picture public
as a whole. You can't fool the exhibitor
with flambouyant advertising. He is go-
ing to look at his box once or twice and
nothing else. Words don't prove
anything, but facts speak for themselves.

"As for the pictures themselves, I
can't tell you how firmly I believe in
the story first, last and all the time, and
it shall be my policy to consider first,
last and all the time, the story, irrespec-
tive of any star. In pursuance of this
policy, I have commenced immediately
to get control of subjects which I feel
are at once dramatic and possess big
drawing power for the box office.

GETS SKINNER'S SIGNATURE

"On Thursday, September 29, a repre-
sentative of mine was on the 'Twentieth
Century Limited' for Chicago and with-
in twenty-four hours had obtained Otis
Skinner's signature to appear on the
screen in his great dramatic success,
"Kismet." On Friday, September 29,
another representative was on his way
to Ithaca, where he obtained the motion
picture rights of 'The Woman Thou
Gavest Me,' from Hall Caine's Ameri-
can agent, Dervent Hall Caine. It is to
subjects of this kind that I intend to de-
vote all my energies.

"I am very much opposed to the star
system as a whole, but provided the
story can stand on its own merits, and
the artist is one who unquestionably is
a drawing power, I waive my policy for
the time being.

"To my mind, Mr. Otis Skinner stands
absolutely alone as America's greatest
dramatic actor. 'Kismet,' by Edward
Knoblock, to me is the greatest romantic
melodrama of the last two decades. Otis
Skinner, like all great artists, served his
apprenticeship by traveling over the en-
tire United States year after year. His
name is a dramatic byword in every
community which possesses a theater.
He stands for all that is highest in dra-
matic art, and I consider it an honor and
a privilege to have secured his name to
a contract which guarantees his appear-
ance on the screen.

STAR A DRAWING POWER

"Mr. Skinner has appeared in many
plays, but no exhibitor will question the
drawing power of 'Kismet,' and, realiz-
ing that this combination of Otis Skinner
and 'Kismet' has already met with great
success, will look forward anxiously to
the day that he announces it in electric
lights, or in the more modest communi-
ties in canvas over his theater entrance.

"As a further proof of my determina-
tion to give the exhibitors photodramas
which mean financial profits to him, I
was fortunate enough to secure Hall
Caine's greatest novel, 'The Woman
Thou Gavest Me.' As I hardy believe
there is one exhibitor in a hundred who
hasn't read this story, I think the bare
announcement that it is to be done is
sufficient. I shall commence work on Mr.
Caine's story in November."

DIRECTOR FRAZEE
WILL MAKE NEW
UNIVERSAL FARCES

The latest addition to the directing
force at Universal City is Edwin Frazee,
well known producer of comedies who
will direct two-reel subjects.

Frazee is the director of a number of
successful Keystone comedies, includ-
ing "Crooked to the End," "The Village
Vampire," "An Oily Scoundrel," "Bath-
tub Perils," "Love Will Conquer," and
"A Favorite Fool," in which Eddie Foy
and Seven Little Foyes were starred.

He also produced "Social Pirates" and
other comedies for the Fox Company.

A new company of players has been
organized by Production Manager Mc-
Rae for Director Frazee. The produc-
tor is Stanley Laurel, who recently
was one of the featured players at the
New York Hippodrome. Rena Rogers
who has been appearing in Vogue com-
edies, will play for Frazee's feminine
role and Neal Burns, who is well known
through his work in Christie comedies
will be the juvenile man.

THREE SCENES FROM THE AMERICAN STAR PRODUCTION, "HER COUNTRY'S CALL"
NEW THEATER CO.
MERGES INTERESTS
OF A. HAMBURGER

chain of Film Houses Absorbed as Chicago Business Men
Enter Field

With the organization of the Continental Theaters, with headquarters in the Malls building, at Wabash avenue and Adams street, Chicago, another circuit of theaters in Chicago changes hands. The new company has taken the offices formerly occupied by the Alfred Hamburger Theatrical Enterprises, and in Hamburger will be the director-general of the corporation.

Back of the new concern is said to be several Eastern capitalists, as well as influential Chicago business men who are just entering the motion picture theater business in the central states on a large scale.

Announcement will be made soon of the acquisition of at least one large loop theater, now completed, and another that is to be built.

The new concern, through Mr. Hamburger, has secured all first run pictures of the Artcraft and Paramount combination, for its circuit of theaters.

I. H. VAN LOAN, NOW IN HONOLULU WITH COMPANY MAKING "HONEYMOONERS" SERIAL

Publicity Man Makes First Appearance Before Camera in Film for Peter Pan Film Corporation Which Is Being Made in Trip Around World

The first publicity man to combine acting with his duties is H. H. Van Loan, who left a few weeks ago for a trip around the world for the Peter Pan Film Corporation, and who, from the latest reports, has reached Honolulu.

The "junkman," as he is more familiarly known, has enjoyed quite a few adventures during the past two or three years. He has accomplished many things for the sake of publicity for the various firms he has been connected with, but has never posed before a motion picture camera.

It was Van Loan also who put Sarah Bernhardt's artificial limb in the limelight, at the time the Bluebird Company published "Jeanne Dore," in which the great French tragedienne made her screen debut.

Accompanying him on his trip, which will include practically every country in the world, are Gertrude Cameron, the famous "Battleship Bride," who is to play the leading role in the series of be known as "The Honeyymooners"; Peggy Aldrich, who is also a film actress and William Aldrich, an expert cameraman.

This is to be the first world-serial ever made, and the scenario, which is being written by Van Loan calls for a series of one-reelers, each one complete, which will carry the audience entirely around the globe before the final reel is reached. In addition to its unique features, it will be the longest serial ever put out by any film company, as it promises to run 100 weeks.

MARY McALISTER IN "HUBBARD" FILM SCHEDULED OCT. 29

A travesty on Old Mother Hubbard of the nursery rhyme, "who went to the cupboard to get her poor dog a bone," has been made into a five-reel comedy drama by Essanay for its six-year-old star, Little Mary McAlister.

The picture sets forth, in treatment of the lightest vein, the theory that times have changed but little since Old Mother Hubbard's time. And, while her cupboard was bare and her poor dog had to go boneless then, the high cost of living in the present day would enable them to fare no better now.

The picture is entitled "Young Mother Hubbard," and it will be published on Perfection Pictures program October 29.

The film has a screen time approximately of sixty-five minutes.

"THE PUBLIC DEFENDER" FIRST OF SPECIAL RAVER SERIES, NOW IS COMPLETED

Play Is Appeal for Equal Rights Before the Law; Frank Keenan, Alma Hanlon and Robert Edeson Have Stellar Roles in Production

"The Public Defender," the first of a series of big special screen productions treating of problems close to the minds of the masses, announced for presentation by Harry Raver, has been completed and now is ready for the market.

Aside from the fact that "The Public Defender" is built on a basic idea of equal rights before the law, and that its cast contains the names of three great stars, in the persons of Frank Keenan, Alma Hanlon and Robert Edeson, it presents a strong and strong entertainment values, it is said.

"The Public Defender" is a drama of keen conflict between the opposing forces of right and wrong, founded on the book of the same name by Mayer C. Goldman.

That the theory advanced so eloquently in "The Public Defender," which declares that every municipality possessing a public prosecutor should elect or appoint a corresponding public official whose mental equipment and legal attainments equal the qualifications of the former, is sound and of practical value, is acknowledged in the success of the nineteen "Public Defenders" established recently in various cities of the United States.

The story is simple and direct. There is said to be a strong element of suspense running throughout the narrative, and its heart interest is of the human everyday sort. The screen story was written by Mayer C. Goldman and Frank W. Harris.

That the technical detail of criminal procedure, which has an important bearing on the big situations of this drama, is minutely correct is vouched for by the fact that its authors, Messrs. Goldman and Harris, are both practicing attorneys and active members of the New York Bar. The adaptation was made for the screen by Frederick Rath.

POSE OF GEORGE WALSH AND TWO SCENES FROM FOX FILMS
J. W. NOBLE’S NEW “SHAME” FILM LAUDED
BY BURNSTEIN FOR STATE RIGHTS QUALITY

Finishes Cutting and Titling of First Big Feature Made by Noted
Director for Distribution on the Open Market; Gives Reason
Why Production Will Succeed

With no market assured by contracts or advance deposits, the special state
rights picture depends for success strictly upon its merits, according to the
view of Jules Burnstein, general repre-
sentative for John W. Noble, who has
just finished cutting and titling his first
big feature, "Shame," produced under
his own management for distribution on
the open market.

"A director knows that his produc-
tions, staged for a large distributing
company, are assured a certain amount
of booking so long as they do not fall
below the average of high-class program
pictures," said Mr. Burnstein. "But pro-
ducing for the so-called open market is
an entirely different proposition. If
your picture is only average, there is
very little chance of its success. The
chances of success are in good proportion
to its merit above the merit of the usual
run of features. First of all, the story
must contain a big idea. It must be a
story the mere announcement of which
will attract more than ordinary atten-
tion. Then cast, staging, acting and
mounting must be as much above the or-
dinary as brains, time and money can
make them."

"Mr. Noble, according to my ideas, is
one of the few high-class directors meas-
uring up to the "special-production"
standard. He showed his grasp of the
situation by the selection of his story—
a stirring, heart-interest story, intensely
interesting, highly dramatic and built
upon a big idea which promises to cause
wide discussion in the homes of the
masses, as well as in the halls of learn-
ing. Then he handled his subject in a
manner worthy of its importance and
gave his production that atmosphere of
stupendousness so necessary to make it
stand out as extraordinary and worthy of
unusual exploitation."

“MOTHER” G. L. TUCKER’S SIX REAL FEATURE
PUT ON STATE RIGHTS MART BY McCLURE

Film Produced in England, Stars Elizabeth Risdon, of Stage Note
Who Now Is Playing with Wm. Faversham

What is regarded by some critics of
the motion picture drama as the most
artistic picture George Loane Tucker has
ever directed has been secured by Mc-
Clure Pictures and will be offered by
this company on a state rights basis.

The film of “Mother” was produced in
England, amidst the beautiful scenery
of the Dartmoor section—the country of
“Lorna Doone” and “Westward Ho.”

Elizabeth Risdon, who makes her ap-
pearance this week on the American
stage as leading lady in William Faver-
sham’s production of Shaw’s play, “Mes-
alliance,” and who starred in Mr. Tuck-
er’s production of “The Manx-Man,”
plays the title part in “Mother.”

The film is a rendering of Ehen Phill-
potts’s novel, “A Mother of Dartmoor,”
and the story deals with the influence a
mother’s love has over her wild, head-
strong son.

Ives, in a wonderful series of scenes
in moonlit forest, is discovered poach-
ing. He flies to his home and succeeds
in hiding his stolen game, but his mother,
for her son’s salvation, makes a supreme
sacrifice of her pride and feelings, and
reveals him as the culprit. Ives goes off
to prison with curses on his lips and
leaves the mother brooding over the
words he hurts back at her—"You are
not fit to bear the name of ‘mother.’"

Ives swears he will not return home
after he is free and the scene in which
his mother waits for his footsteps on
the night he leaves the prison is one of
the most touching that has even been
screened. The mother’s love triumphs at
last and the hard spirit of the son bends
to the gentle influence of the heart that
never lost faith.

TRADE PRINTS OF TUCKER’S “MANX-MAN”
FILM NOW IN ALL GOLDWYN BRANCHES

Trade prints of Hall Caine’s greatest
story, “The Manx-Man,” are being placed
in all Goldwyn offices throughout North
America this week and early next week
exhibitors in the various territories will
be invited to see George Loane Tucker’s
production, which now is available to
all exhibitors under the open booking
policy.

Brand new prints have been shipped
to all the western and coast points and
there will be no delay in the trade pre-
sentations in which, judging by inquiries
received, exhibitors everywhere are
much interested.

The successful run of this production
for a month at The Criterion Theatre,
New York, and Marcus Loew’s booking
of “The Manx-Man” for sixty-two days
in his various theatres. Every Goldwyn
office in the United States and Canada
will now be able to answer the many
inquiries they have received by show-
ings of the production itself.

JAXON CORP. TO MOVE

The Jaxon Film Corporation, now lo-
cated in the Candler building, New York,
will move on October 1, it is announced,
to Room 608 Commercial Trust Co.
building, 1451 Broadway, New York.

MRS. E. R. DESSEZ
TOURS FOR KLEINE
CONQUEST FILMS

To Call on Educators Promoting
Better Picture Movement and the
Edison Features

Mrs. Elizabeth Richey Dessez, head of
the Community Service Department of
the George Kleine System, whose func-
tion it is to promote the interest of both
exhibitors and theatre patrons in the
Conquest Programs produced by Thomas
A. Edison, Inc., and issued by the Geo.
Kleine System, left Chicago, Friday,
September 21, for an extended tour of
the country on behalf of Conquest Pro-
grams.

MRS. ELIZABETH RICHHEY DESZEZ.
(Geo. Kleine System)

Mrs. Dessez will visit, among other
points, Cleveland, Buffalo, Detroit, Al-
bany, Boston, New York City, Philadel-
phia, Baltimore, Washington, D. C.,
Roanoke and Norfolk. She is calling
upon the leading educators, journalists
and social workers in each city visited
and seeking their co-operation in sup-
porting the Better Film Movement
throughout America.

Everybody in the film industry re-
calls that Mrs. Dessez became nationally
known a few months ago when, with
Mrs. Philip Speed of New York City
she successfully established the first
series of children’s matinees in New
York City and surprised exhibitors by
making their children matinee perform-
ances the most profitable of their entire
week.

Toronto, Ont.—“Come Through,” the
great crook melodrama starring Herbert
Rawlinson, played at Sheeh’s Hippodrom
Theater, the entire week of Sept. 24.
This film was one of the best drawing
cards that this theater has played in
many a day, and the S. R. O. sign had
not to be displayed.

An added feature that made the film
a success was the fact that Herbert Raw-
linson was a former Ontario boy, having
lived in St. Mary’s, Ont. This fact was
widely advertised.
Shirley Mason in
"THE APPLE-TREE GIRL"
Edison-Perfection comedy-drama; five parts; published
October 1

As a whole ................. Splendid
Story ..................... New and interesting
Support .................. Well chosen
Settings .................. Excellent
Photography .............. Fine

"The Apple-tree Girl" should prove one of the most popu-
lar productions issued for some time. The story is spe-
icely handled. Every little detail has been given attention
and from the beginning to the end it should appeal to spec-
tators.

The exterior settings are beautiful. The lovers of golf
will find it pretty hard to sit still in their seats when Miss
Mason drives that little ball over the green. The farm settings
are of the kind which bring mental visions of the old ho-ne-
ted before one. This play offers diversion from trite melo-
dramatic subjects. It is the kind that makes one leave the
theatre with a smile and a pleasant thought for one's worst
enemies. Exhibitors who show this subject to their patrons
will give them a treat.

Miss Mason is well supported by Ray McKee, Paul Perez,
Essie Stevens and Joyce Fair. The picture has been directed
by Alan Crosland, from the story by George Weston.

The story: When Charlotte, who is plain and not good
looking, saves her present so many attentions, he decides
to do something which will make her well liked,

something which will make her famous, and then she plans
to marry a millionaire. By liking everybody, she soon wins a
place in the affections of all the villagers. She decides upon
the course to pursue for her fame and after much prac-
tice on the farm she is entered at the club tournament
and wins the championship. She then looks for the millionaire
he is to marry. But after two weeks' acquaintance she de-
tects that the millionaire is not the right man for her and so
he goes back to Neil Kennedy, her high school sweetheart,
a well-to-do physician.

Lew Fields in
"THE CORNER GROCER"
World drama; five parts; published October 1

As a whole .................. Entertaining
Story ....................... From stage play
Star ......................... At his best
Support ..................... Excellent
Settings ..................... Well selected
Photography ............... Clear

The alert exhibitor cannot afford to keep "The Corner
rocer" from his screen. It is a rare good film—not the best
film that was ever made—but the kind of film that will amuse
d and satisfy, and will fill the house.

It is taken from the play by Adolph Phillips which ran
for 900 nights in New York City and gives the inimitable
Lew Fields a role that he alone knows so well how to handle.

The story is well told, has "punchy" subtitles and a very

capable cast in support of Mr. Fields, the old stage favorite,
cluding Madge Evans, the young screen star, Lilian Cook,
Justine Cutting, William Sherwood, George Cowl, Pinna Nes-
bit, Robert Gordon and Stanhope Wheatcroft. The acting is meritorious throughout.

The story: Charles Wendel, the kindly old grocer, adopts
little Mary Brian upon the death of her widowed mother, and
she soon becomes the dominating spirit in the home. Years
pass and Wendel proposes taking his son Ralph into partner-
ship. Ralph prefers a position in a bank and his father secures
for him. Anxiously to make money fast, he is lured into a
scheme to form a large company to pass crooks. He
forges his father's name to a check and draws out $100,000
which the crooks promptly make off with. When confronted
with the check the elder Wendel is forced to sell his property
and go back to his push cart. Ralph, accused of the murder
of one of the crooks, is a fugitive. Upon the confession of
the real murderer, however, he returns to the little farm his
father has established and a happy reunion follows between
he and Mary.

Francis Carpenter, Virginia Corbin in
"ALADDIN AND THE WONDERFUL LAMP"
William Fox's "Kiddies Feature"; ten parts

As a whole .................. Enchanting
Story ....................... Exceptional
Stars ....................... Exquisite
Support ..................... Splendid
Settings ..................... Excellent
Photography ............... Fine

"Aladdin and the Wonderful Lamp" is a charming pic-
turization of an old fairy tale which should please young and
old. It carries one into the land of make-believe, into an
atmosphere of excitement, mystery and romance. The directors
of the picture have held up Aladdin's Lamp to light our way
back to lost illusions and the air castle building days of our
childhood. The settings are particularly ambitious and the
photography is unusually good.

Francis Carpenter and Virginia Corbin have added notice-
ably to the laurel wreaths they are winning for themselves.
The work of little Gertrude Messinger as the "Lady in Wait-
ing" places her in the stellar class. The rest of the cast
includes Violet Radcliffe, Lewis Sargent, Buddy Messinger,
Fred Turner and Alfred Paget.

The story: The Princess, daughter of the Sultan, is be-
loved by the Magician. She looks past him to Aladdin, the
son of a poor tailor. After Aladdin finds the wonderful lamp
he wishes for riches and wins the hand as well as the heart of
the Princess. The Magician steals the lamp from him and
abducts the Princess, carrying her far into the desert, where
the genie of the lamp builds him an enchanted palace. Aladdin
follows the caravan, but his camel driver deserts him and he
is left to perish in a sand storm. The Princess has sent for
help and her messenger finds Aladdin in time to revive him.
They are both picked up by the Sultan's Bedouins and all fly
to the enchanted palace, where, after a fierce battle, they are
victorious and Aladdin and the Princess are married and live
happily ever after.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhib-
itor with the information necessary to enable him to appreciate intelligently the production under considera-
tion—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment
his requirements. The review department is absolutely essential to every person who books pictures. Its
independence, strict impartiality and fairness guarantees an accurate estimation of every important produc-
tion published.
“THE FABLE OF PRINCE FORTUNATUS WHO MOVED AWAY FROM EASY STREET AND SILAS THE SAVIOR WHO MOVED IN”

Essanay-Ade-General fair; two parts; published October 6

As a whole.. Entertaining
Story.. Good moral
Lay.. Well selected
Settings.. In keeping
Photography.. Fine

After a great deal of slapstick comedy fillers on a program, the George Ade fables certainly should come as welcome comedy features. This one is entertaining and has excellent slang sub-titles, which are not in the least offensive, and the film carries a good moral. In the cast are R. Paul Harvey, U. K. Houpt, Katherine Amos and John Cossar.

A SCENE FROM GEORGE ADE’S FABLE OF THE PRINCE FORTUNATUS WHO MOVED AWAY FROM EASY STREET AND SILAS WHO MOVED IN. (Essanay)

The story: Claude, at the age of twenty-one, receives a large inheritance and, accustomed to ease, he continues to draw on his inheritance without ever adding anything to it. Silas has to work for his livelihood and at the beginning he hates Claude for his wealth. However, at the age of forty, Silas has accumulated a fortune equal to what is left of Claude’s and they become friends. Finally Claude is forced to seek work and the first place he goes to is to Silas, but after a short time Silas shows very plainly that he does not want Claude to work for him. The result is that Claude has to shop for his wife, who runs a boarding house, while Silas rides about in beautiful machines and lives in the beautiful home.

Rodney LaRocque

“THE FABLE OF THE SPEEDY SPRITE”

Essanay-Ade-General fair; two parts; published September 29

As a whole.. Enjoyable
Story.. Humorous
Lay.. Fine
Support.. Very good
Settings.. Correct
Photography.. Clear

This Ade fable is an enjoyable and humorous one, both from the standpoint of the subtitles and the players’ portrayal of their various roles on the screen. It should prove a successful offering to picture patrons. Virginia Valli, playing opposite Rodney LaRocque, does some keen work.

The story: Herbert loves Loretta, but when in his company she treats him very coldly, although secretly she admires this man who dresses like the men in clothing store ads. One day Herbert becomes desperate and invites Loretta for a ride. As they go along he puts on more speed and they are going at a pretty fast pace when Herbert turns his machine into the river. Loretta demands to be taken out, but when Herbert refuses she attempts to walk out, but the depth of the water forces her back into the car. Herbert’s only condition for leaving the river is that she say she loves him. Unable to do anything else, Loretta finally confesses that she admires cave man methods of courtship and says the word with the three letters that will get her out of the river.

Frederick Ward in

“UNDER FALSE COLORS”

Thanhouser-Pathe Drama; five parts; published September 23

As a whole.. Full of action
Story.. Gripping
Star.. Gives finished performance
Support.. Excellent
Settings.. In keeping
Photography.. Clear

“Under False Colors” is an interesting story written around the Russian revolution, but for the most part the scenes are laid in America.

Although Frederick Ward, the able tragedian, is cast as an American capitalist, who is financing the revolution, and brings into play every bit of his strong personality and wonderful stage experience. In support, appears Robert Vaughn as Jack Colton, his son; Jeanne Eagles as Countess Olga, and Carey Havings as Mrs. Colton.

The plot is full of action and contains plenty of suspense. The direction of Emile Chautard is superb and the photography clear throughout. The story was written by Lloyd Lonegan and is a photoplay that should please the most exacting audiences.

The story: Colton sends his son Jack to Russia to complete the details of a loan to that government. While there Jack assists the Countess Olga, who is portrayed by, out of the country. She sails for America and on the same steamer meets Vera Ladislaus, who is going to make her home with the Colton. The steamer is torpedosed and Vera loses her life. Olga, upon arrival in New York, poses as Vera, to secure information in the Colton home, as she has been told he is aiding the Russian government. Becoming established in the home, the kindness of the Coltons makes her regret her position. Jack’s return home, and the arrival of Vera’s father, an old friend of the Coltons, complicates matters. However, upon Colton’s statement to the assembled Russians at their head quarters that he is in reality helping the cause of freedom Olga’s true feelings toward the Coltons, and especially toward Jack, are seen.

Harry Carey in

“THE SECRET MAN”

Butterfly drama; five parts; published October 1

As a whole.. Likable
Story.. Western
Star.. Well cast
Support.. Ample
Settings.. Suitable
Photography.. Satisfying

There is enough Western scenery, riding, shooting an cowboy to make “The Secret Man” appeal to the average motion picture patron, and admirers of Harry Carey will find him the same bad man, who is always doing some one a good deed.

In the cast supporting Mr. Carey are Edith Sterling, Morris Foster, Vester Pegg, Bill Gettig, Steve Clemente, Elizabeth James and Hulda McLean.

The story: Cheyenne Harry escapes from the prison en while escaping comes upon the body of a little girl throw from a runaway horse. He picks the little one up and is concerned on his way is from the assistance of Harry. The mother is told that little girl is dead and she loses her reason. At a church burial the little girl is to be auctioned off to the highest bidder. Mother and daughter recognize each other and the mother mind is restored with the assistance of Harry. Mol and her husband are reunited, the sheriff is happy to find Annabelle is his niece, and in appreciation of Harry’s kind acts allows him to go free.

“A BEAR FACT”

Hoyt-Selig comedy; two parts; published October 1

Although much of the comedy in “A Bear Fact” is yet to come, the two parts published this week are very enter t from the spectators. The story concerns two men, who plays the part of a trainer, and the other the part of bear.

They start off to make some money. The bear does not dancing and after it has finished the trainer takes up a collection. One of the spectators shoots at the bear. This makes the bear angry and a chase ensues. After running up a down stairs many times and sliding through a laundry, a few more times, two tramps wake up and find they have dreaming.
"THE EYES OF THE WORLD"

W. H. Clune drama; eight parts; published State rights

As a whole..................... Interest
Story ............................. Fair
Art .................................. Beautiful
Dramatic effect ................. Excellent

Harold Bell Wright's novel, "The Eyes of the World," made its Eastern premier in picture form at the Auditorium theater, Chicago, September 27, with the usual excellent Clune embellishments. It was well received by the large audiences and has continued to draw good houses daily. The picture is being presented by special arrangement with the Book Supply company, Chicago.

A viewd in the retrospect, there are two features of "The Eyes of the World" that stand out from all the rest. They are the remarkable photography and the excellent orchestration. He incidental music fits into the picture as the film itself fits a sprocket.

It is a good picture, but not at all a great one, the difficult task of putting the beautiful language of Harold Bell Wright's 844-page book into 8,000 feet of cold celluloid being a monumental one. The popularity of the book, however, will awaken anew interest in the film version of the story among the thousands of Mr. Wright's readers. There are Aaron King, Sybil Andres, Edward Taine, Mrs. Taine, James Rutlidge and Conrad LaGrange, looking just as every one fancied they ought to look.

Perhaps the best performance was given by Monroe Sali-

A DRAMATIC MOMENT FROM "THE EYES OF THE WORLD."
(W. H. Clune)

Mary Miles Minter in
"HER COUNTRY'S CALL"
American-Mutual drama; five parts; published October 1
As a whole..................... Interesting
Story ............................. Interesting
Support .......................... Ample
Photography .................... Clear

"Her Country's Call" is a truly Mary Miles Minter subject. Theater patrons will find Miss Minter just as charming and lovable as ever and undoubtedly this production will prove to be mighty interesting. The story has a patriotic trend; soldiers are seen drilling, the American flag unfurled to the breeze, the spirit of '76, the death of John Paul Jones as he uttered the words: "Don't give up the ship" and other little patriotic touches which will make the youngsters applaud and fill the hearts of the older patrons with the American spirit of patriotism.

Mary Miles Minter has been surrounded with a capable cast, including Alan Forrest, George Periolat, Margaret Sulley, Henry A. Barrows, Ashton Dearholt, Nellie Widen and Spottiswoode Aitken. The direction is in the hands of Lloyd Ingram.

The story: Jim Slocum is captured by the home guard for bootlegging and his daughter is left in the care of Captain Neville and his maiden sister. Marie Tremain, who is jealous of the attention the captain pays Jess tells her that she should not stay and disgrace the captain and his sister and then the army dance Jess runs away and goes to her old home in the mountains. Here she hears the leader of the mountain raiders planning to capture the ammunition supply. With great speed she listens to the plans and sounds the bugle call. The home guard is rounded up in time to save the ammunition and Jess becomes the heroine of the hour. The next day Captain Tremain receives a letter from Slocum telling him that Jess is his own daughter and that she had been stolen as revenge. Jess finds a father, sister and later a husband in Captain Neville.

Ethel Barrymore in
"LIFE'S WHIRLPOOL"
Metro drama; five parts; published October 8
As a whole..................... Average
Story ............................. Convincing
Support .......................... Good
Photography .................... Ordinary

"Life's Whirlpool is a regular Niagara Falls, so to speak, for Esther, the principal character in this latest Metro production. It is a series of tragedies, starting with the death of Esther's consumptive father and ending up with the awful death of her husband. The story is based on the front of the European conflict is shown (staged somewhere in New Jersey), with hundreds of extras lying around "dead" as an extra added tragic feature.

Ethel Barrymore is particularly well suited to her talents and she far outshines the balance of the cast. The photography is excellent and on the whole the picture has been well directed by Lionel Barrymore. The story, however, is supposed to depend upon one tragedy after another for punch.

The story: Esther, upon the death of her father, is advised by her kindly neighbors to get married. She is forced to sell the homestead and marries a domineering old miser, who lives with his eleven sister. Because she passes the time of day upon the street with young men, her husband becomes jealous. He chokes her when he finds a letter to her from a former friend and she decides to leave him. While escaping with her son she is detained in the arms of a farmer, who tries to embrace her. She shoots him dead, and a posse arrests her for the death of her husband, who has been found strangled in his library. However, the death confession of the real murderer clears her of her husband's death and the return of her former friend from France completes her happiness.
Marguerite Clark in “BAB’S DIARY”

Paramount comedy-drama; five parts; published September 24

As a whole…………………Splendid entertainment
Story…………………Mary Roberts Rinehart’s best
Star…………………Exquisite
Support…………………Fine
Settings…………………Elaborate
Photography…………………Clear

“The Bab’s Diary” taken from the Saturday Evening Post story by Mary Roberts Rinehart—is a comedy-drama of the type best suited to Marguerite Clark’s winsome personality. Nothing she has ever done quite equals her vivacious and irresistible “Bab” so adly portrayed in this delightful “sub-deb” story. The various situations of the little girl who is forced into the background in favor of her elder sister, and who says she will get married and “end it all,” furnish fine humor and should prove immensely popular with all classes of picture-goers.

The comedy has been well handled by Director J. Searle Dawley; an excellent company surrounds Miss Clark, including Nigel Barrie as Carter Brooks, Leonora Morgan as Jane Gray, Frank Losee as Mr. Archibald and Jack O’Brien as Harold Valentine.

The story: Barbara Archibald objects to being pushed into the background and, determining to give the family something to think about, declares she is in love and is about to get married and end it all. She is amazed at the effect of her remark and thereupon invents a name for her lover and buys a photograph of a likely looking chap to impersonate him. Matters become complicated when Carter Brooks, an old friend of the family, announces to Bab that he knows her new-found friend and promises to bring him to a party at which Bab may meet him. He also volunteers to deliver an impassioned love note she had penned to her imaginary sweetheart, to Valentine—the name she had chosen for him. An actor made up like the photograph is introduced to Bab and persists in his attentions until she flees from the house. She thinks of the love note and goes to the actor’s apartment to secure it. An alarm is raised and she is found by the police apparently drowning in the bathtub, into which she had fallen. Matters are straightened out at home and Bab is sent back to school in disgrace. The subtitles are extracts from Bab’s diary and furnish much of the fun of the photoplay.

THE CONQUEST PROGRAM

In program number 10 of the Edison Conquest series of publications there is some exceptional material for the family or children’s entertainment.

“Your Obedient Servant,” adapted from the beloved story of “Black Beauty,” is the three reel feature. As the story has been a never-ending source of joy, this excellent film version, also, should prove as entertaining. “Dan Paulson” has been cast in the role of Black Beauty and the acting of this wonderful horse is nearly human. None of the interest of the written story has been lost, and with the story told in the first person and good direction, it is a feature that should prove very popular.

“A Duke for a Day” is a two-reel offering of a comedy type featuring Raymond McKee. The story has been well handled and offers good entertainment. Raymond McKee’s work is enjoyable.

The world famous “Pied Piper” story has been done in one reel and makes an interesting short subject. It is a costume play out of the ordinary and because almost everyone is familiar with this story it should have its appeal from that angle as well as the manner in which handled.

One reel of beautiful scenery with various types of trout fishing finishes this interesting program.

Roy Stewart in “THE DEVIL DODGER”

Triangle drama; five parts; published September 23

As a whole…………………Average
Story…………………Interesting
Star…………………Edward Good
Support…………………Fair
Settings…………………Inadequate
Photography…………………Clear

“The Devil Dodger” is a western narrative woven around a Vermont minister, a gambler and a dance hall girl, with the stalwart Roy Stewart in the leading role. Stewart is excellent. Triangle picture devotees though will be rather disappointed in this slow moving, uninteresting story. It lacks real heart interest and appeal. The action drags and the human touch is not there. It is decidedly below the Triangle standard.

Jack Gilbert appears in the role of Roger Ingraham, the dominie, and his work is a bit lifeless. He is impressive at times, but usually unread. Wagner essayed the role of Fluffy, the dance hall habitue. Her work lacks the fire of sincerity. A score of extras in western attire furnish background.

The story is the usual western tale of the minister who seeks health in a wild and woolly town. “Silent” Scott, a gambler, is the dictator of the community, and when the “Devil Dodger,” as he terms the Rev. Roger Ingraham, attempts to hold meetings in the domine’s house and calls him “Silent” and the Reverend have an argument. Discouraged at not receiving remittance from his past parish, he goes to the gambling house determined to pick a fight with “Silent” and thus end it all, but he has been told it is suicide to slap “Silent’s.” He falls exhausted across the “lay-out” and Fluffy begs to be allowed to take him home, “Silent” gives her the opportunity to win him on the drawing of a card and she wins. Being nurse-back to health the dominie wins the hearts of the rough men of the camp and even “Silent” closes his gambling den for meeting on Sunday. During a duel between “Silent” and “Bowie” the minister is shot and “Silent” and Fluffy ride away together to seek a new and better life. Cliff Smith directs J. G. Hawkes wrote the play.

George Walsh in “THE YANKEE WAY”

Fox comedy-drama; five parts; published September 16

As a whole…………………Full of action
Story…………………Wohl-moving
Star…………………Swell
Support…………………Lively
Settings…………………Well balanced
Photography…………………Appropriate

A George Walsh production that full of action and swift-moving in every respect. “The Yankee Way” is just such a film—and for patrons who enjoy the style of picture there is little doubt but what it will gain wide popularity.

George Walsh allows no grass to grow under his feet this play, as he is continually on the run and jump. He lives, entertaining and interesting.

There is everything to indicate that the exhibitor catering to patrons who like this type of picture will have no difficulty in making this a successful box office feature.

Endo Markley and the entire cast afford Mr. Walsh support. The story has been handled cleverly by Direct. Richard Stanton.

The story: Dick Mason starts a riot in a cabaret to protect an unknown young lady, whom he has come to admire very much. He is sent to jail, but his father effects his release providing he will go to Lithuania and protect his cattle cession there. Dick goes and learns that the girl for whom he had been arrested is none other than the princess of the Balkan country, ruling a tootin’ throne. Count Vortel is anxious to gain possession of the throne and up until with three minutes of the fatal hour it looks as though his aim will succeed. But Dick Mason, in a truly American fashion, rescues the princess and things look much as if some day might be the prince of Lithuania.
Gladys Brockwell in

"CONSCIENCE"

William Fox's Special Feature; five parts; published October 7

As a whole: Impressive
Story: Allegorical
Star: Excellent
Support: Well Chosen
Settings: Fashionable
Photography: Excellent

"Conscience" is a picture containing a strong lesson and remarkable example of quadruple exposure photography. It is impressive throughout, but one cannot help wishing one might see the trial of a better woman than the scene herein. The star's keen characterization, however, does much to enhance the story that drains the dregs of immorality. Gladys Brockwell has created a sumptuous and vicious little pagean. She is supported by a commendable cast including Largorie Daw, Eugene Ford, Eve Southern, Genevieve Plain, Douglas Gerrard, Edward Cecil, Harry Lonsdale, Colin Chase and Bertram Grassby. Perkins and Lucifer are driven from heaven to work out their salvations on earth. They incarnate in the bodies of Ruth Somers and her guardian, Dr. Norton. Her guardian's pernicious influence leads Ruth through a series of immoralities, which haunt her on the eve of her marriage. After receiving a message from a man whose sweetest heart killed herself because Ruth stole his love, Conscience appears and aids Ruth's astral body to a trial within herself. In hocus-pocus visions she sees her misdeeds erased and work done for her. She brushes them aside and excitedly appears for the edding ceremony. This is interrupted by the man who wrote the message. He denounces Ruth, whose prospective husband turns from her, and she is left alone with her conscience. Her guardian, the incarnation of the devil, thinks to lead her further into evil, but she prays for forgiveness, hitch free her from the spell.

Franklyn Farnum in

"ANYTHING ONCE"

Bluebird comedy; five parts; published October 8

As a whole: Average
Story: Full of action
Star: Good
Support: Average
Settings: Appropriate
Photography: Adequate

Franklyn Farnum in "Anything Once" is just as entertaining and enjoyable as any of his other productions and exhibitors should have little trouble in filling houses with full film.

Many patrons have come to enjoy the stories full of action of the lots of wild riding and shooting and so "Anything One" could appeal. In the cast supporting Mr. Farnum are Claire u Brey, Marjory Lawrence, Mary St. John, Sam De Grasse, in Chaney, H. M. T., someone like Raymond Wells, William Dyer and Frank Tokunaga. The scenario is by William Parker and direction by Joseph De Grasse.

The story: Theodore Crosby is advised that in accordance with the provisions of his uncle's will he will have to spend the old Crosby ranch for six months. He further learns that a "bad man" threatens to kill the first person who takes his abode on the Crosby ranch. The entire affair appeals Theodore and he makes preparations to make the ranch. The will further provides that Teddy must marry his cousin, Dorothy Stuart. Dorothy and her mother come to the ranch and while riding one day Dorothy is kidnapped by some raiding Mexicans. Teddy succeeds in rescuing her and then they are both caught by "Horned Toad" Smith, and with plans to brand Crosby. Just as he is ready to put the iron on Teddy's arm he recognizes Teddy as the man who had saved his life when attacked by the villagers. Teddy is freed and he and Dorothy are married and live happily on the ranch.

MRS. DANE'S DEFENSE "WILL BE PAULINE FREDERICK'S NEXT FILM

Henry Arthur Jones's stage success "Mrs. Dane's Defense," which has been selected as Pauline Frederick's next Paramount picture following the adaptation of David Graham Phillips' "The Hungry Heart," which she completed several weeks ago, has been directed by Miss Frederick's first motion picture appearance and has supervised a number of her other Paramount pictures, will be in charge of the production. "Mrs. Dane's Defense" has proven to be one of Henry Arthur Jones' finest successes and it was in this play that Margaret Anglin achieved fame.

THE WEEK'S BEST BET IN PICTURES

The market has plenty of selling players, so to speak, and average films, but the tipster has not slipped the sure-enough, place-your-cash-in-this-one on any of the "features." Producers' claims are discounted. "Aladdin and the Wonderful Lamp," in ten parts, with Wm. Fox's Kiddies, leads the field, with the Essanay-Ade-General features offering great fun, with exquisite subtitles in slang. This combination should coax 'em from the fire-sides. The Ade fables are keen, and the gang in the seats will be tickled. The "Aladdin" film is an adapted fairy tale. Get it. It's good.

In the Big Money Places This Week

George Walsh Walsh a fast piece of leather in "The Yankee Way," another Fox.

"Bab's Diary," Paramount C-D., with Marguerite Clark, is a money-getter. Try it.

Anita King's P. A. calls her the "Queen of the Kings." Well, mebeto.

We suppose the Squirrel Film Corporation, recently formed in New York, will do nut stuff.

Things to Be Thankful For

Jack Livingston, who represents Art in "The Eyes of the World" film, doesn't wear a Tamo'shant or a Windsor tie.

Is Your Name There?

Speaking of Horror Rolls, where, oh where, is that staunch little body of Illinois exhibitors that hover around the Masonic Temple, Chicago? Why don't they "kick in" with 83 apiece to Lee's fund?

Slighting the Flag

Just as soon as a five-reeler begins to drag these days, the reliable old director slaps in the Stars and Stripes, the audience applauds, and manages to stand the "feature" until the finish. Then the P. A. gets busy and tells how the film brought 'em out of the seats. He means the flag.

Poor Dummies—Not Butterfly

All serials, according to the P. A., are "titanic, thrilling, knock-outs, featuring the fearless and inimitable," when he knows, and the dear public in ten parts that only dummies are thrown over cliffs and from speeding trains.

Why is it?

A bunch of reviewers will file sorrowfully out of a projection room, holding their noses, and knock the picture to a fare-you-well. And the next day pound out five hundred words of hot air on the "superb production of the Humpty-Dump Fillum Company." Why is it?

One of the mysteries of the film drama: Putting a good actor in a "punk" play and expecting the "fans" to go crazy over the wonderful production.

Oh, Death, Where Is Thy Sting?

"She runs the gauntlet of her ample dramatic powers," a press agent writes.

Corvallis (Ore.) Rises to Remark

Corvallis, Ore.—Movie theater closed on Sunday here. This is a good way to kill business. "Blue laws" simply force people into deeks and questionable pleasure.—From Salem (Ore.) Statesmen.

Mack Sennett, Please Note

An aspiring, giving her qualifications to be a film star, says: "I love violets, The Duchess, "Phillips, Miss Brandon and other romantic interludes." Info another suit is a dream; I prefer to be a star, but will take anything going. I need the coin. I got a classy dancing frock and sing swell."
ANITA KING AND GAIL KANE STAR IN TWO FIVE REELERS SCHEDULED ON MUTUAL PROGRAM FOR OCT. 8

Miss King appears in the first of her series of Mutual-Horkheimer pictures, scheduled on Oct. 8, with "The Girl Angel," her initial production, to be released on that date, together with "Southern Pride," a five-reel Mutual-American drama starring Gail Kane. The week's schedule includes "Firing Father and "Jerry and the Bully," the Mutual-Signet photonovel starring Helen Holmes, two comedies and two topicals.

In Miss King's first picture she has the role of a two-fisted, tough woman, a person very near self-sufficiency, who detests, despises and distrusts the male of the species to an intense degree. Miss King has done the part remarkably well, it is said. The production is in five reels. Joseph Ryan occupies the principal role in the switching cast.

Miss Kane has a new kind of role in her new picture, "Southern Pride." She is assigned to the part of the proud daughter of an old but impoverished Creole family, loved by two men and loving one—the everlasting triangle. Young Sigmund Bow is a thief of family heirlooms to throw a touch of mystery into the story. The settings are typically southern and thoroughly up to the American Film Company's standard.

TWO COMEDIES ON WEEK'S SCHEDULE

There are two comedies on the schedule for the week. "Firing Father," the sequel of the popular Mutual-No. 33 one-reel pictures starring Billie Rhodes, and "Jerry and the Bully," a one-reel Cub featuring George Ovey.

Exhibitors in all parts of the country showed keen pleasure at the announcement that Mutual would release a series of forty-four Strand comedies starring Miss Rhodes and extraordinarily heavy bookings have followed the news. Miss Rhodes is supported by Jay Belasco. "Firing Father" is scheduled for October 9 and "Jerry and the Bully" reaches the screen October 11.

CHAPTER IV—"THE LOST EXPRESS"

The serial for the week is "The Oil Well Conspiracy." Chapter IV of "The Lost Express," the Mutual-Signet fifteen-chapter photonovel starring Helen Holmes. Chapter IV takes the production to the point where the Mutual would release a series of thirty-one Strand comedies starring Miss Rhodes and extraordinarily heavy bookings have followed the news. Miss Holmes is supported by Jay Belasco. "Firing Father" is scheduled for October 9 and "Jerry and the Bully" reaches the screen October 11.

QUEBEC'S $20,000,000 BRIDGE COMPLETED AFTER DISASTER AND DEATH SHOWN IN GAUMONT REELS

On September 11, 1916, the 5,000-ton central span which was to complete Quebec's $20,000,000 bridge fell into the St. Lawrence river, killing ten workmen. This was the second failure to raise this immense span into position. After more than a month of work, the central span of the Mutual Weekly, issued October 3, the third and successful attempt to complete this monster bridge. With a cantilever length of 2,830 feet, a clearance which will allow the passage of the tallest masted ships, the Quebec bridge is the greatest in the world, surpassing the famous bridge across the Frith of Forth, near Edinburgh. Even a 16-story building would not extend above the main posts, and more than 65,000 tons of steel went into its construction. A number of scenes in this issue of the Gaumont-Mutual Weekly keep us in close touch with our new army. At Camp Mills, Long Island, the Secretary of War reviews $7,000 "Rainbow for her," Seattle bids farewell to one of its most beloved ships, and presents each man with a basket of good cheer; San Francisco says good-bye to the "Grizzlies," a regiment composed entirely of Westerners, and the only regiment the government has permitted to be formed in the West; historic Lexington tells its recruits God-speed on the identical spot where their Revolutionary ancestors assembled 112 years ago to fight for freedom; in Boston, engineers receive instructions in building foundations for big guns; the first dental ambulance is exhibited in New York City; society girls of the National Capital send a live cub mascot to General Pershing; and in France, our soldiers join with the poutus in honoring the birthday of Lafayette.

War news, however, is not allowed to monopolize the entire newspaper, many other topics of news interest demanding a showing. The fashion department this week is "for men only," and the latest Fall models for sport and business are pictured in all their splendor.

BILLY SUNDAY IN DRIVE ON DEVIL AND WAR SCENES FROM EUROPE IN UNIVERSAL WEEKLY

With the exception of a series of pictures showing the opening of Billy Sunday's fall campaign at San Francisco, where it is predicted the athletic evangelist will make the direct take to the Pacific Ocean, the 19th issue of Universal Current Events is devoted exclusively to military subjects.

The reception accorded our troops in London also is pictured. In addition to interesting human interest studies of the crowds, intimate pictures are given of King George V, Queen Mary, and the Queen Mother Alexandra, besides close-ups of Premier Llloyd-George, American Ambassador Page and Admiral A.P. Davis. "Truckin' at Wellington Barracks" Universal's cameramen obtained some of the finest shots that have come out of London in months.

Another thrilling review, recently staged on the narrow streets of Italy, is that of King Albert of Belgium, "the hero without a country," watching his battle-worn veterans pass before him in full campaign regalia.

A series of Official French War Pictures have also been added to this reel, giving a graphic idea of the celebration held in Alsace-Lorraine a few weeks ago upon the arrival of the French General Sirshauer with his troops in one of the cities of the province that has been under Prussian domination from 1871 until very recently. The joy of the liberated French populace is expressed in characteristic fashion.

Throughout the reel occur many unusual bits of photography, while the titling has all of the popular appeal that has made other issues notable.

CAREY STARS IN "THE SECRET MAN"—BUTTERFLY FEATURE FOR OCT. 1

Harry Carey is the star of the Butterfly picture schedule for October 1. "The Secret Man" is the title of Carey's starring vehicle, and gives promise of being the most popular feature in which he has yet appeared on the Butterfly program.

Romance and mystery are blended in the story, which details one of the neglected chapters in the career of Cheyenne Harry. The likable road agent is serving a term in the Arizona penitentiary on a charge that he believes is unjust. So he takes the first opportunity to escape, via the reus wagon, and before his supposed has been discovered, boards a transcontinental flyer and hides himself in the compartment which has been reserved by Henry Beaufort, a young Easerman on the way to his uncle's ranch near the Mexican border. Beaufort has been secretly married to Molly Harris, the sister of the local sheriff, during a previous visit, and their child being cared for by a family of Mexicans, who are continually pressing Molly for more money. Cheynne Harry sees letter from Molly, together with her picture, among Beaufort's papers in the Paris. He has hardly put them down when Beaufort enters, and after one glance covers the outlaws with a revolver. After hearing Harry's narrative, however, Beaufort gives him a charge of clothes and helps him to leave it train in safety. Harry then finds work on a ranch not far from Beaufort's destination, but his identity is discovered by sleuth, and he is forced to take to the trail. The opportune circumstances follow for the return Beaufort's kindness, and he rises nobly to the occasion.

Carey is supported by Edith Sterling, Vester Pegg, Elizabeth Jenzes, and other Butterfly favorites.

LEE CHILDREN BEGIN NEW PLAY

Jane and Katherine Lee, the William Fox juvenile player who recently completed a new comedy-drama, have started work on another new production. Kneau Buel is directing
**OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS**

"Bed Room Blunder" (Paramount)—Man kicking wife in posterior; two scenes showing hook raising woman's dress; two views of woman's posterior showing through window; man in front of hotel gazing at woman's legs; girl in bathing costume wiggling back in front of mirror; four scenes of girl in "shower" bath.

"Countess Charming" (Lasky)—Lifting pin from tie; taking purse from pocket; taking watch out of man's pocket.

"Sosie's Scheme" (Black Diamond)—Two scenes of holup by convicts; scene of man dragging woman exposing her underwear.

"His Precious Life" (Keystone)—Three scenes of dummy legs behind screen; two scenes of models in underwear before putting on hothrobes; all views of model exposing shoulders between curtains; girls in one-piece bathing suits on stage; first scene of taking girl from chandelier.

"Atlantic" (Great Northern)—Two views of statuary in studio where sex is shown.

"Tears and Smiles" (Pathe)—Man knocking down wife; short scenes of man fighting officers.

"The Devil Dodgers" (Triangle)—Flash two roulette wheel scenes; two shooting scenes.


"Romany Rose" (Universal)—Prying window open; choking woman; pandering woman.

"Soapuds and Sirens" (L-Ko)—First three scenes of silhouettes of girls hussling.

"The Edge of the Law" (Butterfly)—Shorten three scenes of crap games.

"Sand of Sacrifice" (American)—Subtitles: "We'll cut the cards to see who wins her." "Not by a damned sight. Are you men or beasts?" "You're making a love nest of my property."—

"Signal Lights" (Essanay)—Two holdup scenes of station agent.

"Transfiguration" (Vitagraph)—Shooting in vision scene.

"Lost in Transit" (Pathe)—Striking Nicole in face.

"The Underworld of Paris" (Eclair)—Subtitles: "Blinded by soft words she leaves her home for one of luxury." "The fickle singer deserted her one who trusted him." Man and woman registering at hotel; man looking through curtain at woman on couch; theft of jewelry from unconscious girl.

"Rasputin—the Black Monk" (World)—Two shooting scenes.

"North of '33" (Fox)—Shooting man; killing halfbreed.

"The Fatal Ring" No. 9 (Pathe)—Subtitles: "Why should we do away with her? We can get a big ransom!" Gang wearing girl in rug at garage door; attack on Carlisle in priestess' room; two scenes of man hoisting Carlisle with dagger; subtitles: "I'll give you the diamond, but I must have the 15; I can't tell the boss's words. If I ain't back at three, crook her; "If I'm not back by my people by three, the girl dies"; man shooting at auto tires; man stalking figure on couch.

"Camille" (Fox)—Adult only permit. Two long gambling scenes where money is shown on table and flash all others. Subtitles: "That woman once favored me when I was poor, now that I am rich bear witness that I pay you here because you are selfish—and make a sale of your love to the highest bidder."

"The Spotted Lily" (Blue Bird)—Flash one tough dance hall scene and eliminate three others; nude picture behind bar on wall; one tough dance scene; woman dragging man into cafe; two scenes of drunken man leering at girl at table.

"The Fly Cop" (King Bee)—Man pulling artificial leg from girl; girl pulling skirts above knees in walking across wet floor.

"The Fountain of Trouble" (Joker)—Four scenes of actual handicap thefts.

"The Dynamite Special" (Brisco)—Subtitles: "If the smashup doesn't do the trick, this will surely do it."

"In the Wake of the Huns" (Pathe)—Subtitles: "With the return of the French troops came the revolving tales of ravages and rape."

"The Secret of the Black Mountain" (Falcon)—Two scenes of shooting men; scene of rope coming down.

"The Fatal Ring" No. 12 (Pathe)—Scene in which man forces girl on table.

"I Believe" (Unity)—Man paying money to girl's father and giving him card; girl thumping nose at her father; subtitles: "Geddie's teachings have convinced me that it would be silly for him not to profit by his possessions." Reel VI, flash scenes of Stephen leering at wife; two scenes of girl on floor including the one where her mother picks her up; flash six scenes at "decadent" party; two closeups of men leering at women; shooting of Tarleton; suicide of murderer.

"The Climber" (Falcon)—Three prizefight scenes.

"The Colonel's Orderly" (Domino)—Choking and attack on guard by soldier.

"Pete the Prowler" (Nester)—Prying window open.

"The Storm Woman" (Gold Seal)—Scene where father attackers Mina and showing his agitation; all scenes after father emerges from house and finds body on ground.

"Pinched" (Pathe)—Man thumping nose.

"Counting Out the Coin" (L-Ko)—Six scenes of woman in spotted underwear.

"The Day of Judgment" (Eclair)—Subtitles: "How much for your silver? 700,000." "Well, I don't know what you're about!"

"Black Sheep" (Universal)—Stealing in vision scene.

"Her Bareback Career" (Century)—Three wiggle dance scenes in silhouette to eliminate scenes in which girl removes her skirt and shows up in underwear.

"The Last of the Night Riders" (Dixon)—Night riders applying torch to tobacco field. Three hold-up scenes of sheriff; subtitles: "If we wait for more men we'll be wiped out. Let's blow up the warehouse; "I never had a chance to see true, the way, perhaps I will." Lighting fuse; three scenes of hold up of sheriff's son.

"The Fatal Ring," No. 10 (Pathe)—Three scenes of hold-up of reporter; two scenes of man and girl struggling on floor; taking diamonds; overpowering reporter; gagging and binding him; gang setting fire to cabin.

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**THIS WEEK AT DOWNTOWN CHICAGO THEATERS**

**ALCAZAR**—World, "Rasputin, the Black Monk," with Montagu Love; Triangle, "Paradise Garden," with Olive Thomas; Mutual, "Her Counter"—

**BANDBOX**—Fox, "The Spy," with Dustine Farnum.


**AUDITORIUM**—Cune, "The Eyes of the World," with Kathleen Kirkham.

**BANDBOX**—Fox, "The Spy," with Dustine Farnum.

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**CASTLE**—Paramount, "Double Crossed," with Pauline Frederick.

**ORPHEUM**—Fox, "The Honor System," with Miriam Cooper.

**ROSE**—Paramount, "Countess Charming," with Julian Eltinge.

**ZIEGFELD**—Paramount, "Babe's Diary," with Marguerite Clark.
CHICAGO CINEMA CIRCUIT IS FORMED TO RENT FILMS FOR MID-WEST EXHIBITORS

Clyde E. Elliott Made President and General Manager of Concern Which Will Supply Features and State Rights Plays; Theaters Seek Franchises

The Chicago Cinema Circuit was formed this week in Chicago for the purpose of aiding exhibitors in Chicago and surrounding states to secure first-run feature film productions as well as state right attractions.

Clyde E. Elliott, for the past two years sales manager for the Paramount Picture Corporation, has resigned to accept the presidency and general management of the new company. Mr. Elliott, in the following statement, outlines his plans:

"Our idea would be to accept in our organization such theaters as are representative of the best in the Central States, thereby enabling us to cooperate more fully with the various distributing agencies and producers.

"The new organization will not confine itself to the city of Chicago alone, but to neighboring states also. There will be a direct co-operation between each member enjoying a franchise with us, as well as sharing the many years' experience of those associated with us. All of this will be included in the services rendered. The exhibitor will have back of him an entire organization making purchases amounting to hundreds of dollars a week, and we will also buy state rights productions for first run presentation throughout our territory. I am confident, from the film people to whom I have spoken, that our proposition will be the biggest of its kind ever attempted in the Central States, a great many theaters having already made application for franchises.

"Our offices will be in the North American Building. Albert Selig will act as secretary and treasurer."

ELAINE HAMMERSTEIN WILL BE PRESENT AT N. Y. SHOWING OF "THE CO-RESPONDENT"

To Make Trip From Andersonville, N. C., for Premiere Scheduled Oct. 7 at Broadway Theater; Jewel Controls Film Made by Advance Moving Picture Corporation

Elaine Hammerstein, young star of Advanced Motion Pictures, on October 5, will make a flying trip to New York, from Andersonville, N. C., Blue Gap Mountains, where she is working with Ralph W. Ince, to be present at the premiere at the Broadway Theater on October 7, of the Ralph W. Ince production, "The Co-Respondent," in which Jewel Productions, Inc., presents her in the title role. She will return to Andersonville the following day to complete work on her second Advanced feature. While in the city Miss Hammerstein will be the guest of Jewel Productions, Inc., whose invitation she has accepted to come to New York for the day.

"The Co-Respondent," the first of Advanced Motion Picture offerings, was purchased from Lee Shubert, Arthur Hammerstein and Ralph W. Ince last week by Jewel Productions, Inc. It is adapted from the stage success of the same name by Rita Weiman and Alice Leaf Pollack. Irene Fenwick brought it to the Booth Theater two years ago and it proved one of the successes of the season. Wilfred Lucas plays opposite Miss Hammerstein and the cast includes George Anderson, Robert Cain, Richard Neill, Winifred Harris, Josephine Morse, Hattie Horne, Jennie Mayo, Charles Smith and others.

$100 IS OFFERED IN CONTEST FOR A PHOTOPLAY TITLE

Commonwealth Picture Corp. of Chicago Will Pay for Most Suitable Name Submitted

Searching for a title for the big feature picture now in the making, in which Charlotte, the noted skater is being starred, the Commonwealth Pictures Corporation of Chicago offers a prize of $100. The contest is open to all. Those who wish to enter the contest are advised to write the Commonwealth Pictures Corporation, 914 Consumers Building, Chicago, for a synopsis of the story, in order that they may familiarize themselves with the story.

MME. PETROVA TO EDIT DRAMA DEPT. IN BIG MAGAZINE

One of the secrets of attaining renown in the field of motion pictures is to possess beauty, intelligence, and a background of experience that creates public interest. Mme. Petrova has them all and she is about to capitalize them to a high degree through the editorial work she has undertaken for a prominent woman's magazine.

The Ladies' World, in a series of announcements in leading magazines, made known the fact that Petrova has agreed to edit a monthly department of information concerning matters of dramatic poise and expression. It is stated in addition that the story versions of the plays to be produced by Petrova Picture Company, which films are to be published through the First National Exhibitors Circuit, are to appear in The Ladies' World simultaneously with the appearance of Petrova pictures on the screen.

TWO GOLDWYN STARS AND SCENES FROM FORTHCOMING PLAYS

LEFT TO RIGHT—ELIZABETH RISDON, WHO STARRER IN THE "MAXX MAN," A SCENE FROM "FIGHTING ODDS," FEATURING MEXIN ELLIOTT. JANE COWL IN "THE SPREADING DAWN," PORTRAIT OF MABEL NORMAND. (Goldwyn)
SYNOPSIZES OF CURRENT RELEASES

**MUTUAL**

"The Oil Well Conspiracy"—October (seven-reel Signal drama, with Helen Holmes).—Helen, after being injured in the train wreck, is taken to the Thurston home, and here she puzzles the doctor, as she is unconscious, yet opening and closing her eyes. Fints, alias the Harelip, desires to marry Helen, but she refuses him. He endeavors to recover the part if the blueprint which is missing. He finds it in the hidden train and hides it in a shack. Helen comes upon the shack and smashes the model which she finds there. She is able to escape when an automobile jumps the track and wrecks the shunting.

"The Girl Angel"—October 8 (seven-reel Horkheimer drama, with Anita Ling).—Because faith has been shattered by one man, Maud Wainwright hates all men. The sheriff and "Three-in-One Smith" both pay her court. One night Smith and his friends come to her with a floral tribute and she, misunderstanding their visit, starts shooting. The ten biff and drag her and take her to Smith's cabin. She finds some mail bags and, believing him an outlaw, reports him to the sheriff. Later she finds some papers which prove that Smith is a valuable secret service man. She determines to take his place and locate the real outlaw. An investigation of the sheriff's activities convinces Maud that he is guilty and she is in time to prevent the lynching of Smith and the conviction of the sheriff. Maud confesses to Smith that he loves him.

"Southern Pride"—October 9 (five-reel American drama, with Gail Kane).—Lucie raises some money on the family jewels from an antique dealer. Francois, her brother, in an endeavor to find favor with an unscrupulous woman, steals the jewels and gives them to her. When Gaspar, the dealer, sees Morgan pay Lucie attention he demands the jewels. Lucie cannot find them and confesses to Francois who suggests that she marry him. Francois enters and tells where the jewels are and Lucie goes to the vampire, who sardonically returns them. Gaspar is determined to get Lucie or kill her, and a struggle ensues, in which Gaspar is killed. The event soberes Francois and he resumes the responsibility of providing for the family, and the love affair of Lucie and Robert, a poor man, is straightened out and runs along smoothly.

"Firing Father"—October 9 (one-reel comedy, with Billie Rhodes and Jay Belasco).—Billie's father refuses to allow Jay to call upon her and they plan to meet on the porch above. Jay is discovered by father and the dogs are set on him. Father then advises Jay that if he can get in the house he can have Billie. Billie starts a conflagration in a punch bowl and Jay and his amateur firemen get into the house. Jay is recognized through his disguise and the dogs are put away. However, the policeman proves to be a minister in disguise, and, true to his word, father insists that the ceremony take place.

"Jerry and the Bully"—October 11 (one-reel Cub comedy, with George Ovey).—Jerry escapes the policemen and lands in the country, where he becomes the school teacher. He and the town bully are rivals for the hand of the girl where Jerry is making his home. Things go well until one day Jerry gets into a fight and an endeavor to escape breaks into one of the rooms of a female member and he is ousted.

**GOLDWYN**

"Fighting Odds"—October 7 (seven-reel Goldwyn drama, with Maxine Elliott).—James Copley, a young and successful automobile manufacturer, arouses the enmity of John W. Blake, and Blake interests him in a fake merger, which causes the ruin of Copley and sends him to prison for swindling. In order to get revenge, his beautiful wife disguises herself as a wealthy widow and meets Blake. He becomes enamored of the woman over her great attention. One evening in his home she is about to get the necessary papers which will prove her husband's innocence when Blake learns her identity locks her in the vault and prepares to escape. He is stopped by the butler, who proves to be a detective, and the turn of affairs results in the immediate man and puts the guilty one in his place.

**METRO**

"Paradise Garden"—October 1 (seven-reel Yorke drama with Harold Lockwood).—Jerry has been raised in complete solitude and knows nothing of evil in the world. On his twenty-first birthday he is introduced to society. He meets Maria VanWyck, of the idle rich, and they become practically engaged to be married. Roger Canby, who has been her guardian, and Una Habberton, whom Jerry had accidentally met on his grounds, are worried over her great attention for Maria. At one of Maria's parties Jerry forgets his gloves and returns to the house where he finds Maria and Jack, his rival, in a passionate love scene. Jerry becomes jealous and he and Jack have a quarrel and after a brutal scene with Maria, Jerry leaves with a realization that his whole life was a dream of pain and it back on his estate, with the company of Una, his wounds are soon healed and on the spot where they first met they plighted their troth.'
TRIANGLE

"Ashes of Hope"—October 7 (five-reel Triangle drama, with Belle Bennett).—Gordon is indifferent to the people of Paluski and Gonda, a girl of the dance hall, makes a wager that she can win Gordon. When a drunken miner shoots at her Gordon steps in front and saves her. At the dance hall she invites him to dinner but he declines and goes out of her hand. The other men demand that he apologize, but he knocks their guns out of their hands. A fight ensues and Gordon is unconscious. Gonda takes him to her cabin and takes care of him and after he is recovered she tells him of her love. One day Gordon receives a letter telling him that he should come home, that he is no longer a fugitive from justice. He leaves without bidding Gonda good-bye, which makes her angry. After holding up some men to get railroad fare, he is captured, brought back, and is about to have justice meted out to him when Gonda sells herself that Gordon might go home to his wife and baby.

“A Phantom Husband”—October 7 (five-reel Triangle drama, for Ruth Stonehouse).—When on St. Valentine’s day Jessie receives no love misses she becomes very much chagrined and the other girls laugh at her and pity her. She conceives a plan to write letters to herself and each day goes to the postoffice for a letter. She shows these letters to the girls and asks them if she is loved. She buys herself one. Then they want to know when she will be married. She names the day and then goes to the city to visit her relatives and think out her plans. She hears of an unidentified body at the county morgue. She claims it, brings it back home and makes plans to bury it, telling everyone it is her husband, who has met his death. Allan Avery learns that the body is that of his brother and comes claiming the body. The two fall in love and then Jessie confesses her duplicity.

CLAIREE WHITNEY
IS ENGAGED FOR
C. K. YOUNG FILM

Claire Whitney has been engaged for the screen version of Shirley Kaye, the second Clara Kimball Young picture by her own organization, under the management of Harry I. Garson, now underplay at Thanhouser Studios, New Rochelle.

She is cast in the role of Daisy Magen, a young girl who wishes to break into society through the influence of Shirley Kaye, played by Clara Kimball Young.

Miss Whitney is well known in the film field, having been four years before the manager seen in many successes, the most notable being “The Nigger,” in which she played opposite William Farnum.

She also appeared in “The Plunderer,” “When False Tongue Speaks,” “Under Two Flags,” “Heart and Soul,” with Theda Bara, and “The Ruling Passion,” in which Miss Whitney played the star role.

BIG NEWS "BREAKS" OF WEEK TO APPEAR
IN GAUMONT REELS FOR WEEK OF OCT. 1.

Current Topics Pictured in This Issue of Mutual Weekly No. 146 which
Will Be Featured by Newspapers, Is Announcement

The first film of the Gaumont Company for the week of October 15 is Gaumont-Mutual Weekly No. 146, which reaches the screen on Wednesday, October 17. The current topics which will appear in this issue will be those headlines in the newspapers of about that date. It is, of course, no more possible to predict the contents of No. 146 than to foresee what news events will occupy the pages of the daily papers. But Gaumont cameramen are everywhere on the alert, and as soon as important news "breaks" it will be shown in the Mutual Weekly.

Like a literary magazine, the Gaumont screen is a "Rolling" Life, carefully prepared in advance of publication. It is therefore possible to state the contents of No. 146, which will be issued this coming October 18. Two cameramen were sent to Panama and points on the Gulf of Mexico to photograph the feature subject in this number, "The Panama Industry." This industry is shown in its entirety, from the planting of the banana tree, to "eyes" among decaying jungle vegetation to the unloading of perfect bunches by machinery in the United States.

Hardly less interesting, and probably houses will deem it of greater importance, is "When Dishwashing Is a Pleasure," which illustrates a recent invention which allows the sanitary washing of each dish in clean, separate water in a way which will not injure the prettiest or most delicate hands. The Gaumont Company promises to show other inventions to lighten housework in succeeding issues.

The other subjects in this number are: "A Colonial Church in South Carolina," which was saved from destruction during the Revolution by the coat of arms of George III; the making of a crane bracket by "A Primitive Jeweler," and "An Optical Illusion," an animated drawing from the humorous weekly, "Life," which proves that the chorus girl did not kick off the minister's "lid."

"MADAM WHO," FIRST BARRISCALAE FILM
FOR PARALTA SEEN AS BIG SUCCESS

President Carl Anderson and Concern's Officers Proclaim Feature One of Season's Hits After Exhibition in New York;
Is War Interest Drama

Bessie Barriscals second Paralta play, "Madame Who," founded on Harold MacGrath's military secret service story of the same name, adapted to the screen by Monte M. Katterjohn, was recently screened in the Liberty Film exchange, and now is showing on Broadway in New York.

A private projection of the new photoplay, which is planned for the last Monday for Carl Anderson, president of Paralta, and other officers and attaches. The film impressed those who saw it as the opening of the season of "Madam Who." Paralta has an attraction which should prove to be one of the season's successes.

While the story is told in an atmosphere of camp, trench, and battle, the war interest is entirely secondary to the dramatic portrayal of a determined young woman who becomes a military secret service agent to avenge the death of her father and brothers, who have lost their lives in action.

Reputed woman, Jeanette Beaufort, played by Miss Barriscal, matches wits with the most shrewd and experienced military secret agents of the enemy. Endeavoring to capture them, she is herself captured by eleven men, all of whom are masked. Ten of them are unknown to each other, but only their leader knows them all.

To save her life, "Jean" is compelled to marry one of them. As the ceremony is performed by the leader, who is a professional, she suffers a peculiar tattoo mark on the wrist of the man to whom she is being married.

With this mark as a clue, "Jean" begins search for her unknown husband as an incident to her activities for her government, but the mysterious sign hinders her more than it helps and leads her into an entanglement of mystery and intrigue which is only solved at the very end of the story.

"Smilin' Through," which did the photographic work, has greatly added to his reputation in "Madam Who," which will be Miss Barriscal's first Paralta release. The story, "Ros e o' Paradise" will follow this production, which will be followed by a third Paralta play, "Within the Cup."
CHICAGO TRADE EVENTS

Rex Weber, director of the Titan Pictures Corporation, which concern is producing a series of timely comedies, or the American Military Relief Association, received some stiff jolts September 22 in a speed trip to New York, while en route from the Selig to the Roether studios. A Lincoln avenue car and the sturdy Saffron Susie tried to argue matters on a speed-trip road and Harry Bushy's vehicle had the edge in the fuss, knocking cab and Rex curb, breaking an axle and spilling sal Weber. To get results, be sure and use one of those "English tanks" the fans now know so much about, in the next encounter.

J. C. Gilmore, one of "the road's regulars," is surely burning up for the jewel productions, judging from the neat little pile of "Come Through" and "Sirens of the Sea" contracts piling up in Manager Eli Van Ronkel's office.

Speaking of "Sammies," you all should have lapped the embryo office, Dick Tracy in the service of ceremonies 22, weekend. He looks his part and we're ill for you, Dick, old scout.

F. J. Flaherty, formerly of the Universal, now is managing the local exchange or the Hoffman-Foursquare features, located in the College Building, and from his way the dust is flying it looks as though "the modest violet" has a block of winners for his many exhibit friends.

"Tis murmured that the busy trio, ones, Linick & Schafer, have closed with the peerless D. W. Griffith, securing all his productions for initial screenings in Chicago at their Orpheum Theatre. No wonder Georgie Moore is purring the gladness smiles as the autumn leaves begin to fall.

"Hank" Ford, the famous "can" manufacturer of Michigan, now is making deliveries on his Ford Weekly, the current events films par excellence, to the Indiana and Illinois exhibitors, through Geier & Herz, local distributors. And they are great, so we've been informed, leave it to "Si" and "Umbrella" Herz o'pluck bargains.

We have it confidential that Pauline Frederick, who recently became Mrs. Jack, was literally smothered with congratulations in Washington upon the happy day. Listen—besides there is more than one Mr. Mack in this old S. The P. A. Mack for the Universal and Bluebird local offices is too busy tearing down pencil points on the old address sheets to flirt with Dan Cupid's arts, as yet.

Fred Becroot, now advertising manager for the News, visited Chicago during the week of September 24.

Leave it to Sig Fauler for being asleep. They tell us Sig just sent in "double order" on the little admission pasteboards for the "Sirens of the Sea," which is playing at the Bijou Dream for a week run.

Edwin Silverman, Chicago manager for Butterfly Pictures, is back in the city after a week's frolic on old Manhattan. He seems bent. Waderman, mean, "pleasure bent?" Slip us the dope, Ed, old top.

The Chicago Association of Commerce built the Chicago building, carries a caption in a recent article which is "Chicago Appreciates Its Film Industry," and in the story a very interesting resume of the business of the American Film Company is recorded, with special mention regarding its up-to-the-minute president, Samuel Hutchinson.

"Ah! Tis an ill wind and all that sort of stuff, you know," gurgles Ed Donahoe, purchasing agent for the American Film Company. Ed had been pulling the Sherlock Holmes act on a certain tired member of the feline fraternity which had been nursing Ed's favorite hair on various cool evenings on the North Side. On the big night, said cushion was lavishly showered with sharp-pointed thumb tacks, but Kitty-cat wised up and located a comfy place, where a splendid view of the pained expression on the night watchman was had, as he sleepily flopped into the comforts of the old hair cushion.

Jos. Skiboll, district manager of Metro Pictures, flew into the city for a brief visit October 1.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, is in the city on a brief business trip.

MARY CHARLESON TO STAR IN WALLTHALLS' NEWEST FILM PLAY

Miss Mary Charleson, who has become very popular through her work while appearing opposite Henry B. Walthall in many of his greatest successes of the Ostend stage, has been engaged as leading woman with the Henry B. Walthall Pictures Corporation, whose productions will be made under the executive direction of Paralta Plays, Inc. Miss Charleson has won the distinction of appearing as leading woman for this star after a wide and varied experience in the halls of dramatic fame. Her father was one of the famous "heavies" on the stage of Ireland, the country in which he was born, and she made her first appearance behind the footlights as a baby in arms. Since that time she has been connected with the stage until her entrance into motion pictures. Among some of the pictures in which she has appeared with Mr. Walthall are "Burning the Candle," "The Saint's Adventure," "The Truant Soul" and "Little Shoes." She has been associated with Mr. Barnes of New York, "The Prince Chap," "Sealed Lips," "Passers-By" and "The Country That God Forgot."

BIG CHARIOT RACE OFFERS THRILL IN NEW FOX FEATURE

Horses Four-Abreast in Spectacular Scene of "Cleopatra"; Theda Bara Stars

A spectacular chariot race, with horses four abreast, followed by more than five hundred mounted men, speeding around mountain roads above the rolling Pacific, forms one of the most exciting scenes in the Theda Bara superpicture, "Cleopatra." William Fox, who produced the elaborate screen drama, will present it soon at a big Broadway theater in New York.

FUNKHOUSER PLANS NEW FIGHT TO STOP CHICAGO SHOWING OF "SPY"

Despite the Court Ruling, the Major Decides Fox Patriotic Feature Must Be Taken From Chicago Screens; W. R. Sheehan Authorizes a Sweeping Fight

Major M. L. C. Funkhouser, head of the Chicago Board of Censors, has decided to make a further fight against the continued showing of the Fox patriotic film, "The Spy." Notice has been served on Zellers & Schwartz attorneys representing the Fox Film Corporation, that a motion will be argued before United States District Judge Carpenter, for the suspension of the preliminary injunction under which the picture now is being shown in twelve Chicago theaters each day.

This decision on the part of the major probably indicates a determined fight by the Fox people against the whole system of censorship as it exists in Chicago.

W. R. Sheehan, general manager of the Fox Corporation, was in Chicago Wednesday, September 19, in conference with local attorneys and C. W. Pichlarth, district manager, over eliminations ordered in "The Conqueror," an American historical film, and "When a Man Sees Red," a story of the American merchant marine. Mr. Sheehan is understood to have authorized sweeping contests of the major's decisions in all cases relating to Fox productions.

Toronto, Ont.—Alice Howell Combining the two decided a success in Canada, judging from reports received at the State Right Features head office at Toronto. Two of the best theaters on the Strand and Loew's, Yonge street, Toronto, have booked these comedies for an early showing.
EXHIBITORS

TO BE GOOD

Butterfly screening to the in conjunction Coulson, called pastel is various and with body's in "Redemption" Bach, presented reservation and distribution of the Canadian Universal Film Company, Limited, among the sales force on the Screen Magazine.

Toronto, Ont.—Mr. Jerry Ruck, one of the best known film salesmen of Ontario, who has been with Universal for a good number of years, is now continuing his efforts in a better territory throughout Western Ontario. Mr. Ruck is the enterprising young man who carried away the prize of a gold watch in the last sales contest inaugurated by the Canadian Universal Film Company, Limited, among the sales force on the Screen Magazine.

Toronto, Ont.—Butterfly Picture, "Straight Shooting," will be seen at Shea's Hippodrome, Toronto, week of Oct. 1, made by Mr. Arnt of this theatre is anticipating a splendid business on this western picture.

Toronto, Ont.—The Imperial Theater, under the management of Wm. Sturgess, is making considerable improvements in honor of the picture "Redemption," which has been installed an electric sign, which is said to be one of the finest show signs in this city and has also made arrangements to inaugurate vaudeville in connection with pictures.

Toronto, Ont.—Raymond S. Peck, publicity manager for Canadian Universal Film Company, Limited, was in Detroit last week, confering with W. A. Bach, who was formerly in charge of the Canadian publicity for Universal. Mr. Bach is on a tour to the various exchanges throughout the United States, and while in Detroit, Mr. Peck took this opportunity of seeing him and discussing various publicity plans in connection with the company in Canada.

Winipeg, Man.—Messrs. Micky, Rose and Bert Lubin, were in Winnipeg lately opening offices for the Globe Films. Mr. Lubin went to Winnipeg office and Mr. Rose will go on to Calgary and open an office there. From Calgary Mr. Rose will handle the entire Western territory. Globe Films has brought in the Metro Feature "The Sacker" and also "Redemption" and Billy West Comedies.

Toronto, Ont.—Some very elaborate plans now are under way by the Moving Picture Distribution Committee, the new organization which has been appointed by the Dominion Government to work in conjunction with Food Controller Hanna.

The committee is to have charge of distribution throughout Canada of all films dealing with the conservation of food and allied interests and the first film to be made and which is to be presented to the people by the Food Conservation Committee is called "Everybody's Business." This film will be shown at the Regent Theater, St. Loew's Toronto, the entire week of Oct. 1. "Everybody's Business" is an English film and approximately 1,500 feet and delivers a powerful message along war lines. A feature of the film is the thrilling submarine scenes. It is a vivid, snappy story, and has the sanction of both British and Canadian Government authorities.

Immediately following "Everybody's Business," other films dealing with the Food Conservation and "Win the War" movement are being shown by the Canadian people through this committee.

During the week of Sept. 24, a special film was shown at the Regent Theater, Toronto, called "Redemption," which tells the people something about conserving white bread, bacon, and other food products. This film was well received.

Toronto, Ont.—"The Public Be Damned" was shown at the Strand Theater, Yonge street, the week of Sept. 24. This picture was advertised extensively and advertised advertising which is being done for food conservation campaign. This picture is very timely and played to capacity business all week.

Toronto, Ont.—"Birth," which was shown under the auspices of the Globe Films, Limited, which concern the Canadian right, played to splendid business at Massey Hall the week of Sept. 24. The film was shown to women only, which is a unique feature, as far as the picture business in Canada is concerned, as this is the first time in the history of the country a picture has been shown to women only. All previous efforts to play the picture along this line have failed to secure the sanction of the censor boards, but evidently the lessons of this film got over with it in good style.

Toronto, Ont.—The funeral of Wally Davidson, held Saturday, Sept. 22, was very largely attended by all the film men of Toronto and vicinity. The late Mr. Davidson, who was one of the best known exchange men in film circles in Ontario, died very suddenly after a short illness.

Winipeg, Man.—The operator's and musician's strike in the city of Winnipeg has been brought to a satisfactory close. The musicians, operators and exhibitors compromised. The strike was very successfully handled by the theater managers and none of the theaters were closed at any time during the trouble.

Toronto, Ont.—Globe Films Limited had a screening on Thursday, Sept. 23, for the exhibitors of Ontario of the first feature film made by her own company, the title of the subject being "The Lust of the Ages."

Toronto, Ont.—A number of well known film men in Canada are joining the Globe Films Limited. Sam. Glazer, formerly with the Monarch Films, and Messrs. J. and S. Kaplan of Famous Players have joined the Globe force; also that Mr. Arrow of the Monarch Films has joined Globe as chief accountant.

Toronto, Ont.—T. Coulson, former manager of the Photodrome, has again resumed the management of this live downtown theater. Mr. Coulson left the Photodrome to manage the Globe Theatre.

ARTISTS SKETCH

BEFORE CAMERA IN PETROVA PICTURE

For one of the scenes made recently for first Petrova Picture at the biographic studio, which Madame Petrova has rented until the completion of the Petrova studios, practically all the artists in Washington Square were coralled. Among them are many well-known magazine cover illustrators.

The set for which Berry North, Mme. Petrova's studio manager, secured New York in search of real artists, is laid in a large studio in Paris where dozens of art students are sketching from one model. Since their easels are shown toward the audience, Mme. Petrova and Director George Irving decided that ordinary "supers" would not do, and that real artists must be secured. The opportunity to be photographed while actually at work on a pastel or wash drawing appealed very strongly to those who have already arrived, as well as to the "near artists" of Greenwich Village and Washington Square, and they flocked to take part in Petrova's picture.

One of the young women, Miss Beatrice Sherman, the miniature and silhouette artist, who was the official "silhouettist" at both the Panama-California International Exposition at San Diego and the Panama-Pacific International Exposition at San Francisco, made several silhouette studies of Madame Petrova which have proved so interesting that they will be used in the same manner as photographs have been used in the publicity work for the Petrova Pictures.
# Calendar of Feature Releases

**ARTCRAFT PICTURES**

- **July 9** - "The Car of Chance," five reels, with Franklyn Farnum.
- **July 13** - "The Show Down," five reels, with Myrtle Gonzales and George Hernandez.
- **July 20** - "Mr. Opp," five reels, with Neva Gerber and Arthur Hoyt.
- **July 27** - "The Charmers," five reels, with Ella Hall.
- **July 15** - "The Mysterious Mr. Tiller," five reels, with Ruth Clifford and Rupert Julian.
- **July 24** - "Flaming Moon Fate," five reels, with Brownie Vernon and Herbert Rawlinson.
- **July 17** - "The Spotted Lily," five reels, with Ella Hall.
- **July 19** - "Handage," five reels, with Dorothy Phillips.

**BLUEBIRD PHOTOPLAYS**

- **July 2** - "The Woman of the Law," five reels, with Myrtle Gonzales and George Hernandez.
- **July 9** - "The Race Case," five reels, with Allen Holubar and Louise Lovely.
- **July 16** - "High Speed," five reels, with Jack Mulhall.
- **July 30** - "A Wife on Trial," five reels, with Mignon Anderson.
- **August 6** - "Follow the Leader," five reels, with William Russell.
- **August 13** - "Midnight Man," five reels, with Jack Mulhall.
- **August 20** - "The Innocent Spy," five reels, with Miriam Cooper.
- **August 27** - "Straight-Shootin'," five reels, with Harry Carey and Molly Malone.
- **September 3** - "Who Was the Other Man?" five reels, with Francis Ford.
- **September 10** - "The Little Pirate," five reels, with Zoe Rae.
- **September 17** - "The Spindle of Life," five reels, with Neva Gerber.
- **September 21** - "The Edge of the Law," five reels, with Ruth Stonehouse.

**FOX FILM CORPORATION**

- **September 17** - "Wrath of Love," five reels, with Virginia Pearson.
- **November 24** - "Some Boy," five reels, with George Walsh.
- **November 15** - "When the Wind Blows," five reels, with William Farnum.
- **December 12** - "The Siren," five reels, with Valeska Suratt.
- **December 19** - "The Innocent Spy," five reels, with Miriam Cooper.
- **December 26** - "Two Little Imps," five reels, with Katherine and Jane Lee.
- **January 2** - "Te Honor and Obedy," five reels, with Gladys Brockwell.
- **January 9** - "Wife Number Two," five reels, with Valeska Suratt.
- **January 16** - "Wrath of Love," five reels, with Virginia Pearson.
- **January 23** - "Durand of the Bad Lands," five reels, with Dustin Farnum.
- **January 30** - "The Soul of Satan," five reels, with Gladys Brockwell.
- **February 6** - "Betrayed," five reels, with Miriam Cooper.
- **February 13** - "The Unseen," five reels, with Virginia Pearson.
- **February 20** - "The Yankee Way," five reels, with George Walsh.
- **February 27** - "North of Fifty-three," five reels, with Dustin Farnum.
- **March 6** - "Conscience," five reels, with Gladys Brockwell.

**GOLDYWN PICTURES CORPORATION**

- **August 9** - "Polly of the Circus," six reels, with Mae Marsh.
- **November 16** - "Babie Mine," six reels, with Madge Kennedy.
- **November 23** - "Fighting Odds," six reels, with Marion Eliott.
- **November 30** - "The Spreading Dawn," six reels, with Jane Cowl.

**KLEINE-EDISON-SELIG-ESSEYAN**

- **July 9** - "A Rag Baby," Hoot C., two reels.
- **August 11** - "Sara," "Where Is My Mother?" "Do Children Count?" series, two reels, with Mary McAlister.
- **August 16** - "Sara," "Ring A Ring O' Roses," five reels, with Jack Gardner.
- **August 21** - "Sara," "When Sorrows Weep," "Do Children Count?" series, two reels, with Mary McAlister.
- **August 23** - "Sara," "Golden Idiot," five reels, with Bryant Washburn.
- **August 25** - "Sara," "The Unseen Road," "Do Children Count?" series, two reels, with Mary McAlister.
- **September 11** - "A Tale of Duty," five reels, with Mary McAlister.
- **September 22** - "Sara," "Kingdom of Hope," "Do Children Count?" series, two reels, with Mary McAlister.
- **September 27** - "Sara," "The Lady of the Photograph," five reels, with Shirley Mason.

**METRO PICTURES CORPORATION**

- **July 2** - "Peggy, the Will O' the Wisp," five reels, with Mabel Taliaferro.
- **July 9** - "The Alibi," five reels, with Mabel Taliaferro.
- **July 10** - "The Bells of the Season," five reels, with Emmy Wehelen.
- **July 15** - "Miss Robinson's Five Reels," five reels, with Edward Lockwood.
- **August 6** - "The Jury of Fate," five reels, with Mabel Taliaferro.
- **August 8** - "The Girl Without a Past," five reels, with Viola Dana.
- **August 27** - "To the Death," five reels, with Mme. Petrova.
- **August 28** - "The Victory," "Under the Cupid," five reels, with Harold Lockwood.
- **October 17** - "Their Compact," five reels, with Francis X. Bushman and Beverly Bayne.
- **November 25** - "The Silence Sellers," five reels, with Mme. Petrova.
- **October 1** - "For the Third Time," five reels, with Harold Lockwood.
- **October 8** - "Life's Whirlpool," five reels, with Ethel Barrymore.
- **October 15** - "Adopted Son," six reels, with Francis X. Bushman and Beverly Bayne.
- **October 22** - "More Truth than Poetry," five reels, with Mme. Petrova.

**MUTUAL STAR FEATURES**

- **July 7** - "Pegg, the Will O' the Wisp," five reels, with Mary Morris.
- **July 18** - "The Alibi," five reels, with Mabel Taliaferro.
- **July 23** - "The Bells of the Season," five reels, with Emmy Wehelen.
- **July 30** - "Miss Robinson's Five Reels," five reels, with Edward Lockwood.
- **August 6** - "The Jury of Fate," five reels, with Mabel Taliaferro.
- **August 8** - "The Girl Without a Past," five reels, with Viola Dana.
- **August 27** - "To the Death," five reels, with Mme. Petrova.
- **August 28** - "The Victory," "Under the Cupid," five reels, with Harold Lockwood.
- **September 10** - "The Life of a Veil," five reels with Ethel Barrymore.
- **September 17** - "Their Compact," five reels, with Francis X. Bushman and Beverly Bayne.
- **October 24** - "The Silence Sellers," five reels, with Mme. Petrova.
- **October 1** - "For the Third Time," five reels, with Harold Lockwood.
- **October 8** - "Life's Whirlpool," five reels, with Ethel Barrymore.
- **October 15** - "Adopted Son," six reels, with Francis X. Bushman and Beverly Bayne.
- **October 22** - "More Truth than Poetry," five reels, with Mme. Petrova.

**PARAMOUNT PICTURES CORPORATION**

- **July 2** - "Famous Players, "At First Sight," five reels, with Mae Murray.
- **July 5** - "Morosco, "Big Timber," five reels, with Kathryn Williams and Wal- ter Reid.
- **July 12** - "Lasky, "Forbidden Paths," five reels, with Vivian Martin and Sea- lace Hayakawa.
- **July 16** - "Lasky, "What Money Can't Buy," five reels, with Pickford, Huff and Roberts.
- **July 19** - "Morosco, "Cook of Canyon Camp," five reels, with George Beban.
- **July 23** - "Famous Players, "Long Trail," five reels, with Lou Tellegen.
EXHIBITORS HERALD

July 26—Lansky, “The Squaw Man’s Son,” five reels, with Wallace Reid and Anita King.
July 27—Lansky, “The Spiritual,” five reels, with Wallace Reid and Blanche Sweet.
Aug. 2—Lansky, “The Stormy Petrel,” five reels, with Wallace Reid and Vivian Martin.
Aug. 5—“The Amazon,” five reels, with Margarette Clark.
Aug. 19—“The Mysterious Miss Terry,” five reels, with Billie Burke.
Aug. 26—“Little Miss Optimist,” five reels, with Vivian Martin.
Aug. 30—“Lost in Transylvania,” five reels, with George Bela.
Sept. 10—“The Hostage,” five reels, with Wallace Reid.
Sept. 17—“The Sunset Train,” five reels, with Vivian Martin.
Sept. 24—“Evil Endeavor,” five reels, with Pauline Frederick.
Sept. 31—“Jub’s Diary,” five reels, with Margarette Clark.
Oct. 8—“The Ghost House,” five reels, with Jack Pickford and Louise Huff.
Oct. 15—“The Arm of the Girl,” five reels, with Billie Burke.
Oct. 22—“The Trouble Buster,” five reels, with Vivian Martin.
Oct. 29—“The Call of the East,” five reels, with Sensie Hayakawa.

PARAMOUNT COMEDIES
June 11—“Black Diamond,” “Her Fractured Voice.”
July 8—Klevr, “Oh, Boy!”
July 25—“Black Diamond,” “Auto Intoxication.”
July 12—Klevr, “The Right Mover.”
July 19—“Black Diamond,” “The Red Carpet.”
July 26—Klevr, “Motorhosting.”
Aug. 2—“Black Diamond,” “Sue the Sleepwalker.”
Aug. 9—Klevr, “Summer Boarding.”
Aug. 16—Klevr, “Egged On.”

PARAMOUNT TRAVELOG
July 2—How California Harvests Wheat.
July 9—In the High Sierras.
July 16—“An Old Oregon Home.”
July 23—Catching and Canning Oregon Salmon.
July 30—To the Salmon Mount Hood.
Aug. 6—Geyser of the Yellowstone.
Aug. 20—Wonderland of the Yellowstone.
Aug. 27—Madrid to Madrid.
Sept. 3—NOWA.
Sept. 10—Hook Kong and the Pearl River.
Sept. 17—Alma and Shiningas.
Sept. 24—Pinehurst Pekin.
Oct. 1—Across Manchuria to Korea.
Oct. 8—The Singular City of Seoul.
Oct. 15—Queen Korean Customs.
Oct. 22—Tokyo, the Metropolis.

PATHÉ EXCHANGE, INC.
June 24—Lasalida, “When Baby Forgot,” five reels, with Marie Osborne.
July 8—Lansky, “The Woman in White,” five reels, with Florence La Badie.
July 15—Lansky, “It Happened to Adele,” five reels, with Gladys Leslie.
July 22—Lansky, “The Red Cottage,” five reels, with Gladys Hulette.
Aug. 5—Lasalida, “Captain Kiddo,” five reels, with Marie Osborne.
Aug. 16—“The Sea of Illusion,” five reels, with Gladys Hulette.
Aug. 23—Lansky, “Miss Nobody,” five reels, with Gladys Hulette.
Aug. 30—Lansky, “The Violetta,” five reels, with Marie Osborne.
Sept. 6—“The Jingle Man,” five reels, with Florence La Badie.
Sept. 20—“Under False Colors,” five reels, with Frederick Warde.
Sept. 27—Lansky, “A Crooked Romance,” five reels, with Gladys Hulette.
Oct. 4—Lansky, “The Heart of Era Green,” five reels, with Frederick Warde.

SEELNICK PICTURES
"Peggy," five reels, with Norma Talmadge.
"The Moth," five reels, with Norma Talmadge.
"The Lesson," five reels, with Constance Talmadge.

TRIANGLE FILM CORPORATION
June 17—“Her Excellency, the Governor,” five reels, with Wilfred Lucas.
June 26—“Paws of the Great,” five reels, with William Desmond.
July 4—“Madcap Madge,” five reels, with Oliver Thomas.
July 11—“The Golden Cloud,” five reels, with Charles Ray.
July 18—“The Flame of the Yukon,” five reels, with Dorothy Dalton.
July 25—“The Sultana,” five reels, with Dorothy Dalton.
Aug. 1—“A Strange Transgressor,” five reels, with Louise Glaum.
Aug. 8—“Time Chick and Diamonds,” five reels, with William Desmond.
Aug. 15—“A Sinister Harem,” five reels, with William Desmond.
Aug. 22—“The Fighting Man,” five reels, with Jack Devereaux and Winifred Allen.
Aug. 29—“The Impostor,” five reels, with Eddie Bennett.
Sept. 5—“Sudden Jim,” five reels, with Charles Ray.
Sept. 12—“In Silencing the Law,” five reels, with George Stone and Artie Johnson.
Sept. 19—“The Sawdust King,” five reels, with Kewpie Flint.
Sept. 26—“The Phantom’s Last Ride,” five reels, with Louise Mangum.
Oct. 3—“The Food Gamblers,” five reels, with Elle Miller.
Oct. 10—“An Even Break,” five reels, with Olive Thomas.
Oct. 17—“Matt’s Private,” five reels, with William Desmond.
Oct. 24—“Golden Rule Kate,” five reels, with Louise Glaum.
Oct. 31—“They’re Off,” five reels, with Billie Gleason.
Nov. 7—“A Handful of Money,” five reels, with Billie Gleason.

GREATR VITAGRAPH-V.L.S.
July 2—“Caste,” five reels, with Peggy Hyland.
July 9—“The Message of the Mouse,” five reels, with Anita Stewart.
July 16—“The Hidden Treasure,” five reels, with Caroline Rankin and Chester Comkin.
July 23—“The Brazen Mouse,” five reels, with Alice Joyce and Harry Mowry.
July 30—“A Shanghaied Bride,” five reels, with Betty Bronson.
Aug. 6—“His Precious Life,” two reels, with Charles Murray.
Aug. 13—“Hula Girl,” five reels, with Billy Armstrong.
Aug. 20—“The Late Lamented,” two reels, with George Bios.
Aug. 27—“The Southern Cross,” five reels, with Bobby Vernon, Gloria Swann and Joseph Callahan.

KEYSTONE COMEDIES
Aug. 5—“His Uncle Dudley,” two reels, with Harry Bowers and Polly Moran.
Aug. 12—“Lose-A Cook,” two reels, with Mack Swain and Ethel Terear.
Aug. 19—“The Hidden Treasure,” five reels, with Caroline Rankin and Chester Comkin.
Aug. 26—“Richard the Brazen,” five reels, with Alice Joyce and Harry Mowry.
Aug. 30—“A Shanghaied Bride,” five reels, with Betty Bronson.
Sept. 6—“His Precious Life,” two reels, with Charles Murray.
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WORLD FILM CORPORATION PROGRAM
June 16—“The Stolen Paradise,” five reels, with Ethel Clayton.
June 25—“The Divorce Game,” five reels, with Alice Brady.
July 2—“The Price of Fidelity,” five reels, with Carlyle Blackwell and Juli Elvidge.
July 9—“The Brand of Satan,” five reels, with Montague Love, Gerda Holm and Evelyn Grecley.
July 16—“The Beloved Adventurer,” five reels, with Kitty Gordon.
July 23—“A Self-Made Widow,” five reels, with Alice Brady.
July 30—“The Iron Ring,” five reels, with Arthur Ashley, Gerda Holms and Edward Langford.
Aug. 6—“Youth,” five reels, with Carlyle Blackwell and June Elvidge.
Aug. 13—“Spoil Auld,” five reels, with Ethel Clayton.
Aug. 20—“The Little Duchess,” five reels, with Mudge Evans.
Aug. 27—“Penny Pinchers,” five reels, with Montague Love and Arthur Ashley.
Sept. 3—“The Market Street,” five reels, with Carlyle Blackwell, June Elvidge and Arthur Ashley.
Sept. 10—“Betty Ross and Alice Brady.
Sept. 17—“Creeping Tides,” five reels, with Alexander Carlisle.
Sept. 24—“A Woman Beneath,” five reels, with Ethel Clayton.
Oct. 1—“The Other Five,” five reels, with Mudge Evans and L. Cawelti.
Oct. 8—“The Trouble at the Blackbird,” five reels.
Oct. 15—“Shall We Forgive Her?” five reels, with June Elvidge.
Oct. 22—“The Dormant Power,” five reels, with Ethel Clayton.

SERIALS
Vitagraph, “The Secret Kingdom.”
Signal, “The Railroad Raiders.”
Universal, “The Betrayal.”
Pathé, “The Neglected Wife.”
Pathé, “The Fatal Ring.”
Pathé, “The Seven Pearls.”
Vitagraph, “The Fighting Trail.”
Futurama, “What’s Happened to Her?”
State Rights and Special Productions

A Complete Index to Independent Film Productions

A KAY COMPANY

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

AMERICAN STANDARD PRODUCTIONS

Oct. 7—"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM COMPANY

Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.

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

The Celebrated Stetlow Case," five reels.

Abasent," five reels, with King Baggott.

ARIZONA FILM CORPORATION

"Should She Obey?" six reels, with Billie West.

ARROW FILM CORPORATION

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

AUTHORS FILM COMPANY

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

GEORGE BACKER FILM CORPORATION

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

REX BEACH PICTURES CORPORATION

The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

BIOGRAPH COMPANY

"Her Condoned Sin," six reels.

BLUEBIRD

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

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

BRENNON PRODUCTIONS

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

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

Empty Pockets," seven reels.

CARDINAL FILM CORPORATION

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

CINES CORPORATION OF AMERICA

The Fated Hour," six reels.

CHRISTIE FILM COMPANY

day 21—"The Milky Way," one reel.

day 22—"His Last Will," one reel.

June 4—"Those Wedding Bells," one reel.

June 11—"A Lucky Slip," one reel.

June 18—"A Bold, Bad Knight," one reel.

June 23—"Almost a Scandal," one reel.

CLARIDGE FILMS, INCORPORATED

The Birth of Character," five reels.

The Heart of New York," five reels.

CLUNE PRODUCTIONS

"Ramona," ten reels.

The Eyes of the World," ten reels.

CORONA CINEMA COMPANY

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

COSMOFOTOFILM COMPANY

The Black Spot," four reels.

"Incomparable Maudsley," four reels.

Liberty Hall," four reels.

His Vindication," five reels.

Victoria Cross," four reels.

The Manx-Man," eight reels.

CREATIVE FILM CORPORATION


CREST PICTURE CORPORATION

The Chosen Prince," eight reels.

DIXIE FILM COMPANY

"Tempest and Sunshine," five reels.

Just a Song at Twilight," five reels.

F. P. DONOVAN PRODUCTIONS

"Billy Goes to War," one reel, with Billy Quirk.

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

"Billy's Elopement," one reel, with Billy Quirk.

"Billy, the Governor," one reel, with Billy Quirk.

"Biting in Society," one reel, with Lou Marks.

"After Her Dough," one reel, with Lou Marks.

"Busted in Bunkerville," two reels, with George Ross.

"His Dirty Career," one reel, with Lou Marks.

"Trying It Twice," one reel, with Mabel Trinme.

"Holes of Troy," five reels.

"His Foolish Way," one reel, with George Thalman.

"At the Barber's Ball," two reels, with Lou Marks.

"Was She to Blame?" two reels.

"Is and Out," one reel, with Tammany Young.

"His Flying Flivver," two reels, with C. J. Van Deusen.

EBONY FILM COMPANY COMEDIES

"Dat Blackbird Watchin' Man," one reel.

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

E. & R. JUNGLE FILMS COMEDIES

"Discovered," one reel.

"Napoleon's Night Out," one reel.

"When Jones Went Wrong," one reel.

"Circus Brides," one reel.

"Fowl Play," one reel.

"Jungle Rats," one reel.

"When the Clock Went Click," one reel.

E. L. S. MOTION PICTURE CORPORATION

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

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY

"Birth," six reels.

EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION


FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM


"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

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

FLORA FINCH FILM CORPORATION

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

BUD FISHER FILM CORPORATION

"Cams and Cows," eight reels.

"Submarine Chasers," four reels.

"Choose Tumors," length.

"Janitors," length.

"A Chemical Calamity," eight reels.

"As Prospectors," eight reels.

FRATERNITY FILMS, INC.

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

"The Witching Hour," six reels, with Jack Sherrill.

"Conquest of Canaan," five reels.

FOX FILM CORPORATION

"The Spy," six reels, with Dustin Farnum.

"The Honor System," ten reels, with Miriam Cooper and R. A. Walsh.


"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

FRIEDER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

FROHMANN AMUSEMENT CORPORATION


GENERAL ENTERPRISES

"The Warrior," seven reels, with Masciare.

GOLD MEDAL PHOTOPLAYS

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

GRAND FEATURE FILM COMPANY

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

"Rex Beach in Pirate Haunts," five reels.

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

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

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

"Intolerance," nine reels, with Mae Marsh.

HANOVER FILM COMPANY

"Mamaste," six reels.

"How Uncle Sam Prepared," four reels.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

HERALD FILM CORPORATION


EDUCATIONAL FILM COMPANY

"The Valley of the Holy," one reel.

"The Shepherd of Chelan," one reel.

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

"The Mysteries of Crystallization," one reel.

"The Living Book of Nature," one reel.

"Seven of Index," one reel.

"The Orang Outang," one reel.

EFFANGE FILM COMPANY

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

FRANK HALL PRODUCTIONS

"The Bar Sinister," nine reels.

"Her Fighting Chance," five parts, with Jane Grey.
HILLER AND WILK

"The Battle of Gettysburg.
"Wrath of the Gods.

A. H. HOFFMAN, INC.

"A Trip Through China," ten reels.
"The Silent Witness." ten reels.
"One Hour," six reels with Zeena Keefe and Alan Hall.

JEWEL PRODUCTIONS, INC.

"Madam Sherry," five reels with Gertrude McCoy.

IVAN FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.
"One Law for Both," twelve reels, with Leah Baird.

JUVENILE FILM CORPORATION

"The World War in Kidland," one reel.
"A Chip Off the Old Block," one reel.
"Chips' Elopement," one reel.
"Chip's Backyard Barnstormers," two reels.
"Chip's Rival," one reel.
"For Sale-A Daddy," one reel.
"Chip's Carma," two reels.
"Chip's Movie Company," one reel.

KEEN CARTOON CORPORATION

"The Maze Is Cured," half reel.

LEA-BEL COMPANY

"Mose Is Cured," half reel.

LINCOLN CYCLE PICTURES

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

LOVELY TWILIGHT PICTURES COMPANY

"The Realization of Negro's Ambitions," two reels.
"Trooper of Troop K," three reels.

MCFADDEN PRODUCTIONS

"The Wonder City of the World." one reel.

C. POST MASON ENTERPRISES

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

McGUIRE PRODUCTIONS, INC.

"The Mother," five reels, with Elizabeth Rosson.

MILO COMEDIES

"Great Dunhury Fair," one reel.
"Never Again," one reel.
"The Devil In Again," one reel.
"Gooseburg Elopement," one reel.

MONITOR FILM COMPANY COMEDIES

"Those False Teeth," one reel.
"Robinson Crusoe," one reel.
"How Levi Fooled the Foxes," one reel.
"Dear Old Dad," one reel.
"The Ghost of Goodee Manor," one reel.

MOOR LAW PICTURES

"It May Be Your Daughter," five reels.

D. S. MOSS

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

MO-TOY COMEDIES

"Midnight Frolic.
"Jimmy Gets the Pennant.
"Out in the Rain.
"A Kitchen Romance.
"Mary and Greet.
"Dinking of the Circus.
"A Trip to the Moon.
"Goldie Locks and the Three Bears.
"Tolly Doings.
"School Days.

NEWFIELD'S PRODUCING CORPORATION

JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Keefe.

OGDEN PICTURES CORPORATION

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

PARAGON FILM COMPANY


PARLATA PLAYS

"Madame Who," five reels, with Bessie Barriscale.
"Rose O'Paradise," five reels, with Bessie Barriscale.

PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

PIERCE FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

POLAR PICTURE CORPORATION

"Corruption," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

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

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.

HARRY RAPP


RAY COMEDIES

"Casey's Servants," two reels.
"Casey the White Wing," two reels.

SHERMAN PICTURES CORPORATION

"I Believe.,
"The Land of the Rising Sun.

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

RENOWNED PICTURES CORPORATION

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

SELIG SPECIALS

"The Spillers," eight reels, with Kathryn Williams.
"The Ne'er-Do-Well," eight reels, with Kathryn Williams.
"Mystery," seven reels, with Bessie Eyton.
"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.
"The Garden of the Wicked," five reels, with Thomas Santchi and Helen Ware.
"Who Shall Take My Life?" six reels, with Thomas Santchi and Fritzie Brumette.
"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

SHERIOTT PICTURES CORPORATION

"The Black Stork," five reels.

SHERMAN PICTURES CORPORATION

"I Believe.
"The Land of the Rising Sun.

SHERMAN PICTURES CORPORATION

"What the World Should Know," five reels.

SUNSHINE FILM PRODUCING COMPANY


SUPERIOR FILM COMPANY

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

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Libertine," six reels.

ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatrice Michelen.

UNIVERSAL

"Idle Wives," five reels.
"Where Are My Children?" five reels.
"Twenty Thousand Leagues Under the Sea," ten reels.
"God's Law," five reels.
"Robinson Crusoe," four reels.
"Hell Man's Girl," five reels.

VARIETY FILMS CORPORATION

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

VARIN WARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS


WHARTON BROTHERS, INC.


ELLA WHEELER WILCOX FILMS

"Meg's Curse," two reels.
"Lais When Young," two reels.
"A Married Coquette," two reels.
"Angel or Demon," two reels.
"Lord Speak Again," two reels.
"Divorced," two reels.

WILLIAMSON BROTHERS

"The Submarine Eye."
EAST

York, Pa.—The Jackson Theater, York’s newest house, is nearing completion, and plans are being made by Manager E. Barry to open it very soon. The house will seat 600.

Philadelphia.—The Edgmont Theater, in the center of the contemplated million-dollar improvement along Edgmont avenue, between Third and Sixth streets, will be opened next month.

Uniontown, Pa.—A company has been formed here, known as the Lyric Improvement Company, with a capital of $30,000, for the purpose of building a new theater.

Philadelphia.—The Locust Theater, at Fifty-second and Locust streets, has been sold by Henry Felt to Wm. Freitherer.

Wrightstown, N. J.—A motion picture theater, with a seating capacity of 1,500, is to be erected at Camp Dix for the soldiers. The Camp Dix Company has been organized to promote the subject.

Philadelphia.—H. L. Reinhold, Jr., an architect, is preparing plans for a one-story motion picture theater at Lane Avenue.

CENTRAL WEST

Lafayette, Ind.—The business men of the city have decided to build a motion picture theater on North Sixth street. It will be managed by the Columbia Amusement Company.

Battle Creek, Mich.—Plans for the improvement of the Arden Theater have been approved by Messrs. Gross, Lipp, and Butterfield. Plans have been drawn by Howard Crane of Detroit, and construction will begin at once.

Chicago.—Work is progressing on the Woodlawn Theater at 63rd street and Maryland avenue. The new theater will be one of the largest motion picture houses in the city on one floor, with a seating capacity of 1,750. The house will be under the management of Mr. Karsas of the Woodlawn Theatre Company.

Stockville, Neb.—Crowley Fitzer has sold his motion picture theater to G. William Hinton.

Clarinda, Ia.—The Swan Theater has been remodeled and decorated, making one of the prettiest theaters in that part of the country. Manager Lannon is giving his patrons the best of entertainment in the way of pictures.

Syracuse, Ind.—J. E. Morris & Co. have purchased the theater and taken active management.

Minneapolis, Minn.—Frank McInerney has re-entered the service of the Elliott-Sherman Company and will have active charge of one of the departments.

Chicago.—Henry J. Lubliner and Jos. Trinz, theater chain operators, have filed for record their lease from Charles H. Kusel, on the theater portion of the building at 1548 Devon avenue, for ten years from the date of delivery of the building. It is said the rental totals $117,740, or an average of $11,740 a year.

Chicago.—The firm of Jones, Linick & Schaefer, has secured a ten-year lease on the motion picture theatre at Broadway and Lawrence avenue, in Tom Chamales building, at an annual rental of $25,000. Jones, Linick & Schaefer have assigned the lease to the Broadway Hippodrome Company, of which A. J. Jones is president and Adolph Linick, secretary.

St. Louis, Mo.—The C. M. McDonald Real Estate Company leased the Plymouth Theater at 1133 Hamilton avenue to Wm. G. Davis and Geo. C. Holtzschneider, who will use the building for a motion picture theater.

Minneapolis, Minn.—A new organization of associated motion picture theaters has been formed here, with a $100,000 booking organization, handling films, and supplies for 1,000 theaters in the Northwest. H. L. Hartman of Mandan is president.

Cleveland, O.—Plans have been filed for the construction of a $45,000 motion picture theater on Lorain avenue. It will seat 650. A. Silverberg is the owner.

St. Louis, Mo.—The M. R. O’Reilly Realty & Investment Company reports the sale of the property at 1227 Chestnut street, formerly used as a motion picture house, to Harvey A. McCallister, who will continue the business.

Chicago.—B. H. Hellen has acquired from Anna C. O’Bryan the theatre and business block at 1330-32 Morse avenue, at the reported price of $85,000. The theatre contains 600 seats.

Omaha, Neb.—J. L. Brandeis & Sons have leased for ninety-nine years, to the World Realty Corporation, owners of the Sun Theater on Fifteenth street, the property known as the Creighton block, at Fifteenth and Douglas streets. A large theater will be erected on the site.

WEST

Sanish, N. D.—Fire destroyed the Savoy Theater and Leland Hotel, at an estimated loss of $10,000. A new opera house will be erected to replace the Savoy.

Dickinson, N. D.—H. L. Reichert, owner of the opera house which was destroyed by fire, will rebuild at once.

Beggs, Okla.—L. W. Conner, an exhibitor at Beggs, Okla., has found that his patrons are so well satisfied with Mutual productions that he writes he would not use any other service. "As my patrons leave the theater they comment on the quality of the pictures," he says, "and I would not use any other service. I am looking forward to my next Chaplin-Mutual. Chaplin is the talk of the town."

Watertown, S. D.—Reel Life, the Mutual one-reel weekly magazine, is called the best service of its kind by McCarthy Bros., owners of the Lyric Theater at Watertown, S. D. "Let me say that the Reel Life which we ran tonight is the best of that class of films we have ever run," writes a member of the firm to the Mutual Company.
Beaver, Utah.—D. G. Farquar has taken a lease on the old Orpheum Theater here and opened it as a motion picture house.

Red Lodge, Mont.—Work is progressing rapidly on the Royal Theater, and this new motion picture house will soon be opened, Manager Steve Roman announces. The seating capacity of the theater will be 800.

Denver, Colo.—The Denham Theater was opened here, with "Civilization" as the attraction. Signor Cavillo and his orchestra is furnishing special music.

Hamilton, Mont.—C. E. Freshwater has sold the Star Theater to W. C. Hartwig of Helena.

Canon, Colo.—Jones Bros., who purchased the Lloyd block here, intend to transform it into a theater at a cost of $20,000.

St. Helena, Ore.—The Strand Theater here has been destroyed by fire. The loss is estimated at $2,600.

**SOUTH**

Bristol, Tenn.—C. A. Goeble, manager of the Isis Theater, is planning many improvements for his house.

New Orleans, La.—The Prytania Theater is being remodeled by Messrs. Jacobs and Landry, the proprietors.

Helena, Mont.—F. W. Maxwell has become manager of the Jackson Theater, replacing W. W. Latimer, who has joined the army.

New Orleans, La.—The American Amusement Company, operating the Diamond Theater, has purchased the Peoples Theater, at Dryades street and Napoleon avenue. They will remodel the house and open it as a first-class picture theater.

Earle, Ark.—The foundation for a new $12,000 theater here has been laid and it is expected the new amusement palace will be completed about November 1.

Dallas, Tex.—Lang & Witcheff have opened bids for the construction of the four-story Majestic Theater, to be located on Elm and St. Paul streets.

Dallas, Tex.—Announcement relative to the construction of a $500,000 motion picture theater and auditorium, to be located on Elm street, near Ervay, are expected to be made by J. A. Cressey.

Akron, Ohio.—Alfred Klemme has sold the Majestic Theater to John Lemoe, who has taken possession.

Baltimore, Md.—Henry W. Webb, president of the Parkway Amusement Company, controlling the Parkway, Strand and McHenry Theaters, announces that a new theater will be erected at Charles street and Lafayette avenue.

Toronto, Ont.—Mutual productions held a virtual monopoly on downtown Toronto during the week of September 17. Four big theaters, all within a block of each other, played Mutual pictures on the same day. The four houses are on Yonge street, the principal thoroughfare of Toronto. Gail Kane appeared in "The Bride's Silence" at the Strand, September 20, 21 and 22. William Russell, in "Pride and the Man," was the attraction at His Majesty's Theater, September 20, 21 and 22. At the Red Mill, William Russell appeared in "My Fighting Gentleman" the same three days.

"Lone Star," featuring William Russell, was the attraction at the Empress Theater, September 20, 21 and 22. Just off Yonge street the Maple Leaf Theater played Gail Kane in "The Serpent's Tooth," and "The Vampires." At the vaudeville theater, George Ovey was seen in a Mutual comedy.

**"THE STORM WOMAN" FEATURING CLAIRE MCDOWELL WILL LEAD UNIVERSAL PROGRAM FOR OCT. 1**

Universal's film schedule for the week of October 1 is headed by a Gold Seal drama, "The Storm Woman," featuring Claire McDowell. The major part of the production consists of a fanciful tale of the tragic life of an Italian woman who is seen every day sitting at a conspicuous post in a big city, with a cage of fortune-telling parakeets before her. The mysterious figure, shrouded in a black shawl, has aroused the curiosity of a cub reporter, who wishes he knew her life story. For a plate of beans and a cup of coffee a broken-down writer agrees to tell him the tale. It proves to be a recital of griping interest, rehearsing the wrongs suffered by the young Italian girl at the hands of an adventurous tourist, her pursuit of him to America, and her final vengeance. The curiosity of the cub seeks further particulars; the parakeet woman, is highly amusing and a complete surprise.

A Nestor comedy, "Pete the Frowler," is the other film for the same day. Eddie Lyons, Lee Moran and Edith Roberts are the featured players in this film.

For Wednesday, October 3, an L-KO two-reel comedy, "Counting Out the Count," featuring Billy Bevan and Lucille Hutton, is provided. It's all about a Count who wanted to marry Lucille but which Lucille didn't want to marry.

The same day Universal Animated Weekly No. 92 will appear. A two-reel Star Featurette, "A Prairie Romeo," with George Hernandez, is scheduled for Thursday, October 4. This is a western comedy-drama, in which Hernandez takes the part of a banjo-playing Romeo. His serenade meets with a reception decidedly unpleasant at the hands of the boss of the ranch, where his Juliet is employed, as he proceeds to drown his sorrows in the time-honored fashion. Another comedy this one a Joker, featuring Gail Henry and William Franey and titled, "Her Naughty Choice," appears the same day.

Universal Screen Magazine No. 39, with its picturization of timely educational topics, is scheduled for Friday, October 5 and in addition the popular trio, Max Asher, Dave Morris and Gladys Tennyson, will be seen in "Kicked in the Kitchen," a Victor comedy.

"The Lion's Lair," a Bison two-reel animal drama, featuring Eileen Sedgwick and Fred Church, is listed for Saturday, October 6. There are many thrilling situations, in which elphant play an important part. The same day Universal Carries Events, No. 21, is scheduled, with "The Masked Marvels," a Joker comedy, with Gail Henry and Milton Sims.

**PUBLICATION DATES OF ALL FOX OCTOBER FILMS MOVED BACK**

A change just made in the monthly schedule of Willia Fox's Special Features results in setting back one week ea. of the pictures originally scheduled for October. The revised order of films places "A Rich Man's Plaything" for the week of September 30, instead of "Conscience."

Following is the new schedule: September 30, Velas Suratt in "A Rich Man's Plaything:" October 1, Gladys Broc- well in "Conscience," October 14, Virginia Pearson in "Th Shalt Not Steal!" October 21, June Caprice in "Miss U. S. A. October 28, George Walsh in "This Is The Life."

Two Standard Pictures will be issued. These are "Wh a Man Sees Red," with William Farnum, Oct. 7, and "Alacia and the Wonderful Lamp," the second of the Fox Kidd productions, which with Farnum opened recently at the G. E. Theatre in New York.

**"LES MISERABLES" FILM PROGRESSES**

Work progresses rapidly now, due to the clear wealt on "Les Miserables." William Farnum's coming product Those who have seen the first reels of the subject pronunc it Mr. Farnum's very finest picture.
INDUSTRY FACES CRISIS BECAUSE OF HIGH RENTALS, SAYS HOFFMAN

sees Death of Small Theaters and Discontinuance of Exhibitions in Vaudeville Houses Unless Saner Prices Prevail

A timely warning was sounded this week to the film trade for the prevention of vaudeville theaters from discontinuing the use of motion pictures altogether, and to keep alive the small motion picture theaters which are threatened with extinction because of the advanced prices of rentals by Mr. Hoffman, through P. V. R. Key, sales and advertising manager for the Hoffman-Foursquare exchanges.

Mr. Hoffman makes a plea for saner prices, which he points out is for the credit of the producer, distributor and exhibitor. In his statement, he says:

"If there ever was a time when those of us in the production and distributing fields of the industry should pause and consider, it is right now. We are racing to the rear with the reins lying loose on the backs of our horses, who are traveling so fast for safety.

**Asks for Saner Prices**

"Unless we tighten our reins by curbing film costs so that rentals are possible on the basis of sane prices, we are certain to suffer a shrinkage of profit—just as sure as two and two make four.

"Fair prices must always be had, prices commensurate with the value of motion picture product. But once the fifty-point in prices is passed the danger period arrives. That period is now esent, and it behooves the constructive element in the industry to heed the danger which is near. Therefore, I say:

"Big volume in film sold and rented is turned the heads of many concerns the trade. This volume, increasing by bit, has created a situation incorrecly diagnosed by those who neglect to ok sufficiently far ahead for the turns at are ever arising in this most sensitive of all industries.

"Today the industry is face to face with conditions that require the most drastic and preventive losses to producers and distributors on the one side, the exhibitors on the other, and the turning up of many hundreds of thousands of dollars in picture patrons away from the theaters to spend their amusement money with vaudeville houses and legitimate theaters devoted to drama exclusively.

**Quick Action Necessary**

"This state of affairs must not be permitted to go on. Prompt action is necessary, imperative! For unless corrective measures are quickly applied, the motion picture picture is likely to find itself minus a larger percentage of public attendance at motion picture theaters than it can afford to lose.

"Personally, for the organization I represent, I can say that we shall do our full share to assist in bringing conditions back to normal. And as I never criticize anything for which I am not able to offer a remedy, I want to say this:

"Hoffman-Foursquare intends—and has been doing—ever since its inception—hiring for volume in that degree which will permit the taking of smaller profits on each booking. By such course we can secure the gross profit necessary on even greater quantities of business this method will bring—something that would be impossible if we were to insist on the last penny from every individual exhibitor.

"If others will only proceed similarly everybody will be benefited. We certainly cannot allow exhibitors to see their patrons going elsewhere for their amusement—to fields where the motion picture picture is not used. For if these patrons do go elsewhere the exhibitors will require a smaller number of features; not only that, they will want to economize by passing the superior product for that which is obviously inferior.

**Vaudeville Houses Turning**

"With the gradual ascendancy of higher prices for desirable features, the vaudeville theaters are confronted with a situation which they must weigh well. Rather than pay from $3,000 to $1,000 a week for a big picture, they are beginning to turn, once more to vaudeville acts instead; acts which will cost less and be more in keeping with the vaudeville form of entertainment.

"As for the small motion picture theaters, the raising of admission prices made compulsory by the rise in rentals have sent their patrons to more desirable theaters. And as this has occurred, the motion picture theaters of the next grade above have lost patronage to those of the next grade above. Similarly, the big theaters—to a considerable extent—have found patrons preferring to pay the same admissions for vaudeville or drama. The remedy lies in the elimination of waste in production; of curtailment of large salaries to so-called executives which are not earned; of a united stand against paying prohibitive salaries to stars, salaries which cannot be earned, and of inexperienced capital passing before plunging into senseless extravagance."

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**ANITA KING**

(Horkheimer-Mutual)

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**FIRST ANITA KING FILM ON MUTUAL'S SCHEDULE OCT. 8**

Miss Anita King, widely known as a screen favorite, makes her initial appearance in Mutual pictures October 8, when "The Girl Angle," the first of a series of productions which she is to make at the Horkheimer studios for Mutual, is published. Miss King went west several months ago under contract with E. D. Horkheimer to appear in five-reeel features. She was placed at work under the direction of Edgar Jones on "The Girl Angle," from the story by L. V. Jefferson. "The Girl Angle" is laid in the West. Miss King is cast as a self-sufficient woman from the East, who, betrayed by a man on her wedding day, has resolved to live her life henceforth entirely away from masculine influence and without masculine assistance.

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**MR. BRANDT, M. P. E. L. OFFICER NOT ARRESTED: WAS IN CIVIL CASE**

"Exhibitors Herald" hastens to correct any false impression which may have been conveyed to readers by Charles C. Petti-

John's statement in an article stating the arrest of Mr. Brandt, executive secretary of the M. P. E. L., which appeared in the issue of September 29.

The proceedings are of civil nature and Mr. Brandt was not placed under arrest. Mr. Pettijohn made the statement in his official capacity as general manager of the A. F. A.

The action in question was not a proceeding under the criminal statute, but was filed under the civil statute on the basis of an infringement of a copyright. The suit of the case is Shapiro, Bernstein & Co., Inc., vs. the Holtz Amusement Company. The latter concern operates the Albany Theater, Brooklyn, N. Y., of which Mr. Brandt is manager. The files marks of the proceeding reveal that this case was filed August 15, 1917, and that the defendant answered on Sept. 1, 1917, through its attorneys.

The complaint in substance charges that the Albany Theater played a copyrighted musical composition entitled "Naughty. Naughty. Naughty" without having procured a license to do so. Mr. Brandt or some officer of his corporation was served with a summons to appear and answer to the complaint of the plaintiff, and he appeared.
"OVER THE TOP"

with
J. B.

Jack Edwards, of "Billboard" fame, has resigned from that publication and goes out ahead of one of Schuber's shows. Other road men beware. Jack has a record as a live wire, and can run a Remington hot in two hours—good stuff.

Harry Poppe, the well known publicity man, has resigned from the forces of "King James" and joined the army of Uncle Sam. Harry volplaned to a cantonment on Saturday and is well supplied with "God Speeds" and sundry sacks of a well known tobacco. Harry is going to take the bull by the horns and then, he wants to San Franks of "Kaiser Bill" "spurlos versenkt."

Keen's Chop House has fallen heir to the "Reviewing Bishop Round Tasties." Keen should get a hurdy-gurdy for the lunch hour, to play accompaniments to the sweet caroling of the Blue Bird.

"Capt." Edwin, B. H., is away making a new play for the screen. Some one put up the bars, quick.

"He's in Again" Bill Barry has a new one, and she's not related to a general this time. A full blood relation, (6,000) miles away, Billy-Kallaney, of the Sandwich Islands.

Al Cornier is wondering whether re- vision of tariff upward is going to make the sliding any easier.

Some crust! Fred Beecroft is visiting Chicago, on business, and without our permission. "Hi!" To him, shall be butcher cleavers and coffee, at dawn.

Science decrees that hearty eating at noontime causes somnambulistic tendencies during the afternoon. Fritz Tilden can stow away two cubic yards of fodder and get the same shining and no one has ever been able to prove that he is not the person responsible for the pro- jection room snoring.

A publicity department writes: "John Doe, our script editor, took his first vaca- tion in three years, last week, when he went to San Louis Obispo for a Fri- day to Monday rest. In between the day light and darkness on both sides of the day John Doe managed to squeeze two original pages of original system in the past." Pastwhat? Past time he had some help. Great stuff, this! Is it any wonder some programs are on the skids?

Wednesday night a Russian army marched down B-Way, behind a band, and song. The people had the nerve to suggest that it was an advertising stunt. There was much speculation as to who was in command. Some said it was Ras- putin, others said it was General --- and still others mentioned the names of Ivan Muz- kin, Zoya Karabanova, Natalia Lesienko, Olga Zoeska, Pushkin-Kuznitschatsky, the Black Monk, the White Father, etc., but the fact remains that Maciste and another strong man were not in the regiment.

"Fra": Wid. "and Don't forget that "Binder" has an apary and he has—not been stung, at that. This is the only time a King Bee has been known to bring home the bacon.

The week's best snicker. Soliciting advertising via the new method. "We have—er—that is, you, Ah, read the damn thing yourself; it's all on the card."

Aboriginal film man states: "In the good old days you could find the biggest illum mag-ates of the trade making flunk attacks on the mysteries which lie behind the magnifying glasses of the Au- tonomat, but now a feller has to get into a billed shirt and meet 'em at the Hotel Faster."

No aspersions intended, but that big star who is trying to "pussyfoot" into tane is not entitled to recognition. Make your noise in the trade journals, say I.

Bob Welsh has gone and did it! Wash- ington, on the 5th. An extended hon- eymoon to the South, and then back to the job. Good luck to you, Bob.

Pauline Frederick and Willard Mack, at the above hotel for the E. A. Conference. Bob. Only Cupid has two strikes on this couple. Now, WHO'S CHEAT- ING CHEATERS?*

If a person is married in Washington, is it capitalizing matrimony? "Ask Dad. He knows."

You all remember the one that Ewan Justice, of the Fox Film Company, pulled about the seagulls in the "Queen of the Sea" picture. Well, how does this hit you? Every morning at 5 o'clock Billy Noble and Toots Brady, of the same company, jump on the backs of two dusty codfish and make a Dem- onstrating Light and back. Easy with the whip; it's a borrowed fish.

"HONOR SYSTEM" TO OPEN AT CHICAGO ORPHEUM SEPT. 30

J. L. & S. Theatre to get Away From Star System, Declares Aaron Jones


In speaking of the new policy, Aaron Jones says: "We are going to make an effort to get away from the star system. We will try to catch the pictures from an entertainment standpoint and for them- selves alone, rather than because a highly advertised star is playing in them. We will present at the Orpheum the biggest pictures that can be bought at any price, changing our program every Sunday and Thursday."

JAKE WELLS CALLS
A. E. A. DIRECTORS
MEETING ON OCT. 4

Will Discuss Matters of Vital Im- portance at N. Y. Headquar- ters Session

President Jake Wells of the Ameri- can Exhibitors' Association, has called a meeting of the directors of the A. E. A. to be held at the offices in the Times building, New York City, on Thursday, October 4, at 11 o'clock. Many matters of importance will be dis- cussed at the meeting and an announce- ment of vital interest to the exhibitors will be made at the conclusion of the meeting.

The rapid growth of the American Exhibitors Association has proven without a doubt that the real exhibitors who take pride in their business have desire an organization founded upon business principles and feel that in the A. E. A. they have an association that will as complish something in their behalf. To fight that representatives of the A. E. A. have made in Washington against a prohibitive tax on motion picture theater and the efforts now being made to reac some satisfactory agreement over it music tax have demonstrated that the officiers of this association are working solely in the cause of the exhibitor.

J. L. ADAMS GETS
"I BELIEVE" FILM
IN ELEVEN STATE

General Manager of Deseret Fil- Company Closes Deal While / In New York

Salt Lake City, Utah.—(Special to H- ibitors Herald.)—J. L. Adams, gene- manager of the Deseret Film Com- pany with headquarters here, paid a visit to New York City recently to look over the film market in the interests of his com- pany. During his stay in New York, Adams spent the greater part of his ti at the offices of the Cosmofotofilm Com- pany, arranging for the purchase of exclusive rights to "I Believe," a screen adaptation of George Luke" Tucker's story, for eleven states, as follows: California, Nevada, Arizona, Co- lumbia, Washington, Idaho, Montana, New Mexico, O-
BILLY WEST
(King-See Comedies)
THE most brilliant, spine-thrilling patriotic drama ever made into a motion picture—a picture to challenge the pride and the conscience of all humanity.

Thousands of men organizing and drilling to fight the battle of civilization. Thousands of men marching away to the front and into the jaws of death.

Before your very eyes nations banding together in a blood brotherhood against a common enemy.

Heroes and cowards transformed into supermen of gigantic courage walking and scurrying into a living hell of shells and fumes to bring in the wounded from artillery-raked plains.

Women showing their bravery in the home and at the camps; women living through the Inferno of battle to nurse and stimulate their men to victory; women risking certain death to be near the men they love.

And the arrival of the Stars and Stripes on the battlefront in France in a climax that brings audiences up to their feet with cheers—

Those are the exciting things you see in Captain Edwin Bower Hesser's photopanorama, "FOR THE FREEDOM OF THE WORLD," which will be distributed exclusively throughout all lands by Goldwyn Distributing Corporation under an arrangement made with Ira M. Lowry and his associates, the producers of this great picture.

This completed picture is being made ready for quick release and trade showings are now being arranged for all Goldwyn offices. Write or telegraph at once for bookings and information.

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The Famous Broadway Beauty IN
"The Calendar Girl"

In five acts. By Julian Louis Lamothe. Directed by Rollin Sturgeon. Released the week of October 15th.

A pretty girl—a dashing bathing costume—and a photo of the two, reproduced on a calendar, furnish the basis for one of the most enjoyable screen stories of the year. Available now at all Mutual Exchanges.

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JOHN R. FREDLER, President
The Universal Serial Thriller, “The Red Ace,” puts the “move” in movies in a manner that holds the fans spellbound—gives them suspense, thrills, action, mystery, adventure, romance, patriotism that makes them wish there were 50 episodes instead of 16. Book

No more timely story has ever been projected on any screen. It deals with the events now riveting the attention of every man, woman and child in America. It’s the kind of story that every one will hugely enjoy—from the first episode to the last. IT FEATURES THE SAME STAR AND THE SAME DIRECTOR THAT MADE “LIBERTY” THE GREAT SUCCESS. Get in touch with your nearest Universal Exchange and book it, or Universal Film Manufacturing Company, Carl Laemmle, President, “The Largest Film Manufacturing Concern in the Universe,” 1600 BROADWAY, NEW YORK.
Herbert Brenon has in course of preparation
"Empty Pockets"
By Rupert Hughes

Empty Pockets will be swifter and even more dramatic than "The Lone Wolf"
John W. Noble
Presents

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IN
SHAME

A production of special merit for state rights

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General Representative
Brokaw Building
New York
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There never was so great a picture furnished in a series of features as

GLADYS BROCKWELL

in

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This is the beginning of the biggest month of features that William Fox has ever offered

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Oct. 21 - June Caprice in "Miss U. S. A."
Oct. 28 - George Walsh in "This is the Life"

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Distributed through George Kleine System

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CHICAGO
EXHIBITORS HERALD

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TIMES SQUARE
NEW YORK

January tenth
1917

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CHICAGO
CRIMINAL EXTRAVAGANCE IN WARTIME

A BIG outstanding fact which frequently causes the thoroughly sane outside commercial world to stop and wonder curiously at the motion picture industry is the fabulous salaries exacted and paid certain of the "big stars."

The productiveness of any business which has yet appeared upon the face of the earth can be tested beyond reason; and the extraordinary drain which has been placed upon the motion picture industry in the way of veritable fortunes paid for the services of stars is leaving in its wake a variety of most sinister symptoms.

The exhibitor's share of these irrational salaries is the exorbitant rental fee which makes very remote, in many cases, the prospect of profitable operation of his theatre; the distributor's share is the limiting of his market and the producer's share—the producer who has retained his sanity in the face of unreasonable salary demands—is to have meritorious productions passed over for the fictitious allurement of a "big star's" name.

Commercial jealousy, that venial trait which attends in some quantity every walk of business life, is the quicksand foundation upon which the entire structure of fabulous salaries has been reared. In ordinary times such a course is pretty much the exclusive business of the individuals concerned, but with the nation at war and the government practically shouldering the burden of a dozen countries' battles the absurdity of paying out thousands upon thousands of dollars in excessive salaries is nothing short of criminal.

We might as well face the situation soberly: The motion picture industry escaped by a hair's breadth the imposition of a tax at the hands of Congress that would have been utterly ruinous, and, during the deliberations of the committee, contemplation of the excessive tax was predicated on the apparent ability of certain companies to pay salaries which have never been even nearly duplicated in the history of business.

The excessive salary almost brought this disaster upon the film business and in case
of the enactment of such a law Congress would undoubtedly have had little difficulty in justifying its position, inasmuch as a tax is aimed to reach all within the class and the weak must be affected with the strong.

Undoubtedly the popular player is a big asset to the business. Such a player develops a following that can be attracted to the theatre under the most unfavorable circumstances. But measured in dollars and cents there is a definite limitation to the worth of any player or all the players now before the public—and the worth falls far short of a million or a half million dollars annually.

Neither the motion picture industry nor any other business can pay individuals a half million dollars a year for their services. Such a course is utterly without economic justification. The only way that such can be done even temporarily is to burden and hinder the proper development of the business and eventually bring it very near collapse.

Exhibitors have come to recognize that they can make a profit with certain players of nation-wide popularity but, unfortunately, in certain instances they have not also recognized that they can only make such a profit by being able to rent the picture at a sane, reasonable price. Regardless of the popularity of the player there is a definite limitation to the amount they are able to pay, because there is a definite limitation to the possible revenue, due directly to restricted seating capacity.

The exorbitant salary is the distinct invention of certain producers: the exhibitor had no voice in its making and he cannot be expected to bear the burden of its existence indefinitely.

MARTIN J. QUIGLEY

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Pettijohn Promises Sweeping Reforms For All Exhibitors

A. E. A making big drive to wipe out exorbitant rentals unreasonable deposits, and pay for return shipments of film, he tells Chicago branch; asks members' solid support

Promising theater owners that the American Exhibitors' Association will wipe out exorbitant film rental prices, which prevail under the "star system," control the practice of paying for return shipments of film, put an end to unreasonable advance deposits, and get a twenty-five per cent reduction in the music tax demanded by the publishers, A. E. A. last week admonished exhibitor-members. C. Pettijohn of the Chicago A. E. A. branch to solidify and stand firmly back of the national organization which is making a drive to better conditions for the exhibitors throughout the United States and Canada.

The biggest majority of Chicago's most representative exhibitors concluded a speech-making tour of the various Canadian, Eastern and Central States A. E. A. branches. The tour was a prelude to an important meeting called by President Jake Wells, at the national headquarters in the Times Building, New York, October 4, which was attended by officers, directors and exhibitor members.

"The quick growth of the A. E. A. has proved that theater owners who take pride in their business have long before this time desired an organization founded upon strictly business principles," said Mr. Pettijohn. "But it is quite obvious that no great degree of success can be reached in purging the industry of its vils unless we have perfect union and more money.

Could Have Beaten Tax

"Members must not only pay their membership fees, but they must donate to the treasury what they can afford. If we had had $3,000 more with which to carry on the fight against the ten per cent tax in Washington, the A. E. A. alone could have brought about its defeat."

"Give me fifty members in each state, and I can go to any film manufacturer and concern and get pictures for A. E. A. exhibitors at reasonable prices. We will be able to book Paramount pictures, not at $100 a day, but get them for $45."

"Paramount will not refuse to rent its pictures to a large combination of exhibitors, when the concern can actually handle on any large group of theater owners, and remit them rental at a much lower rate than originally fixed.

Wants 3,000 at Detroit

"I want three thousand A. E. A. members at the Detroit convention in 1918. After this, I hope to talk to every exhibitor. It will be a vastly different feeling in the industry toward the exhibitor. There will be a considerably lower rental prices, and believe me, exhibitors who are members of this organization will not have to pay advance deposits or return express charges on films.

"Many exhibitors wonder why the A. E. A. did not affiliate with the N. A. M. I. The best such an affiliation would do for the A. E. A. would be much useless ability. The N. A. M. I. signed and approved a brief for a ten per cent x upon exhibitors to be levied by the government. Lee A. Ochs also signed it as a member of his league and said it was a member of N. A. M. I. Neither of these organizations has been of any material value to the business men operating motion picture pictures.

"The situation, in brief, is this: down New York there is a crowd in the A. M. P. I. Whenever this crowd will insult me, somebody calls up Lee. Lee accordingly sends wires to the executive members of his league and gets their approval. Ochs and the N. A. M. P. I. got exhibitors to approve signing the brief favoring the ten per cent tax which these exhibitors were virtually forcing themselves to pay.

Hold Stock in Paper

"About twenty-two members of the N. A. M. P. I. hold stock in Ochs' trade paper, and there are not three hundred members in Ochs' league. The Chicago branch has twenty-two members, most of whom are not exhibitors, and they are affiliated with exchanges. Yet the N. A. M. P. I. recognizes this league, and would not take us into the N. A. M. P. I. simply because we would not sanction things this organization might do to hurt the exhibitor.

"The A. E. A. never will panhandle with expositions and trade shows to get money for written letters to its members about things which might be good for exhibitors, but which ideas never are carried out.

"So far the American Exhibitors' Association has spent $6,000 in cash to do things for the exhibitor. We have done things, and we will do still greater things which will not only benefit American and Canadian exhibitors who are members of the A. E. A. but will benefit every exhibitor in both countries whether or not he may be a member of another exhibitors' organization.

Gets Music Tax Cut

"We now have an agreement with the music publishers giving A. E. A. exhibitors who wish to play the copyrighted music a twenty-five per cent cheaper rate. Other exhibitors have to pay the full rate. Ochs is asking exhibitors to remit $3 to fight the music combine. The Supreme Court upholds the copyright law allowed composers and publishers of music, and Ochs cannot beat it. The truth of the matter is

(Continued on page 15, column 3)

N. A. M. P. I. Liberty Loan Pictures Offered to Exhibitors Without Charge

Theatre Owner Told How to Get Series of Interesting Reels From Ten Distributing Concerns; Exchanges Will Pay Express Charges

Complete plans for the distribution of the All-Star feature production which has been made for the purpose of boosting the Second Liberty Loan have been perfected by the Committee of the National Association of the Motion Picture Industry appointed to cooperate with the Secretary of the Treasury in this important work. The production consists of five distinct episodes, each five hundred feet in length and of each of which there will be one hundred printings in New York City, where films including the President of the United States, appear in the picture together

(Continued on page 19, column 3)

Chicago Exchanges Asked to Move From "Loop" by Underwriters Board

Pathe and Art Drama's Fires Cause Investigation; Plan Seen as Only Measure to Avoid Repetition of Conflagrations Which Destroyed Much Property

As a result of the Pathe and Art Drama's fires a quiet investigation has been conducted by the Board of Underwriters of the various buildings housing the exchanges in Chicago; and it is said the exchanges have been asked to move out of the business section to avoid a repetition of these fires.

The Mallers building on Wabash avenue and the Consumers building on State street now are the headquarters of several of the large exchanges. The companies have been working with the Underwriters' committee and a plan has been worked out to segregate the exchanges a block south of the city. A site has not yet been decided upon, but it is planned to have a fire-proof structure, such as the Godfrey building in New York City, where films may be stored without danger of destruction from fire.
Eva Tanguay Makes Film Debut in Select's
"Wild Girl" Wearing Many Novel Gowns

Star Will Wear Dazzling Dress Creations of Vaudeville
Stage Note; No Pains Will Be Spared to Make
Appearance on Screen a Notable One

Eva Tanguay will make her first appearance on the screen in "The Wild Girl," which Select Pictures will soon issue to exhibitors.

EVA TANGUAY IN "THE WILD GIRL"
(Selznick-Pictures)

In "The Wild Girl" Eva Tanguay is presented by Harry Weber. The scenario is from the story by George Rose-

Herbert Lubin of
Gen. Enterprises
Goes Under Knife

Herbert Lubin of General Enterprises, Inc., was removed from his home in New York, September 29 to the Stern Hospital on West End avenue, suffering from an acute case of appendicitis. An immediate operation was necessary, owing to the advanced stage of the disease. The operation was performed by Dr. William Engel, a noted surgeon, who states that Mr. Lubin passed successfully through the ordeal. An early recovery is looked for.

Worsley to Direct
Rhea Mitchell in
New Paralta Play

Wallace Worsley will direct Rhea Mitchell's first independent star picture, made at the Paralta studios in Hollywood, to be published under the executive direction of Paralta Plays, Inc. Mr. Worsley is an actor and director of wide experience, both on the stage and screen. He made a notable appearance as "Henry Jenks" in support of J. Warren Kerrigan in "A Man's Man."

BRENNON'S BUSINESS OFFICES MOVED TO HUDSON HEIGHTS

Herbert Brenon has transferred his business offices to his studio on Hudson Heights where he has erected a special building.

Since breaking relations with Lewis J. Selznick, Mr. Brenon has given up his offices in the Godfrey Building and with the entire staff of the Herbert Brenon Film Corporation he has transferred his offices to the new headquarters.

His offices on Hudson Heights have been fitted out with all modern equipments and have been built with the idea of increasing their size as necessity demands.

SCENES FROM "YOUNG MOTHER HUBBARD"

A TRAVESTY ON THE OLD FAIRY TALE FEATURING LITTLE MARY MEALISTER (Essaner)
U. S. Tax Is Death Blow to Big Per Cent of Ten-cent Houses

Charles C. Pettijohn in the following statement declares that he believes the federal tax on motion picture theatres as it now exists will put out of business twenty-five per cent of the theatres now charging ten cents for admission. He also makes a plea to every exhibitor in the country to make a complete report thirty days after the tax goes into effect, to the headquarters of either of the exhibitor’s organizations, giving the executive’s figures upon which to base an appeal in December, at least for the exemption of tax on theatres charging ten cents for admission. His statement follows:

“The war tax will cause a great hardship, especially on theatres which have a ten-cent admission charge. The motion picture exhibitors of the United States have been most willing to do their bit for Uncle Sam. Their screens have been at the disposal of the government for war loan, food conservation, Red Cross and other government propaganda work. I have never heard of a single theater in the United States refusing to cooperate in this great work.

“I believe that the tax as it now exists will put 25 per cent of the 10-cent houses out of business. Another 25 per cent will take the chance of raising the price, or dropping back to a 5-cent program. And probably 10 per cent will be able to continue a 10-cent program as before.

As the tax now stands, the film theatres throughout the country will be taxed to the extent of $67,000,000 per annum, while the speaking stages theatres will pay only $23,000,000 in taxes.

Chaplin Leaves Mutual Corp. and Starts
His Initial Comedy Film for National Circuit

Los Angeles, Cal.—Charles Chaplin having completed his contract with the Mutual Film Corporation, has started work on his first production for the First National Exhibitors Circuit under his $90,000 contract. He will produce eight comedies of two-reels each in eighteen months.

John Jasper, who has been with Chaplin for some time at the Lone Star studios will continue in the same capacity under the new Chaplin contract.

1. S. Battalion Appears in “Les Miserables”
Film in Uniforms of French Soldiers

In order to secure men with military training to represent the French guard in the filming of the William Fox spectacle, “Les Miserables,” at Fort Lee, N. J., recently, a battalion of soldiers from the 71st regiment, encamped at Van Craldand Park, New York, was borrowed for the occasion.

While most of the 71st regiment men were in French uniforms, others which did not necessitate their appearance before the camera were detailed to other work, and during a lull in picture taking these men in khaki conceived the happy idea of having their pictures taken in the “Paris” street, where they expect shortly to be seen in reality. Cameras were produced and snapshots taken of the soldiers sitting at Parisian cafe tables, under awnings and before signs in French.

Brenon Recruiting
Character Actors for “Empty Pockets”

Herbert Brenon is recruiting the character actors for his latest product, “Empty Pockets,” from the novel written by Rupert Hughes, from the ranks of the Jewish actors and actresses on New York’s East side and also from the ranks of Broadway’s foremost players.

Bert Lytell who made his screen debut in “The Lone Wolf” with such success will be again seen in this picture while Barbara Castleton will play the role of Muriel Schuyler.

Mr. Brenon has engaged Kitty Gallanta, as Maryla, Malcolm Williams as Perry Merrifish, Susan Willa as Red Ida, Henry Leon as Angelo Angeloillo, Ben Graham, Thorton Baston, Frank Nelson, Joseph Chailles, Germaine Bourville, Inex Shannon, Peggy Betts, Mr. Ackman, Mr. Rothstein, Nathan Marcus, Ethel Kaufman, Peggy Shaw, Mrs. Mandel and Mrs. Rosen.

Fx’s “Aladdin” Is
in Last Week at
N. Y. Globe Theatre

Aladdin and the Wonderful Lamp,” Alman Fox’s film adaptation of the fascinating Arabian Nights tale, has lasted its third and last week at the 504 Theatre in New York. 

“Aladdin” is one of the most spectacular stories on the screen, and the kiddies in the principal roles are a pleasing and a distinct departure from the usual types in heroes and heroines. Francis Carpenter, who personates Aladdin, is a five-year-old leading man whose roles, as King, while his leading lady, Virginia Lee Corbit, almost as old as Francis, has an emotional role.

U. S. TICKETS SEEN AS AID
“Amy understanding is that this matter will be regulated in such manner that the tax will be paid by the persons seeking admission.

“If the government would print tickets in the sum of 11c, 17c, 22c and 26c, and sell these tickets to motion picture exhibitors for 1c, 2c, 5c and 3c. It would simplify the detail work at the box office of the theaters and insure the government a full return on the tax without a separate checking.

“Every exhibitor in the United States will make a complete report 30 days after the tax goes into effect, to the headquarters of either of the exhibitors’ organizations, it would give us some intelligent figures and something upon which to base an appeal in December, at least for the exemption of tax on 10-cent admission.

ADMISSION RAISE NECESSARY
“THe exemption of 5-cent admissions only was, in my opinion, a mistake: 5, 10, 15 and 25-cent theaters should have been exempted or no theaters should have been exempted. It is not the best thing for a business which is trying to elevate itself to encourage their lowest form of work and place the burden upon those who are trying to raise the standard.

“The prices of food commodities have continually climbed and the prices of almost everything has been advanced. It appears now that admission to motion picture theaters will have to be raised. There is nothing to do between now and next December but make the best of the situation, and prepare to intelligently show by carefully compiled figures that the tax on 10-cent theaters should be eliminated in December.”

TWO SCENES FROM “TURN OF A CARD”

J. Warren Kerrigan and Lois Wilson in Mr. Kerrigan’s Second Paralta Production Written by Frederick Chapin. (Paralta Photo Inc.)
ANN MURDOCK AND SUPPORT IN TWO TENSE MOMENTS FROM THE LATEST EMPIRE-MUTUAL PRODUCTION

Alice Brady Starts First Select Picture, "Her Silent Sacrifice"

Well known players to appear in supporting cast of film under direction of Edward Jose in Paragon Studio at Fort Lee

Work was begun this week in the Paragon Studio at Fort Lee on the first of Alice Brady's Select pictures. The name of this production has been changed from "The Red Mouse" to "Her Silent Sacrifice." The former title was that under which the play by Henry W. J. Dam was produced when it was given its New York presentation. The scenario of "Her Silent Sacrifice" was prepared from this material by Eve Unsell.

In the cast which is being selected to support Miss Brady are Robert Payson Gibbs, Henry Clive, Blanche Craig and Edmund Pardo. The production is being directed by Edward Jose, whose "Poppy" and "The Moth" have been Norma Talmadge's two most successful productions.

The story of the picture is that of a young girl who enters into a bargain with an old rose of a prince by the terms of which she secures fame for the starring artist whom she loves. How this obligation is met forms the central theme of "Her Silent Sacrifice."

Adolfo Roca Opens Cuban Doors To U. S. Films with Mutual Plays

Prominent Havana Importer and Distributor Closes Contract Through Oceanic Corp. to Handle Production in Island Republic

Some months ago negotiations were started by the Oceanic Film Corporation and Adolfo Roca, who is a prominent film importer and distributor of Havana, Cuba, for the establishment in Havana of a proper representation of the different films issued under the Mutual banner.

Matters were brought to a head by Mr. Roca making a special trip to Chicago, where he conferred with the Oceanic Film Corporation and the executive powers of the Mutual Film Corporation. The result of the visit was a confirmation of a contract running into six figures, whereby Mr. Roca will devote his energies, and his efficient organization to the distribution of the well known Mutual productions. As a proof of the initial impulse that he is giving to placing Mutual films at the pinnacle of the industry in Cuba, Mr. Roca has made arrangements whereby they will first be shown in the "Gran Teatro Fausto," which theater compares very favorably with the "Strand" or "Rialto" of New York.

It is a well known fact that due to the machinations of certain Cuban importers, American films were deliberately kept out of Cuba, but Mr. Roca very readily saw in the productions of the Mutual Film Corporation just that class of subjects that he knew would appeal to all the different elements that make up the Cuban audiences, and which belief he substantiated by entering into the aforementioned contract.

ROTHACKER VISITS CAPITAL

Watterson R. Rothacker, head of the Rothacker Film Manufacturing Company of Chicago, has been in Washington, D. C. on business connected with the war co-operation committee for the motion picture industry, of which William A. Brady is the head. Mr. Rothacker also is a member of the advisory board of the American Red Cross Bureau of Motion Pictures.

PETTJOHN PROMISES REFORM

(Continued from page 15)

that Ochs is not really fighting for the exhibitors, but he is asking the exhibitors to contribute money to fight the case of Mr. Brandt, executive secretary of the Ochs league, who is being sued by the publishers on a charge of playing music in his theater in violation of the copyright law.

The title of this case as filed in New York is Shapiro, Bernstein & Co., Inc., vs. the Holtz Amusement Co. The latter concern operates the Albany Theatre in Brooklyn, N. Y. The suit hinges on whether the theater played a song entitled "After You, My Love," Snaggletooth, or whether it did not. It amounts to an argument in court. This is where the money will go which is contributed by exhibitors to fight the music tax.

Used Business Diplomacy

"The A. E. A. has made no fight against the decision of the Supreme Court, but has conferred with the publishers who have given us a twenty-five cent cheaper rate, and where an exhibitor will show the A. E. A. that he is not making more expenses with his theatre through the agreement with the A. E. A., we will get him completely exempt from paying any tax and he can play the copyrighted music. We went at it in a business way, and accomplished great deal for the exhibitors."

Other A. E. A. officials who accompanied Mr. Pettitjohn and who talked with exhibitors of the Chicago branch were Frank J. Rembusch, president of the Indiana local, and national organizer; Steffes of Minneapolis, who leads the Minnesota state branch, and A. C. Zieg, secretary of the Indianapolis local.

Brenon's "Romanoff"

Film Gets Another Week on Broadway

Despite all announcements to the contrary "The Fall of the Romanoffs," Herbert Brenon's latest screen play did come to a close this week at the Broadway theatre where it has been running for the past two weeks.

Efforts have been made on the part of the Herbert Brenon Film Corporation for the past week to get the agreement to give them an extra week let on the theatre. Previous bookings seemingly made it impossible, as these were changed, and the feature will continue another week.

"The Fall of the Romanoffs" has been the past two weeks been playing to houses.

Housewives League Endorses Food Fix

The National Housewives' League organization of vast influence throughout the country, through its president, Mrs. Julian Heath, has endorsed the film drama, "The Public Be Darned."

In a letter to Arthur S. Kane, general manager of the Select Pictures Corporation, Mrs. Heath characterizes the picture as most opportune and deserving of assistance in adjusting the food control situations.
Williamson Bros. Completely Reorganize to Widen Scope of Activities, is Report

The Williamson Brothers, of New York, who were the originators and producers of submarine film attractions, are preparing to widen the scope of their activities, it is reported, and with this end in view have effected a complete reorganization of the company.

The new executives under the reorganized concern are as follows: G. M. Williamson, president; J. E. Williamson, co-president and G. Vernon Meakin, secretary-treasurer. The directors are F. Cathey, Wm. H. Griffin, G. M. Williamson, J. E. Williamson, G. Vernon Meakin and J. E. Holley.

Through the invention of the inverted periscope the Williamsons were able to take undersea pictures that opened an exclusive field for photoplays and their "Twenty Thousand Leagues Under the Sea" and "The Submarine Eye" won instant favor with motion picture theater patrons. It is said the company is preparing many innovations in the way of original undersea dramas that will surpass anything they have attempted heretofore.

Liberty Loan Pictures (continued from page 18)

with more than forty of the greatest artists of stage and screen. All of the stars who appear in this picture donated their services free of charge as a patriotic undertaking and the companies in whose studios the pictures were taken and in whose laboratories they were prepared for distribution have given their services without thought of compensation.

Ten Concerns Are Named

Distribution of the finished product is placed in the hands of the Committee of which Adolph Zukor is chairman; the other members of which are Marcus Loew, William J. Ziegler, Roy Del Ruth and George K. Spoor. This committee has arranged for ten of the largest distributing concerns, all of which are members of the National Association of Motion Picture Industry, to handle the actual distribution of the pictures through their various exchanges. In order to avoid any possibility of confusion each episode has been assigned exclusively to two of the ten companies as follows:

The first episode will be handled by Universal and Vitagraph; the second by Metro and Paramount; the third by Fox and Goldwyn; the fourth by Pathé and Triangle; the fifth by World and Select. Each of these ten companies will have five episodes of each picture and one episode which it has been designated to handle.

Under this arrangement it will be necessary for any exhibitor who desires to show any five episodes to take into immediate contact with either concern in the respective five groups which are handling the distribution. In other words, if he wishes to show any five episodes he must obtain the first either from Universal or Vitagraph as he finds more convenient; for the second he must take either from Metro or Paramount and for the third either to Fox or Goldwyn and so on until he has completed the five episodes.

No Cost to Exhibitor

Exhibitors are earnestly requested to facilitate the handling of these pictures to the greatest possible extent and it is particularly called to their attention that the pictures are to be booked absolutely without any cost to themselves, inasmuch as there is no rental charge and the express charges are borne by the respective exchanges.

The campaign will open immediately and exhibitors are urged to get into touch with the exchanges of any one of the ten companies listed above which are handling the production.

Rex Ingram Joins Walthall Company

Rex Ingram, the well known photoplay director, who has been responsible for many of the most notable Bluebird successes, has been engaged by Robert Brunton, director of productions at the Paralta studios in Hollywood, Calif., to direct the making of "His Robe of Rosary" in which Henry B. Walthall will make his debut as an independent star-manager, under the executive direction of Paralta Plays, Inc. Mr. Ingram, whose name and reputation are looked upon as one of the most capable men on the western coast.

DOUGLAS FAIRBANKS IN TWO SCENES FROM "THE MAN FROM PAINTED POST"

Jus Edwards to Write Music for Robards "Mothers of Men," Suffrage Propaganda Film

H. J. Shepard of Shepard & Van Buren, the representative of the Willis Robards feature, "Mothers of Men," announces a novel scheme for the exploitation of the big suffrage propaganda picture. In fact, it is the first time that advertising campaign of this kind has ever been attempted in the industry.

Joseph W. Stern, one of the largest music publishers in the business, and one of the most successful in the exploitation of popular songs, is putting out a number written directly around the picture. The music of this march song has been written by Gus Edwards. The words carrying the thought of the piece are by Will D. Cobb, a lyric writer, entitled, like the picture "Mothers, Men," and its sentiment and swing must help but make it an instantaneous hit with the public.

The large department stores and also the largest syndicate of five- and ten-cent stores throughout the country has contracted to display and carry the song, which will be published simultaneously with the picture. It will be sung by baret singers, and also on the vaudeville stage over the entire country. In short, everything that can be done to bring it to public notice will be accomplished. A unique cover which has been designed for the music will be used as a twenty-four sheet poster for the picture, so that the two will be definitely connected throughout.

It is felt that this will be one of the most successful and satisfactory campaigns ever undertaken, and the picture ought to sweep the country. It is certain that such a campaign will be of inestimable service to the exhibitor, for the picture will practically be made before it is even released.

In addition to the above, a popular and well-known author has been engaged to novelize the picture, and that also will be put on the market as an addition to the advertising program.

Such a book cannot fail to find instant popularity with the public, for the theme is one which will interest every woman throughout the country, as it answers many questions which have been the subject of hot debate during the past few years.

D.W. Griffith Taps Directing Talent of John G. W. Fredricks for "Caprice"

D.W. Griffith, who is always interested in bringing his methods to the highest possible artistic level, has engaged John G. W. Fredricks to direct his forthcoming production "Caprice" and give the world what in his opinion will be a genuinely modern picture.

Mr. Fredricks is a native of France, where he studied and by whom it is claimed to be the most advanced cameraman in the business.

Douglas Fairbanks Joins M. G. M.

Douglas Fairbanks, long known as the king of the silent screen, has joined the M. G. M. organization as an owner and producer, with the immediate goal of being a "picture maker." His next picture will be "The Man from Painted Post," and it is reported that he has arranged to produce the picture under the conditions that he will be the producer, publisher, and distributor of the picture. This is a very unusual arrangement, and if successful will mark a new departure in the motion picture industry.
Bert Lubin Made
Winnipeg Head Globe Films, Ltd.

Bert Lubin, recently appointed general manager for Western Canada by Globe Films, Ltd., has opened a branch office in Winnipeg, in the Phoenix Block building. Mr. Lubin, who will supervise all of the activities of his company in the western territory, has engaged R. A. Rosse as manager of the Winnipeg branch.

Mr. Lubin will make his own headquarters at Calgary, Canada, and has left for the purpose, arrange for the establishment of the main offices, through which channels all territorial and exhibition arrangements for Globe Film productions will be handled embracing the western part of the Dominion.

CRITERION THEATER
OF ATLANTA SIGNS
SELECT PICTURES

Sig Samuels Will Show Entire List of Concern's Features Produced This Year

Select Pictures, through the Atlanta (Ga.) representative, Walter Price, has just signed a contract with Sig Samuels proprietor of the Criterion Theatre, to play the entire list of Select pictures during the coming season. The Criterion Theatre is unique among picture houses in this section of the South, in that this theatre puts on feature plays for a solid week's run, and the one picture constitutes the entire program.

The Criterion is a new house situated on Peachtree Street in the heart of Atlanta. The week run feature was constituted by the owners about five months ago and has proved a great success. There is no doubt largely due to the splendid exploitation methods used by House Manager Paterson in presenting a traction to the Atlanta public.

POSES OF CHARLOTTE, THE SKATER, AND JACK MEREDITH

Carl Laemmle Takes Control of Bluebirds; Managing-Director to Supervise Activities

Manufacturer Will Have Charge of Producing and Distributing All Forthcoming Features; to Broaden Concern's Policy and Introduce Innovations

Having finally arranged his otherwise extensive motion picture holdings so that he will have time to devote himself to his favorite interests, Carl Laemmle, president of the Universal Film Manufacturing Co., has taken over the active control of both the production and distribution of Bluebird photoplays. From the time this series of program features was introduced to exhibitors and their patrons, nearly two years ago, the details of production have been carefully supervised by Mr. Laemmle at Universal City, Cal.

The increased activities in Bluebird affairs, which Mr. Laemmle now assumes, as managing-director, will involve his full participation in the most important advances the series has made since its establishment; making a broadening of policy that has for some time been contemplated, and the introduction of innovations still to be announced. Every matter of policy, distribution, production and advertising, in all essential details, will, in future, have the managing-director's personal attention.

"Bluebirds of the past have fulfilled our every expectation," says Mr. Laemmle. "It is to Bluebirds of the future that I will now devote myself in an active and personal manner. My interests in Bluebird have been controlling from the outset, but the multiplicity of kindred assets have kept me so well occupied that I could not apply myself to anything apart from the details of Bluebird productions. The preparation of our attractions for the screen has always been under my supervision, but I am now assuming additional charge of every other detail of Bluebird affairs. The arrangements I have perfected for the forwarding of my other moving picture interests gives me the opportunity I have eagerly sought—to closely devote myself to Bluebird's every department.

The new season is under way, our maturing plans are fast adjusting themselves and this seems to be the very time for me to act upon the earnest promptings of our stockholders and become managing-director of Bluebird's interests. Of first importance to exhibitors and the general supporting public that has made Bluebird an abundantly successful program will be the announcement of Bluebird's "Star-Cycle," in which six talented players will star at the head of selected organizations arriving in stipulated succession—each star appearing every sixth week in a new production created especially to enhance the talents of the individual player."

Skating Carnival Scene for Commonwealth Film with Charlotte to Be Made Oct. 1

Six Reel Production Featuring Noted Ice Skater and Jack Meredith Being Made in Chicago, Progresses Rapidly, Spanuth Announces

H. A. Spanuth, president of the Commonwealth Pictures Corporation of Chicago announces that work is progressing rapidly on the concern's initial feature production in six reels, which stars Charlotte, the noted ice skater.

The skating carnival, which, when finished, will be the biggest scene in the picture, will be photographed October 15, at the Arena, Chicago's largest ice skating palace.

The picture now is being assembled and the first reel, which has been screened, is remarkable in many ways, it is said, not only for its photographs, but also for its picturesqueness, its action and general interest. Jack Meredith, the leading man, is supported by a good cast. Oscar Eagle, director, expresses himself as highly pleased with the film, and others who have seen the play are enthusiastic over it.

LIBERTY LOAN MEN
SELL MANY BONDS
AT ESSANAY PLAN

Solicitors for the second Liberty Loan found open doors and check books for their canvass of the Essanay plant at the launching of the campaign the week October 1. When a delegation representing the Chicago committee called on the plant they were informed by Geo. F. Spoor that the studio was theirs on a trip through the plant netted the solicitors many sales of bonds.
Goldwyn Will Aid Exhibitors by an Ad
Campaign in the Saturday Evening Post

Focus Attention of Public on Theatres in Which Concern's
Productions Are Being Shown; Is Start of a Vast
Publicity Plan to Introduce
Stars and Plays

Goldwyn Pictures, now launched
throughout America, will be further in-
duced directly to the American pub-
lic through the inauguration in the Sat-
urday Evening Post, beginning October
3, of an advertising campaign to aid
exhibitors who are playing Goldwyn
productions.

Despite the fact that by the contracts
of responses of the public Goldwyn has
already proved the drawing power of its
stars and the productions thus far an-
ounced, Samuel Goldfish felt that there
as still one big step to be taken to focus
the attention of the nation's population
on the theaters in which these produc-
tions will be seen in all communities.

Wholesome Films
Takes New Office
In Chicago “Loop”

Concern Moves From Consumers
to College Building, 207 S.
Wabash Avenue

The Wholesome Films Corporation,
chicago, of which M. J. Weisfeldt is
general manager, this week moved its
general offices from the Consumers's
building to the College building, 207
south Wabash.

This concern launched its initial fea-
ture, “The Penny Philanthropist,” Sep-
ember 15, dealing direct with exhibit-
ts and inaugurated the policy of paying
press charges both ways to any point
the United States.

Washington-Lafayette Meeting Paralleled in
Pershing-Joffre Affair in “Lest We Forget”

Historical Episode of 1776 Depicted in Rita Jolivet Feature by
U. S. Troops; German Invasion of Belgium
to Offer Spectacular Scenes

No expense is being spared in the
production of “Lest We Forget,” the
international film drama in which Lewis
J. Selznick will soon present Rita Joli-
vet, the French actress.

A battalion of United States troops
from the national camp at Yonkers
was engaged to represent a meeting be-
tween the armies of Washington and
Lafayette, and a similar meeting in
modern times between those of Joffre
and Pershing. The costuming of the
men was under the supervision of Miss
Jolivet, and the scenes were staged in
Van Cortlandt Park, New York City.

Despite the fact that the scenes for
which the soldiers posed will occupy
less than a minute in the showing, in
the finished picture every detail of equip-
ment was faithfully carried out.

A French village was also built, as
well as a complete trench system, and
other details of the European war will
be reproduced, such as the German in-
vansion of Belgium and Northern France,
and the destruction of Bois Les Rose.

ETHEL CLAYTON IN SCENES FROM “THE DORMANT POWER”
**Essanay Program of Features**

**Ready for Trade Up to 1918**

Notable Players Have Big Roles in Dramatic and Comedy Films Now Ready; Again Issues Chaplin and Ade Plays

A complete program of feature productions up to the first of the year are ready for exhibitors, Essanay announces this week.

Taylor Holmes, the noted stage comedian, in “Fools for Luck,” the current release, heads the list.

“The False One,” the next October film, is a comedy-drama based on married life, starring Bryant Washburn and Virginia Valli.

Little Mary McAllister, Essanay’s six-year-old star, will appear next in “Young Mother Hubbard,” a travesty on the old nursery story, written especially for the little actress by Charles Mortimer Peck.

Mr. McAllister will hit his third screen appearance in “Two Bit Seats,” the action of which was adapted from the American magazine story of the same title, by Gladys Franklin. Miss Clayton appears in the leading feminine role. The picture deals with a young spendthrift who can’t afford midnight suppers, and a girl who refuses to make him, but encourages thrift. The spendthrift reforms, then they call a minister.

There is plenty of action in “The Kill Joy,” in which little Miss McAllister, plays the only feminine role in the picture. The story concerns a child who is the idol of a rough-and-tumble mining camp.

“The Small Town Guy,” Mr. Holmes’ fourth picture, is taken from the Munsey Magazine story, “The Picture of Innocence,” by Freeman Tilden. Mr. Holmes enacts the role of a small-town hotel clerk who unconsciously becomes the tool of bunco men, and Miss Ferguson plays the part of the sweetheart who rescues him.

Jack Gardner and Miss Ferguson play the leading roles in “Gift of Gab.” “Sadie Goes to Heaven,” is the title of another Little Mary McAllister picture, adapted from the same novel to which appeared in Good Housekeeping magazine. The foregoing pictures all have a screen time of approximately 65 minutes. They are being published on the Perfection Pictures program through the George Kleine exchanges.

In addition, new prints of the original Essanay-Chaplin comedies will be issued monthly. Also, new Fables written by George Ade, with a screen time of twenty-five minutes, are being published monthly through the General Film Co.

A picture in which Mary McLane, the author of unconventional books, will play the vampire in one of her own works, “Men Who Have Made Love to Me,” soon will be ready for exhibitors. It will have a screen time of 65 minutes.

Beginning Dec. 1, twelve educational and scenic subjects, with screen time of fifteen minutes each, will be published. Also, a series of fifteen-minute “slapstick” comedies will be ready soon.

A new subject based on Japanese life, starring Tsuru Aoki, and Frank Borzage will be an early film. The title is “The Curse of Iku,” and the screen time is 75 minutes.

**Ernest Shipman to Handle Only Best Film Plays in His N. Y. Clearing House**

Ernest Shipman, who has established a New York Clearing House for feature pictures, states that he will handle none but the best, as quality and not quantity will be the slogan of his outfit. Only those owners of ex-museum picture must agree to a fair and reasonable market price being asked for their product before Mr. Shipman will place them before the state rights buyers.

“Infated quotations not only delay operations but in a great many cases, lose first and best opportunity for a quick sale,” says Mr. Shipman.

“Buyers are becoming wise by experience. Their value is timeable. First impressions are best, and a campaign or a trade stunt is rather expeditious number of success, than to cause my avenues of distribution by a lot of medium product. Two out of ten pictures. Nine of them would never have been made if the producers had considered the demands of the market before they started to manufacture. Two out of ten being held at a high price by the owners. When a reasonable profit basis has been agreed upon I will be only too glad to exploit them, for they are both splendid, and will get money for the state rights buyers and exhibitors.”

**Schwerin Reports**

**Good Trade for Pittsburgh Select**

C. F. Schwerin, who recently assumed the management of the Pittsburgh office for Select Pictures, announces a brisk trade on the new concerns’ productions in the Pennsylvania territory.

Mr. Schwerin is a well known figure at Pittsburgh exchange circles, and widely known among exhibitors throughout the entire territory, where he is exploiting Select productions.

**“Travelaugh” Film**

To Be Issued by Universal Mfg. Co.

In addition to his duties as the feature cartoonist of the Animated Weekly, H. Mayer has just made an arrangement with Universal whereby he will do a unique series of “Travelaugs,” to be issued monthly during the coming year.

The first of these humorous commentaries on life as it is lived in the highway and byways of the metropolis was recently shown at the Broadway Theatre, where it aroused much favorable comment. It is entitled, “New York As Seen By H. Mayer,” and will be published throughout the country without delay. As a combination of photography and cartooning, the reel has a refreshing element of novelty that lifts it out of the class of the stereotyped travel trip screenland.

**Cameraman Joins Army**

Willard Van der Veer, cameraman who recently returned from a trip through the West Indies for Gaumo Company’s screen magazine, “Red Life,” has enlisted and is now serving in the cinematographic section of the Sigm. Corps. He expects to start for France at once.
Metro Films to Distribute Hoffman Plays in Canada; Five Features Now Are Ready

Entire Output of Foursquare Productions Will Be Published to Dominion Trade Through Principal Exchanges at Toronto and Montreal

One of the most important transactions of the past month in the motion picture distribution field was concluded this week in New York between M. H. Hoffman, Inc., and the Metro Films Service of Canada. M. H. Hoffman and J. J. Unger, representing their respective organizations, arranged for the distribution of the entire Hoffman-Foursquare product in Canada through the Metro Films Service, whose principal exchanges are situated in Montreal and Toronto.

"This arrangement," said Mr. Hoffman, "could not be more satisfactory if I had installed entire staffs in both Toronto and Montreal exchanges. Mr. Unger’s organization is so well equipped to serve Hoffman-Foursquare Canadian patrons that I would add nothing to what he has, and is preparing to include, in both his exchanges in order to handle our product in the same way we would handle it if we had no affiliations whatsoever.

"Special salesmen already have been engaged to devote themselves solely to the booking of Hoffman-Foursquare pictures; there will be special departments that are Hoffman-Foursquare in every respect—bookings, bookkeeping, auditing, shipping, advertising and other service.

"The advantages in establishing such a co-operative arrangement with Mr. Unger’s distributing company are of peculiar advantage in Canada and will work to our advantage. Knowing all this, I feel particularly gratified, because Canada could not be more advantageously handled under any different plan.

"The first pictures to be distributed in Canada will be 'The Bar Sinister,' 'The Sin Woman,' 'Madame Sherry,' 'The Silent Witness,' and 'The Fringe of Society.'"

Theda Bara in First Broadway Appearance Oct. 15 at Lyric in Wm. Fox’s "Cleopatra"

Delineator of Vampire Roles Appears in Costly Screen Version of Shakespeare’s Drama as Serpent of the Nile; 30,000 Persons in Big Scenes

Theda Bara will make her first Broadway appearance at the Lyric Theatre in New York on Monday night, October 15, in a film drama, "Cleopatra," founded on the play by Shakespeare and Sardou. Theda Bara will portray the Queen Cleopatra.

The film was photographed last summer in California, William Fox, the producer, acknowledges the assistance of the Egyptian department of the Metropolitan Museum in bringing out true historical values in the picture. The scenario is by Adrian Johnson. The completion of the film, according to the Fox Film Corporation’s statement, represents the co-ordinated playing of 30,000 men and women, and the large expenditure in the erection of Egyptian and Roman cities and paraphernalia true to historical type. Three months were spent in its production, under the direction of J. Gordon Edwards. The story depicted takes place in Rome and Alexandria and covers the period from Cleopatra’s meeting with Caesar through the various episodes in her life, to her death in Alexandria. An elaborate musical setting has been arranged to accompany the presentation of the picture.

Sven Reel State Rights Film Made in El Paso, Texas, Has Realistic Scenes

El Paso, Tex.—The Pasograph Mov- ie Picture Corporation, is putting the finishing touches to its big seven-reel state rights production at the studio here. This is the concern’s first production. One of the most important scenes of the story was recently taken at the studio representing a palatial home. Several prominent citizens participated in the filming of the scene.

Director James Keane is a firm believer in atmospheric reality and besides having real food served by a caterer from the Hotel Paso del Norte, had a number of El Paso’s prominent physicians seated at the table headed by Dr. W. R. Jameson.

It is expected the picture will be completed this week. More than 230 scenes having been photographed during the past three weeks.

Three Poses of Juliette Day, American Star

Miss Day, who is well known on the speaking stage, stars in “The Calendar Girl,” to be issued by Mutual Film Corp. October 15.

(Mutual)
"The Adventurer" with Chaplin
To be Issued October 22

Feature Completed After Weeks of Delay Announced for Publication Through Mutual by President John R. Freuler; Star Seen in Role of Convict

"The Adventurer," next of the Chaplin-Mutual specials, will be published October 22. This announcement was made by John R. Freuler, president of the Mutual Film Corporation upon receipt of a telegram from Los Angeles announcing that the film, completed after weeks of delay, on its way to the Mutual's executive offices in Chicago.

"The Adventurer" has met with innumerable adventures in the course of its completion. Just as the final scenes were about to be taken Mr. Chaplin became ill. He was well enough to appear in the studio for only a few days when Edna Purviance, his leading woman, was forced to go to the hospital for two weeks.

After the last scenes were finished and Mr. Chaplin began his task of cutting the 20,000 feet down to 2,000, it was found that certain of the scenes, destined to remain in the film, were not done to the satisfaction of the comedian and he ordered retakes.

Syd Chaplin, the comedian's brother, who had been in the East, arrived at Los Angeles to help in the final cutting of the production.

"The Adventurer" portrays Mr. Chaplin in the garb of a convict and many of the most comical situations in the film occur during scenes where he is pursued by the prison deputies over the Sierra Madras.

New Comedy-Drama Is Promised
In American's Fischer Pictures

"A Daughter of Joan" Will Present Star in Novel Vehicle, says President S. S. Hutchinson; Producer Is Pleased with Scenario

Samuel S. Hutchinson, president of the American Film Company, is greatly pleased with the scenarios selected for Margarita Fischer, who has just returned to the American Film Company, having recently signed a contract for the coming year under which she will produce an entirely new kind of comedy-drama. Hutchinson Lauds Star.

"Miss Fischer is considered one of the best comedy-drama artistes in the screen world," says Mr. Hutchinson. "She has won a remarkable popularity and standing and we regard her as one of the best of the established screen stars. She began work for the American Film Company on September 10, on a scenario written especially for her, called "A Daughter of Joan". It is something new in films, being a comedy-drama with a melodramatic punch.

"We feel that this picture will give her full scope for her distinctive ability and we are sparing no expense in the production. It keeps away pretty well from any straight war matter, tragedy of any variety, heavy themes or propaganda. The American Film Company will adhere strictly to its present policy of producing only screen dramas of exceptional character and cheerful atmosphere. Miss Fischer, therefore, will star in pictures that are delightful in unexpected plot, with plenty of stirring atmosphere and wholesome fun and punch."

Staff of Trained Writers.

"Our studio plans for the winter will tend to keep each star definitely within a certain orbit—the distinctive lines in which they already have marked success and popularity. This will in no way limit them to any accusation of a sameness of subject of treatment. Our staff of writers now include only those trained in the task of writing and selecting stories of varied interests, which will enable each star to specialize without becoming monotonous."

"Public Defender"
Film Is Described in Raver Booklet

Sketches of Stars and Many Elaborate Illustrations Concerning Play in Pamphlet

A booklet descriptive of Harry Raver's big screen production "The Public Defender," is announced as ready for distribution. The book consists of eight pages of artistically laid out type matter, is printed in three colors, and contains numerous illustrations. The illustrations run all the way from cartoon pages on the "Public Defender" movement which have appeared in hundreds of newspapers supporting the plan the picture advocates, to reproductions of all the important scenes from the play. Sketches of the careers of the stars seen in the leading roles of the film Frank Keenan, Alma Hanlon, and Robert Edeson—interesting sidelights on the production, and other pertinent data relative to the film as an entertainment—are presented in an attractive and interesting manner.

The "Public Defender" is based on the book of the same name by May Goldman, a New York attorney, and man responsible for the inauguration of the movement.

Work on the New
Harry Rapf Film in N. Y. Progress


Florence Reed, who stars in the picture, is supported by such well known screen players as Milton Sills, Irving Cummings, E. J. Radcliffe, Edwin Hoyt, Bert Hall, Wellington Flate and Ed C. Jones. "The Struggle Everlasting" will be published by the Rapf Productions about November 1, on a rights basis.

THREE SCENES FROM A FORTHCOMING FOX PRODUCTION

VIRGINIA PEARSON AND SUPPORT IN SCENES FROM HER NEXT STARRING VEHICLE, "THOU SHALT NOT STEAL" (Fox Film Corp.)
Maxine Elliott in
"FIGHTING ODDS"
Goldwyn drama; seven parts; published September 29

As a whole: Good
Story: Dramatic
Star: Excellent
Support: Splendid
Settings: Appropriate
Photography: Fair

Maxine Elliott, the beautiful, the wonderful, makes her
seen debut in the Goldwyn production "Fighting Odds." In
beauty, her stateliness, her dramatic acting and wonderful
play of gowns are all points which will undoubtedly win
her with motion picture audiences. It is a pleasure to watch
work of this star. Miss Elliott's every movement bespeaks
ture and training.

The supporting cast consists of Henry Clive, Charles Dal-
t, George Odell, Regan Hughston, William T. Carleton and
Pic Hudson.

The story: James Copley, through his generosity to his
employees, wins their confidence and the enmity of John W.
lake, commonly known as a breaker of men and fortunes.

making Copley president of the Amalgamated Motors
Company, Blake succeeds in ruining Copley and sending him
prison. His wife decides to free her husband and put Blake
here belong. Through the old method of vampiring,
Copley succeeds in securing the evidence which frees her
usband and puts Blake behind the bars.

Dorothy Phillips in
"BONDAGE"
Bluebird drama; five parts; published October 15

As a whole: Interesting
Story: Dramatic
Star: Likeable
Support: Agreeable
Settings: Suitable
Photography: Satisfying

The story of "Bondage" is an interesting one, rising at
ties to excellent dramatic heights, and throughout the play
the type that appeals to picture patrons. Dorothy Phillips
some very good work in her role as Elinor Crawford,
t of sensational stories in a newspaper, and she has been
rounded with a good cast which includes William Stowell,
then Lederer, Gertrude Astor and J. B. McLaughlin.

The story is by Ida May Park.

The story: Elinor Crawford is very much in love with
Vawtry, who loves her, but he marries Eugenia Darth
cause of her wealth. His marriage is a great shock to
or; she loses interest in life, her position and friends.
Weakened condition she meets Evan Kilvert, a prominent
er from her home town. Kilvert sympathizes with her
of the fact that she does not measure up to his
zal of a wife, he marries her. Elinor meets Vawtry one
learns that his wife is dead and that he still loves her.
aming of deceiving her husband and afraid of Vawtry,
or leaves the town. Her husband believes she has left
Vawtry. On his way to Vawtry's confession he and
her meet. He takes her home, goes to Vawtry and learns
Elinor had had nothing to do with him. She is forgiven
her husband and there is a happy ending.

Frank Keenan, Alma Hanlon, Robert Edeson in
"THE PUBLIC DEFENDER"
Harry Raver's drama; six parts; state rights

As a whole: Thrilling
Story: Gripping
Stars: Excellent
Support: Splendid
Settings: Unusually good

"The Public Defender," under the masterful direction of
Burton King, is a strong enough argument to remove the
blindfold from the eyes of Justice, and to persuade that god-
dess to install in every state in the union such an office.
It is a rousing plea for justice for the down-trodden and one
that must be answered. It brings home the realization that
not until a Public Defender is established will every man re-
cieve a square deal in the courts. The production is worthy
the most serious consideration and unlimited patronage.

Frank Keenan, Alma Hanlon and Robert Edeson give liv-
ing, breathing, thrilling portrayals of their respective parts.
John Sainingpolis and Florence Short deserve special mention.
The rest of the capable cast includes C. H. Martin, John
O'Keefe, Louis Sterns, James Sullivan, Wm. B. Green, J. K.
Roberts, Tex LaGrove, Helen Connell, W. A. Cronin and
Elaine Ivanov.

The story: David Moulton is discouraged by the loss of
his position in a law office, because of an affair between his
wife and his employer. His wife secures a divorce, naming
the pretty little stenographer, Mary Reed. Mary saves David
from committing suicide and they learn to love each other.
Rose, the ex-wife, tires of David's former employer and goes
to another lover, the president of a bank where David is em-
ployed. She soon ruins him and then they plan to throw
suspicion on an employee. David is chosen. The president
fixes the books, asks to have David watched and then tells
David to work that night at the bank. The net closes round
the unfortunate man. Morrison, the president, loses his
glasses and falls down the elevator shaft at the bank. David
is arrested for the murder. The employer who first stole his
wife is now district attorney and easily wins a conviction
against the man too poor to retain counsel. David is con-
demned to die. Mary Reed tries to secure a pardon, but
can do nothing until a Public Defender is installed in office.
She goes to him in desperation. With state funds at his
command, he investigates the case, finds David innocent and
stays the execution. The death house cannot be reached by
train, telephone or automobile, and to save David Mary must
reach the prison within an hour. The son of the judge who
condemned the man takes Mary in his aeroplane and they
reach David just as he is being prepared for the electric chair.

Helen Spencer Joins King-Bee

Miss Helen Spencer a well-known comedienne has been
added to the roster of the King-Bee Films Corporation and
will assist Billy West in making King-Bee Comedies. Miss
Spencer was featured in all the Vitagraph O. Henry comedies.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhib-
itor with the information necessary to enable him to appreciate intelligently the production under considera-
tion—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment
to his requirements. The review department is absolutely essential to every person who books pictures. Its
independence, strict impartiality and fairness guarantees an accurate estimation of every important production
published.
Walt Whitman in
"THE TAR HEEL WARRIOR"
Kay-Bee-Triangle drama; five parts; published September 30

As a whole ... Good
Story ... Good
Star ... Good
Support ... Good
Settings ... Fair
Photography ... Clear

A very ordinary piece of film fiction is "The Tar Heel Warrior," by J. G. Hawks, and produced under the direction of Mason M. Hopper. It tells the familiar story of the old Southern "Colonel" whose plantation is about to be swept away because of lack of funds due to the hard times; his trip to New York to borrow money from his grand-daughter to save the old homestead; of his subsequent disgrace and the usual happy ending. The story drags and lacks "punch."

Walt Whitman is the Col. Dabney Mills of the piece, and gives a very good characterisation, being a noble example to his grand-doughter, Ann Kroman, as Betty Malroy; William Shaw, as Paul Darrell; James McLaughlin, as James Adams; Dorcas Matthews, as Anna Adams; Thomas J. Guise, as Major Ames; George West and Clara Kransfit as the colored servants. Flashies of New York city's financial district, Times Square and the Woolworth building are given with some trite sub-titles.

The story Threatened with the foreclosure of a mortgage on the old plantation, the Col. Dabney Mills goes to New York to borrow the money from his granddaughter's husband, James Adams. Adams, however, is in a big deal in Wall street and is unable to loan the Colonel the money. A partner calls at the home and leaves $3,000 with the Col. to be handed to Adams the following day. A friend of Dabney Mills persuades him to invest the $3,000 in a "sure thing." The market breaks and he loses the money. He returns to the plantation later and finds that his granddaughter has married a nephew of his grand-daughter. In the meantime Adams has made a fortune and he and his wife dash off to save the old Col. They arrive just as he is about to blow out his brains and the story ends happily.

Anita King in
"THE GIRL ANGLE"
Horkheimer-Mutual drama; five parts; published October 8

As a whole ... Fair
Story ... Western
Star ... Good
Support ... Good
Settings ... Well chosen
Photography ... Clear

"The Girl Angle" is the story of a young woman who goes homesteading because on her wedding night she has been deserted. She looks upon men with hate. It is a western story, with plenty of western scenery and the sort of action that interests picture patrons. Undoubtedly the film will prove an interesting subject.

Anita King makes her debut under the Mutual banner and proves herself a likeable young lady. She is well supported by: Robert Ensminger, Ruth Lackey, Joseph Ryan, Frank Egan, Bernard, William Reed, Gordon Sackville and Mollie McConnell.

The story: Maud Wainright, with her faith in men shattred because one has disappointed her, goes out west to take up a homestead. The sheriff and a notorious person, known as "Three Gun" Smith, both are interested in Maud, but Maud treats them scornfully. The sheriff, not knowing much about Smith, warns the girl against him and one night when Maud sees Smith and his men hiding in some flowers, she misunderstands their visit and holds them off at the point of a rifle. Smith has the girl captured and taken to his shack. On going through his belongings she finds some mail sacks and believing she has been a robber, asks the sheriff to arrest him. The next day she finds a bungalow which she had not noticed before. On going through it she finds that Smith had fitted it up for her. She is repentant when she finds papers identifying him as a detective. Maud then endeavors to help Smith and by ransacking the home of the sheriff she finds evidence to prove him guilty of the various thefts. Justice is meted out to the sheriff and Smith and Maud find happiness in the little bungalow for two.

DIRECTOR WEST QUITS TRIANGLE

Raymond B. West, who made a wide reputation as a director with the Triangle Company, has joined the directorial staff of the Paralta organization.

Violet McMillan in
"THE GIRL WHO MADE GOOD"
Butterfly drama; five parts; published October 1

As a whole ... Average
Story ... Fair
Star ... Emotional
Support ... Plenty
Photography ... Spotted

"The Girl Who Made Good" is an average production with a fair story. The picture has a highly dramatic theme which gives Violet McMillan opportunities to display emotional acting ability.

Other members of the cast are Barbara Conley, P. Pembroke, A. E. Witting, Charles Maillife, Gertrude A. L. M. Wells and Sherman Bainbridge. The film was directed by Eugene Moore. The scenario was written by C. J. Johnson, Jr.

The story: After the death of their mother, Ellen is adopted by wealthy parents, while Nancy is adopted by a woman who marries a drunk. Nancy becomes a thief, and when Ellen escapes from her home, takes her sister away from the new home and they take up quarters in a boarding house. They are discovered by orphan asylum investigators. Ellen is taken back to the home, while Nancy escapes. She goes to the office of Chester Noble, and asks for assistance. He sends her to his mother, who adopts her and later adopts little Ellen. Nancy and Chester marry.

Douglas Fairbanks in
"THE MAN FROM PAINTED POST"
Artcraft comedy-drama; five parts; published October 1

As a whole ... Good entertainment
Story ... Energetic
Star ... Clear
Support ... Adequate
Settings ... Clear
Photography ... Clear

"The Man from Painted Post" is minus much of the spark and humor of former Fairbanks productions for some time and is kept so busy riding over the plains of Wyoming, rounding up cattle "rustlers" and saving a school teacher in distress, that he has little time for humor.

Fairbanks climbs up the side of a barn, puts to rout a band of bad-men in a saloon while he dangles from a rafter and whips a dozen men in a little cabin. But film theater patrons will be a tripe disappointed in his latest effort. William Hart has been a member of the cast, but apparently can't understand the story as though Doug was trying to steal "Bill's" stuff. Regular Fairbanks patrons expect something a little more original from the smiling comedian.

The story is taken from Jackson Gregory's short story or titled "Silver Slippers" and was written for the screen by star himself. The picture was directed by Joseph Henabery, who being his first picture under the Artcraft banner. Interesting art tratamiento is shown and the photography is fine throughout. Fairbanks assisted in his fun making by little Frank Clark, a ten-year- old boy whose antics are exceptionally comical.

In "The Man from Painted Post," the role of Hopper is cast by Much Mullen, Herbert Standing as Warren Bronson; William Lowry, Charles Rose, Rhea Haines, as Wade-He Madden; Charles Stevens as Tony Lopez and Eileen Percy, who again enacts the femininity of her character, playing an adorable, in-the-counry girl.

The story: "Fancy Jim" Sherwood, the man from Painted Post, turns to the business of hunting "bad men" who infi the cattle country of Wyoming, after a derelated character called "30-30" Smith shows up and kills his sister. He becomes proficient in handing a six-shooter and joins the detective force that protects the cattle from rustlers. Continued loss from the Big and Little Laramie district call him hence and order to allay suspicion as to the real identity of the man who has purchased a ranch. He soon finds "Bill" Madden is responsible to cattle thefts. Also that "Bill" is forcing his attentions on girl school teacher from the East. Sherwood falls in love with her and "needs some protect a—watch dog for instance." Sherwood soon learns Bill Madden is none other than "30-30" Smith, and renews his forts to place the man under arrest. In an attempt to stop him the ranchers of the area are unsuccessfull. When he finds himself in an exciting battle in an old "deserted" ca where Madden and his gang have hidden the school teach. There is the usual sunset and fade out as the two ride to the west together.
Augustus Thomas' delightful play, "Editha's Burglar," loses none of its charm or appeal by being transferred to the screen and as presented at the Park Theatre, New York, last week drew applause from the spectators.

The play has been carefully staged, well directed and acted by a typical World-Brady cast, headed by Carlyle Blackwell. Mr. Blackwell's interpretation of the role of the burglar tugs at him as one of the most finshed screen players of the day. He gives to the role, a difficult one, a human touch which should win for him the plaudits of all theatre patrons.

Mr. Blackwell is ably assisted by little Madge Evans, a pitiful little actress, who is excellent in the role assigned to her. Evelyn Greeley, who does good work as the wife, and by osina Henley, a pretty and intelligent little actress. The film is directed by Harley Knoles and he has made this previous version of the play with as much finesse as "Bought and Aid For." a previous stage play produced by the World-Brady company under his direction.

The story: William Lewis, a college student, fails in his ambition because of his association with the wrong set, which deals for a living. A policeman is killed during one of the burglaries and Lewis runs away from school. For five years he spends his time with thugs and pickpockets and steals when the necessity arises. He meets and falls in love with a wealthy girl while looking over the house of a prospective victim. They elope, are married and return to the girl's home. Lewis is appointed teller in a bank and when his former companions plan to rob the town bank, they blackmail him to divulge the combination of the safe. One of the burglars is caught and tells on Lewis. He is arrested and tried for the murder of the policeman and sentenced to twenty years in jail. Escaping from prison, a guard shoots him as a sinner and later when a body is found it is identified as that of Lewis by a friend of the supposedly dead man's wife. Thinking him dead, her wife remarries. Later he returns, breaks into a home and Editha, her own child, discovers him. He sees his wife's picture and realizes that he has taken her liverwreck in his pockets. The child's step-father comes into the room and Lewis tells him he has secured a divorce in the rest. As Lewis leaves an officer shoots him. Before he loses consciousness, he is cleared of the charge of murder and dies surrounded by his little family.

Vivian Martin in

"THE TROUBLE-BUSTER"

Pallas-Paramount comedy-drama; five parts; published October 8.

As a whole: Well produced
Story: From stage play
Sara: Excellent
Support: Complete
Photography: Beautiful

"The Trouble-Buster" is not up to the high class of former Vivian Martin productions and if it were not for the grace and charm of the young lady there would not be much to the production. The story is very weak; the subtitles, supposed to be humorous, become tiresome at times, and throughout it is not the sort of picture that will appeal to intelligent audiences. Support: Miss Martin, Miss Neil, Miss Carpenter.

The story: At the death of her father Michena is threatened to be sent to a German asylum. She escapes and becomes the companion of "Blackie" Moyle, a newsboy. Donning his cloting she too sells papers. One night she is lured to a flat by Tip Morgan, a crook. "Blackie" rescues her, but in the struggle he is blinded. Michena is in a fast statue which he made and which she calls the trouble bustier. She takes his to the art exist and it wins immediate favor. "Blackie" gets the credit and money and with this he has an operation performed on Michena's head. Michena has taken her abode with suburban folks as maid and one day as she is paying Tip "silence" money, "Blackie" enters the scene. Drives the villain away and declares his love.


The story: Lois Atwell and her widowed sister, with no money left to pay their rent, go to live in a house left them by their uncle, which is known as being haunted. The same evening Ted Rawson is sent to spend the night in the haunted house as a part of college hazing. When the girls hear somebody breaking into the house they believe him a housebreaker and Lois holds him captive at the point of a gun. A real thief also is hiding in the haunted house and when he sees the girls in trailng white gowns he believes them to be ghosts and departs hastily. Although Lois cannot believe her housebreaker to be a real one, she does so until he tells her who he is and until the police catch the real culprit.

Roscoe Arbuckle in

"OH DOCTOR"

Arbuckle-Paramount comedy; two parts; published September 30.

Roscoe (Fatty) Arbuckle in his role of Doctor I. O. Dine, in his latest production, is funny. Many of the situations are time-worn, but portrayed by this inimitable fat man they should bring laughs wherever the film is shown. Mr. Arbuckle has surrounded himself with a cast that appreciates humor, and plenty of it has been injected into this picture.

Undoubtedly exhibitors will find that this picture will cause as many laughs as any of Mr. Arbuckle's previous farces. He is dealing with a doctor who bets all his money on a horse and loses it. He becomes entangled in the meshes of a vampire, but when he hears the voice of "his master," his wife, he finds himself in a serious predicament.

With the assistance of a uniform, stolen from a policeman, he manages to get away. He tries his luck again with the horses and wins plenty of money. While he walks down the street, wife relieves him of it all and leads him home, although she is half his size.
**Valeska Suratt in**

**"A RICH MAN’S PLAYTHING"**

Fox drama; five parts; published September 30

As a whole: Entertaining

Story: Good

Support: Excellent

Photo: Very good

**"A Rich Man’s Plaything"** is not the sort of film one might be led to believe it is by the title. It tells a straightforward story of an attractive factory girl, desirous of bettering conditions in the tenement district, who is put to the test of choosing between love and duty, and who wins an honest love in the end.

In the role of Mary Grandon, Miss Suratt is particularly pleasing. She is supported by a well chosen cast including Edward Martindel, John Dillon, Charles Craig, Robert Cummings, and others. But it is Miss Suratt who steals the limelight from all the others.

The story is by Randolph Lewis, and was staged by Carl Harbaugh. Good clear photography predominates.

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**William Russell, Francella Billington in**

**"THE SEA MASTER"**

American-Mutual comedy-drama; five parts; published Oct. 22

As a whole: Satisfying

Story: Good

Stars: Well cast

Support: In keeping

There is enough novelty in this latest William Russell picture to make it sufficiently interesting to the majority of patrons. It is a story of the sea, well told. There are several good free-for-all fight scenes, and one especially thrilling fight between Mr. Russell and Francelia Billington, staged in a hangar and with the aid of a sailboat. Mr. Russell has selected a good supporting cast in Clarence Burton, Francella Billington, George Fischer, Perry Bank, George Abern and Joe King.

The story: The sea is the setting, and the sea is the background. The behavior of the characters is much as one would expect of sailors, and the sea is a natural element in the plot. The story is well told, and is a good one for the sea."}

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**Bryant Washburn in**

**"THE FIBBERS"**

Essanay-Perfection comedy-drama; five parts; published October 15

As a whole: Enjoyable

Story: Humorous

Support: Plenty

Photography: Clear

Where Bryant Washburn is liked "The Fibbers" will evidently find favor since it is a true Washburn production. There are many humorous points to the story and for those who desire to amuse it will prove five reels of fun.

Supporting Mr. Washburn are Virginia Valli and Joe Cossar. The direction is by Fred E. Wright. The settings of the Cort home are well chosen as are the exterior settings. The photography is clear.

The story: When Barbara Cort and her husband have a dispute, the manager gets into a fight with the man and is injured. "The Fibbers" continues his actions with great jealousy. An account in the newspapers announcing the appearance of the play clears Barbara's actions. And when Barbara reads that she is the wife of the man who is designing the house for Mrs. Stoddard, Peter's actions are cleared. At the end of the story they live happily ever after.

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**Virginia Pearson Starts New Film**

Virginia Pearson has started work on another William Fox photo-drama in the Fort Lee, N. J. studios. Only the early scenes have been taken and the supporting company has not yet been selected.

Carl Harbaugh, who made "When False Tongues Speak Miss Pearson's recent play, for William Fox, is again supervising the screening.
Juliette Day in

"THE CALENDAR GIRL"

American-Mutual drama; five parts; published October 15

As a whole: Enjoyable
Story: Interesting
Star: Fair
Support: Ample
Settings: Fair
Photography: Clear

There is an interesting story in "The Calendar Girl" and undoubtedly it will find its appeal among patrons of motion pictures. Of especial interest to the feminine members are one beautiful gown and the bathing costume worn by Miss Day, which should arouse considerable comment. Ashton Dearholtays, opposite Miss Day and Luther Johnston is the "bad man. The rest of the cast does some good work.

The story is a feature of William Wallace Cook's novel, "The Old West Per Contract," which attracted so much attention when it appeared in the Argosy Magazine some time ago.

The plot of "49-'17" has many unique elements. In the main it tells the story of a well-to-do judge, one of the pioneers of the gold rush of '49, who has become bored with the ease and quiet of civilization and decides to recreate the old mining camp of Nugget Notch in the Sierras where he and his partner were once kings of the shovel and pan. He gives his secretary, Tom Robbins, carte blanche to put the old camp on the map again, and at the expense of a modest fortune, Tom finally has a regular gold-digging settlement in full swing. Judge Brand goes out to take charge of the camp. He is welcomed by a number of old-timers, and is almost immediately involved in an exciting mystery affecting the identity of one of the residents of his community, a beautiful young girl, known as Lady Ann, and commonly supposed to be the daughter of Pa Bobbett, the proprietor of the general store. "Gentleman Jim" Raynor, a professional gambler, who has taken up his quarters in the saloon, also has a hand in the proceedings, and events crowd upon one another until the solution of the mystery is brought about unexpectedly. Donna Drew is supported by Joseph Girard, Leo Pierson and Jean Hersholt.

Donna Drew Stars in "'49-'17"

October 15 Butterfly Feature

Donna Drew is the star of "'49-'17," the Butterfly picture scheduled for publication October 15. This is a film version of William Wallace Cook's novel, "The Old West Per Contract," which attracted so much attention when it appeared in the Argosy Magazine some time ago.

The plot of "'49-'17" has many unique elements. In the main it tells the story of a well-to-do judge, one of the pioneers of the gold rush of '49, who has become bored with the ease and quiet of civilization and decides to recreate the old mining camp of Nugget Notch in the Sierras where he and his partner were once kings of the shovel and pan. He gives his secretary, Tom Robbins, carte blanche to put the old camp on the map again, and at the expense of a modest fortune, Tom finally has a regular gold-digging settlement in full swing. Judge Brand goes out to take charge of the camp. He is welcomed by a number of old-timers, and is almost immediately involved in an exciting mystery affecting the identity of one of the residents of his community, a beautiful young girl, known as Lady Ann, and commonly supposed to be the daughter of Pa Bobbett, the proprietor of the general store. "Gentleman Jim" Raynor, a professional gambler, who has taken up his quarters in the saloon, also has a hand in the proceedings, and events crowd upon one another until the solution of the mystery is brought about unexpectedly. Donna Drew is supported by Joseph Girard, Leo Pierson and Jean Hersholt.

Edna Goodrich to Star in

"Her Second Husband" Showing

A Social Menace to Homes

A drama which hits at the heterogeneity of the American introduction, and illustrates the folly of inviting casual business acquaintances home to dinner, is the subject of "Her Second Husband," by Hamilton Smith, in which Miss Edna Goodrich stars.

The author, who also wrote "The Vampire," "The Cheats of Fortune," "Girl Detective," "Mysteries of the Grand Hotel," and many other film dramas, had Miss Goodrich in mind for the star part when he began this portrayal, which is intended to show the folly of compelling a wife to receive in her home on terms of social familiarity, the acquaintances of her husband to whom he desires her to be nice "for business reasons."
Two Speaking Stage Stars
Lead in Big Feature Films
On Mutual's Oct. 15 Schedule

Two stars of the speaking stage, each in her second Mutual production, are listed on Mutual's schedule of films for the week of October 15. Miss Ann Murdock appears in "The Beautiful Adventure," a picturization of the Charles Frohman stage success, and Miss Juliette Day, star in "Upstairs and Down" and other Broadway successes, comes to the screen in "The Calendar Girl," a five reel comedy drama.

"The Beautiful Adventure" is from the story by Robert de Fers, G. A. de Callavert and Etienne Ray. The little French heroine runs away on the morning set for her wedding to the man of her parents' choice, with the man she loves, flees to her grandmother's home in the country where grandmother naturally accepts them as bride and groom. There ensues the beautiful brouhaha.

Juliette Day's second Mutual film is "The Calendar Girl." This play deals with the experience of a pretty model in a modiste's shop, who goes to the beach to display an attractive bathing creation and becomes involved in complications with a newspaper reporter, a calendar printer and a rich young lawyer.

Chapter V of "The Lost Express"

"In Deep Water," the fifth chapter of "The Lost Express," Helen Holmes' latest Mutual serial photomontage, is released October 15. Heavy bookings have been reported on the new serial, and they are increasing rapidly as exhibitors are discovering the success with which first run exhibitors are showing the production. Each chapter is full of sensational importance, it is said.

There are two comedies on the Mutual schedule for the week. Billie Rhodes appears in the third of her new series of Strand Mutual one reelers, "For Sweet Charity." She is supported by Jay Belasco and a capable cast. George Ovey appears in "Jerry's Jam," another one-reel production in which Ovey appears as Jerry. "For Sweet Charity" is issued October 16 and "Jerry's Jam" on October 18.

Two Topicals on Schedule


"A Daughter of the Gods" Will Be
Issued to Theaters on a Rental Basis, Is Announcement of Fox

William Fox announces that "A Daughter of the Gods" will be issued to the motion picture theatres of America on a rental basis beginning Sunday, December 2.

This successful production, whose box office value has been fully demonstrated in theatres all over this country, as well as abroad, at a scale of prices ranging from $1 to 25 cents, has not played anywhere at a lower scale. The Kellermann picture will be for general publication through the Fox Film Corporation Exchanges, and is now available for booking. It is in eight reels.

"A Daughter of the Gods" with Annette Kellermann is one of the best advertised pictures available for booking by the exhibitor. The picture has been publicized as probably the best film production, and the result is everywhere evident.

The very nature of the picture, coupled with the aquatic activities of Miss Kellermann, and the advertising they have received, will undoubtedly count when it is offered in the motion picture theatres.

"The Judgment House" Is Blackton's First Paramount Film for Nov. 9

J. Stuart Blackton's first production for Paramount, "The Judgment House," by Sir Gilbert Parker, will be issued November 9. The story is in itself appropriate to the times because of the military touches and the battle scenes depicting incidents in the Boer war.

"Dining on Wheels" While Speeding
80 Miles an Hour Is Picturesd in Gaumont Reels for October 22

The featured subject in Reel Life No. 76, which will be issued October 22, is, "Dining on Wheels; or, How the American Traveler Is Fed." This subject not only pictures how people are fed while speeding eighty miles an hour, but shows how the cooks and waiters are trained in special schools.

There are other subjects in Reel Life No. 76 which deserve more than passing mention. A Colorado enthusiast has filmed with twenty expeditions the story of the Continental Divide to obtain the eggs of "The Rocky Mountain Jay," which lays only in the winter. Enos A. Mills, the distinguished author-naturalist, is one of the characters in this story, which together with others in "Queer Trees of Trinidad," is a remarkable example of double-exposure photography shows "Then and Now; or How High Living Cost Wins the Race," a comparison of today and when grandfather was a boy. The same, or rain-tree, is pictured with others in "Queer Trees of Trinidad." Two animated drawings from "Life" complete the reel.

The Gaumont-Mutual Weekly No. 147 is published October 24. This news reel is made up only of the latest news events of importance. War news will be featured, the Gaumont Company having its own staff of camera men in France and the United States, as well as all over the world; and no other type of national or international importance will occur without being pictured in this foremost of news weeklies.

HAWAII HAS NO CAPITAL FOR
ESTABLISHING FILM CORPORATIONS

Motion picture projects for Hawaii, so far as they relate to the launching of corporations with island capital for the general business of making photoplays and associated film products, have not materialized. While the Hawaiian field has been largely exploited in the production of filmed scenes, use has been principally for educational and lecture purposes, commercialized motion picture projects which thus far have been presented to the residents of the islands have called for local investment rather than the supply of capital by mainland investors.

With a large percentage of days of the year free from clouds, and with sunshine and clear weather practically always dependable for the greater part of the year, films from Hawaii have been very successful, particularly in scenes of the ocean, the shore, and the mountains.

Several mainland promoters have come here during the past two years seeking companies, but always with a view to obtaining island capital. Local citizens, however, have not felt that they are ready to enter the field. The conclusion has been drawn, it is stated, that until mainland promoters have been shown how films made in Hawaii result in a profit to those who finance them there, the opportunity to be worked out so the results may be readily shown, attempts to finance such plan here will be unsuccessful.

"Freedom of World" to Be Issued
By Goldwyn; Drama on War
Shows Canadian Troops in Camp

Goldwyn Distributing Corporation announces that it will distribute "The Freedom of the World," one of the big productions made as an outgrowth of the world war.

Under a contract between Ira M. Lowrey and his associates, producers of this spectacular picture, and Goldwyn, the latter obtains the exclusive rights for world-wide distribution.

"The Freedom of the World" was filmed in Philadelphia and Canada, with thousands of Canadian troops in uniform shown in the picture prior to the time when the local story switches to the French battle-line. This production carries a dramatic story, and has as its star, E. K. Lincoln supported by Barbara Castleton at Romane Fielding.
Jule and J. Allen Secure Select Films for Canada Publication

Select Pictures has closed a contract with Jule and Jay J. Allen, the Canadian exhibitors, whereby their chain of theatres throughout Canada will play all Select Pictures. The signing of this contract makes the Allens probably the largest single distributors of pictures in the industry. The firm now controls the rights for Canada to Artcraft, Paramount, Select and Monarch pictures, as well as a number of important individual productions.

By their Select Pictures contract the Allens obtained the Canadian rights to the entire Select Star series, including 'The Adventures of Carol,' starring little French photoplaygirl Young and her own company, the first of which, "Magda," is now being issued; the Norma Talmadge pictures, beginning with 'The Moth,' which was published last week; the Constance Talmadge series, 'The Goldilocks,' and the Constance Talmadge, "Daughter of the CANAL," which is scheduled for early distribution, and the picture tarring Alice Brady, the newest star on the Select list.

MARIE DRESSLER HAS BEGUN ENGAGING PLAYERS FOR NEXT COMEDY FILM FOR GOLDWYN

Established in her own studio at Hollywood, Cal., Marie Dressler has begun engaging players for her second comedy or Goldwyn distribution. The name of the piece has not been announced, and beyond the fact that the scenario was written by the comedienne herself, little is known of it.

The comedy will be of the Tillie type that Miss Dressler as made famous on stage and screen. "The Scrublady," completed and approved by Miss Dressler just before she left for California, will be issued throughout North America, October 28.

"SECRET OF THE STORM COUNTRY" WITH NORMA TALMADGE FINISHED

Miss Norma Talmadge has finished the final scenes of 'The Secret of the Storm Country,' by Grace Miller White, and soon will start work on her next film.

This latest Talmadge feature will be published following 'The Moth.' It is a sequel to "Tess of the Storm Country," by the same author, which has also been seen on the screen. Of the scenes for 'The Secret of the Storm Country' were made in Ithaca, where Miss Talmadge and her entire company spent two or three weeks, among the scenes where original scenes of the story were laid.

The picture has been made under the direction of Charles J. Littler, who came directly from California for the purpose.

J. P. Fink Tours Eastern Cities

Showing "Warrior" Film to Buyers

In keeping with the unusual interest displayed by buyers and theatre men throughout the country in "The Warrior," the seven-reel screen offering featuring Maude, star of "Cabiria," Arthur H. Sawyer, of General Enterprises, Inc., announces that J. P. Fink has left New York on a special eastern tour embracing several cities.

Mr. Fink, a departmental head of General Enterprises, Inc., and an expert market statistician, will carry with him in his trip two copies of "The Warrior," and special screenings of the film spectacle will be held under his direction in Philadelphia, Baltimore, Washington, and other cities for prospective buyers.

World Retitles Madge Evans' Film

Little Madge Evans' newest World-Picture Brady-Made was titled "The Adventures of Carol." Instead of "The Little Austin," as formerly. Like previous photoplays centering around the World's "kiddie star," this one carries a main story about grown-ups, with whose loves, sorrows and joys the adventures of the little girl are closely interwoven. The waning of the diminutive Carol in the play extend from Riverside Drive, New York, to the extreme south, and she travels by freight, foot and hay wagon.
Committee to Probe Film Thefts
Is Appointed by N. A. M. P. I.

At a meeting of the committee appointed to investigate film thefts, held at the office of the National Association of the Motion Picture Industry on Friday, September 29, definite plans were agreed upon with a view to putting a stop to the theives and selling of films which has commonly been increasing during the past year through an elaborate system, which is international in its scope, and has cost the industry upwards of a million dollars.

A sub-committee, consisting of P. A. Powers, treasurer of Universal Film Manufacturing Company, and W. W. Irwin, general manager of the Vitagraph V. L. S. E., was appointed to complete the necessary arrangements and with full power to act on behalf of the producer and distributor branch of the National Association.

It is expected that the activities of the alleged gang of film thieves will be seriously interrupted just as soon as the National Association committee's plan is put into effect. It is also proposed to secure the cooperation of the Federal authorities in checking up all film export shipments for the purpose of investigating the shipments and to put a stop to any stolen prints being sent out of this country.

GOLDWYN TO DISTRIBUTE "MANX-MAN" FILM THROUGHOUT UNITED STATES AND CANADA

George Loane Tucker's picturization of Hall Caine's most famous story, "The Manx-Man," is to be distributed throughout the United States and Canada by Goldwyn Distributing Corporation. This picture is just completing a four week's run at the Criterion Theater, New York, where it has played to big business and won the praise of all the New York newspapers, as well as the approval of exhibitors in the metropolitan territory.

As a result of a contract between Samuel Goldfish, president of Goldwyn, and the late Henry J. Brock, one of the most popular novelists in all modern literature, "The Manx-Man" comes under Goldwyn's complete control and gives the Goldwyn offices in North America another attraction with great selling power. This production has not been present anywhere on this continent except at the Criterion Theater, New York, and already it has been announced with a strong advertising campaign.

MARY HOLDS 'EM ALL UP AND SWIPES THEIR LIBERTY BONDS

Reuss & Wetter Put a New Motor Grease on the Film Market

United Theatre Equipment Corp. and Loew Circuit Operator Use New Product for Machines

After several months' test a new motor grease has been put on the market by Leonard A. Reuss and Rudolph Wetter. Mr. Reuss for the past five or six years has been the chief electrician of the Nicholas Power Company, while Mr. Wetter has been working in the repair department of the same company for several years. Their product is known as "Leonard's Motor Grease." Among the many dealers of motion picture accessories throughout the country who have adopted this new grease the most prominent is the United Theatre Equipment Corporation, and the chief operator of the Marcus Loew circuit of motion picture theatres has also adopted this grease for use in those houses.

It is claimed by Reuss & Wetter that the use of a light oil or vaseline on small motors has been known to cause trouble at the bearings and form the constant trouble exhibitors and operators experience with their motors. "Leonard Motor Grease" is readily recommendable to users of motors on account of its general excellence. The new firm of Reuss & Wetter has opened an office at 21 Broadway, New York City.
THE FILM STOCK MARKET
By PAUL H. DAVIS & COMPANY
Chicago

The Daily List

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<td>American Film Corporation</td>
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Quotations Oct. 9th, 1917.

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

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"On the Level," (Lasky)—Scene of roulette wheel; man shooting girl's father; subtitle: A little this side of hell; all tough dance scenes; tough dancing; two views of roulette wheel; two scenes of choking man; first dead body scene and eliminate two others; flash scene of dragging body across street; body in wheel barrow; subtitles: I'm going to town, I'd rather die with morphine than without it! "You didn't say anything to your mother?" "It's a corporation business; all scenes of selling liquor to sailor; two scenes of drinking at table in background; girl on table with arms above man's neck.

"The Last of the Troubadours," (Vitagraph)—Troubadour shooting man while in saloon.

"Caught in the End," (Triangle)—Scene of girl in wheel chair; scene of girl under umbrella after it is raised; girl undressing before mirror; man undressing before putting bathing suit on.

"The Secret Man," (Butterfly)—Jailer dropping key before prisoner's cell.

"The Seven Pearls," No. 5 (Pathe)—Man throwing two bombs at auto; shooting man in ship.

"The Sultan's Wife," (Keystone)—Man on bench wiggling posterior after seeing dancer in background; scene of Sultan falling backwards after the dance and spreading arms and legs; man and girl knocking against each other.

"God's Man," (Frohman)—Reel 2, word "paramour" to be changed to another word. Reel 3, subtitles: "Souls of the Scarlet Host"; "Call your bank and get $5,000 or I'll brain you!" "Here's a yard or two of silk I found!" detective punching man; two opium den scenes; subtitles: There's lots of dames running around in New York to hang a pink limous on your door! "Ere many days Arnold and Bertie overruled propriety and the pink kingdom hung out the sign in man's apartment; short scene in Apache dance; subtitles: "She's here with a millionaire!; "Girls are tools to slave in a factory!; short scene three dance scenes. Two opium den scenes; all scenes of girl in man's apartment except where she appears in street clothes; subtitles: Why I thought you knew she was here! "She must go!; three scenes of man smoking opium; shooting Waldemar; shooting Hugo.

"The Conqueror," (Fox)—Four scenes of bank holdup; shooting sheriff; last two scenes of little pigs and mother closeup of man missing glass; in men; man locking bedroom door; all but three flashes of struggle between man and girl in bedroom; shooting old man through door; all struggle scenes between nuns and Mexicans in convent; last six scenes of struggle in room between man and girl, including three scenes of struggle on bed; killing man at foot of stairs.

"Prairie Romeo," (Universal)—Holdup of station agent.

"Life's Whirlpool," (Metro)—Shorten three chocking scenes.

"For France," (Vitagraph)—German soldier forcibly kissing girl on neck; kissing scene in chair where girl's waist is torn off.

"Oh Doctor," (Paramount)—Man pulling women's skirts up to knees.

"The Duplicity of Hargraves," (Vitagraph)—View of two dollar bill.

"The Fall of the Rummy Nuts," (Mixed)—Two scenes of pulling fork from posterior; two scenes of man wiggling posterior as he directs orchestra.

"The Co-respondent," (Advances)—Subtitles: "Not that girl, she's different!; "That's it, she's different—she attracts me and this is the only way; toast: Here's to what we want—may he always get it when we want it and always want it when we get it."

"Her Country's Call," (American)—Selling whisky to Indian; shooting guard.

"The Tar Heel Warrior," (Triangle)—Subtitles: "Jest let me catch you trap-in around with any of these niggars and I'll tan your hide!; There were so many niggars, you couldn't count 'em; "I'm a Mulr niggah, etc.

"Every Inch a Man," (Lasso)—Shooting man on street; taking girl into church and locking door.

"Queen X," (Mutual)—Two opium den scenes; preparing opium pipe; two scenes of slumming party in opium den.

"Angel of Poverty Row," (Selig)—Assault on detective.

"Plagues and Puppy Love," (Vitagraph)—Thumbing nose.

"Russey's Indications," (Selig)—Placing saw in bottle and view of note referring to same; binding man and tying him to horse.

"The Lion's Lair," (Bison)—All snake scenes except the one in which man shoots it; all struggle scenes before cave; flash struggle scenes between man and girl on cliff.

"Fer Facts," (Selig)—Subtitle: There comes Robby with a bear behind.

Current Events, No. 21 (Universal)—Closeup of currency and coin.

"His Vindications," (Cosmopolitan)—Two scenes of robbing and chewing man.

"The Ninth Day," (Gold Seal)—Shooting man; three scenes of lighting fuse; flash three struggle scenes man and girl.

"The Call of the East," (Lasky)—Subtitles: 'My sister is an outcast, but the man who has shamed her shall pay'; "You are my beloved—it's that enough; At Haktuma, Heaven will pay for O Mino; "Tonight your sister shall pay the price; I am ready to marry O Miso; "I declare the honor.

"The Trouble Buster," (Pallas)—Cook striking boy on head with bottle.

"A Woman of Steel," (Ape)—Making wax impression of key.

"A Crooked Romance," (Pathé)—View of money.

"Boat and Loot," (Kalem)—Man stealing wallet and jewelry.

"The Understudy," (Falcon)—Closeup of money.

THE WEEK AT DOWNTOWN CHICAGO THEATERS


BIJOU DREAM—Select, "The Moth," with Norma Talmadge.


CASTLE—Paramount, "Bab's Diary," with Margarette Clark.


Universal Gets 3 Noted Writers

During the past fortnight Universal has added three authors of considerable note to the scenario department on the lot. They are Charles Kenyon, J. Edward Hungerford and Captain Leslie T. Peacock.
Ann Murdock Makes Second Film Appearance in "The Beautiful Adventure" Empire Play

In "The Beautiful Adventure," the screen play adapted from the stage production "The Bride," by A. de Castellvet, Ann Murdock will make her second appearance, having appeared as leading lady under Charles Frohman when he produced it in the Lyceum Theater, New York, in 1914. It was in "The Beautiful Adventure" that Miss Murdock sprang into stardom overnight. In order to make the screen adaptation the Empire All Star Corporation has constructed a complete house, an exact replica of a French home, at its studio at2 Greenwich, Long Island. It is about this house most of the screen pictures have been made.

"The Beautiful Adventure" tells a romantic love story of Helene de Treville, a little French girl, and her love for her handsome cousin, Andre d'Eguzon. A scheming aunt, however, has engaged her to wed a wealthy, statistic-loving fool. The play begins on the wedding morn, with Helene in her bridal dress and veil. Andre suddenly appears unexpectedly, having had his way. They try to, tears off her veil and flies with her lover to her old home in the country. The resulting complications are amusing, the players enjoying thinking they are married—but so deftly handled the whole is a most romantic and beautiful adventure.

In support of Miss Murdock appears David Powell, as Andre, Ada Boshell, as the grandma; Carl Sauerma, who has the role of Stephen, Vera Fuller, Miss Lleurin, as Jeanne, and Kate Sergeant, as the Countess d'Eguzon, all of whom have appeared in Broadway stage productions.

G. W. Landon Gets Nicholas Power Co.

Advertising Post is Made Associate Manager; Concern Disposes of Nine More Machines

Nicholas Power Company, of New York, announces the appointment of G. W. Landon to the position of associate advertising manager.

Among the recent installations of machines by the Power Company are those at Camp Dix, Wrightstown, N. J.; Reserve Officers Training Camp, Plattsburg, N. Y.; Loew's Victoria Theatre, New York; and Loew's Orpheum Theatre, Boston. A Power 6B machine is being used at the National Theatre, Washington, D. C., in connection with Major Pullman's addresses to soldiers.

Bessie Barriscale Starts Production of "Within the Cup"

Bessie Barriscale and Director Raymond B. West have begun work on "Within the Cup," her next Paralta play, written by Monte M. Katterjohn. Miss Barriscale will take on the role of "Thibie Lorraine," an erratic young literary woman and artist, attempting to make a career for herself. The scenes of the play are laid in the Latin Quarter of Paris and in old Greenwich village, New York.

President Carl Anderson has advised the Paralta studio forces to disregard expense in the production of "Within the Cup" and he expects that each successive picture on the Paralta program will prove more expensive and better than the one that preceded it.

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of April 13, 1912

Of Exhibitors Herald, published weekly at Chicago, Ill., October 2nd, 1917.

State of Illinois:

That the following persons, being of the age of twenty-one years, and over, and being citizens of the United States whose names and addresses are set forth in the statement of ownership, management, and circulation required by section 409, of the Act of Congress of April 13, 1912, do own the interest therein specified:


2. The Exhibitors Herald (Give names and addresses of individual owners, or if a corporation, give its name and the names and addresses of the stockholders owning or holding 1 per cent or more of the total amount of stock.)

3. Martin J. Quigley, 203 S. Dearborn St., Chicago, Ill.


5. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of outstanding bonds, mortgages, or other securities are: (If there are none, so state.)

There are no bonds, mortgages or other securities outstanding against the Exhibitors Herald.

That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, do not contain the names of all the stockholders and security holders as they appear or are known to the officers of the company, but also, in cases where the stockholder or security holder is a corporation, the names of the officers of the company as trustee or in any other fiduciary relation, the names of the partners or members of the partnership or firm for whom such trustees are acting, is given: (a) that no persons are omitted from the above list, and (b) that the names of all persons other than the stockholders and security holders who do not own or hold 1 per cent or more of the amount of the outstanding bonds, mortgages, or other securities than as stated are correct and complete.

This statement is made under the penalties of the law.

MARTIN J. QUIGLEY,
Signature of Publisher.

JOHN W. GURSKY
My Commission expires May 9, 1919.
### General

**“The Fable of All That Triangle Stuff Siz ed Up by the Meal Ticket”**—October 13 (two-reel Essanay-Adle fable with Rod LaRocque).--Joe lives at a boarding house and the rest of the boarders consider him foolish because he works overtime, but Joe gets a promotion and he other fellows are discharged. The boarding house landlady and her daughter, Effie, come to realize that their boarder is a live wire and Joe begins to realize Effie is the woman for him, so they are married. With each promotion Joe gets, Effie becomes highbrowed and soon she tells Joe that she is going to leave him to marry a literary man. But when Effie sees him with his books shorn, she smuggles up to Joe.

**“The Fable of the Film Fed Family”**—October 20 (two-reel Essanay-Adle fable with Rod LaRocque).--The Wiggamores endeavor to remain away from motion pictures, but when Maidie sees her favorite star on a poster, she slips. Then faw Wiggamore is put on the investigating committee and Pa decides to do little investigating for himself. After he first visit they very frequently find excuses to go again and when the cook gets the idea, they find their electric light bill very much lighter.

### Mutual

In *Deep Water*—October 13. (Episode 5, “Lost Express,” Signal serial with Helen Holmes).—After struggling with Pitts for possession of the blue rint Helen is weak and falls to the round. Here she is found by Bounet and Murphy. While Helen is being resited the sidante crookes are preparing to tap the Thurston oil wells. Helen finds there is a leak in the main pipe and orders that a diver be sent down to find it. The sidante learns of this plan and when the diver is below a member of the sidante cuts the pipes supplying him with air and leaves him to die.

**“Jerry’s Jam”**—October 18. (One-reel Cub comedy with George Ovey).—Jerry loves Peggy, but his wife wants him to marry her. On her birthday Jerry is unable to buy her a gift, but, coming upon an auction sale, he buys a trunk of silk and fur clothes and it drives Jerry to Peggy. The con- woman mixes the trunk and when it arrives, there is a man in it in a very much in-toxicated condition. Jerry is chased by father, daddy through some hummer and the explosion lands him in the police station. When it is discovered that the man is not dead, Jerry is released. He and Peggy are embracing when father comes upon them and vows vengeance.

**“Jerry’s Soft Snap”**—October 25 (One-reel Horsley comedy, with George Ovey).—Jerry’s sweetheart is cook for a family of newlyweds. Jerry applies to New- wald for a job as gardener just as Newspecial’s fat other has just received a visit. He hires Jerry as gardener and Newwld writes a note to his wife. He also pens a note to her in regard to his brother. Then the letters get mixed up and Jerry is received as the brother, with open arms. The cook becomes jealous of Jerry’s attentions to her mistress and after knocking him out with a longest sugar bowl, she calls the husband. Jerry, the brother, and a policeman are filled with bird shot before the mistake in letters is explained.

### Universal

**“Pete the Prowler”**—October 2 (One-reel Nestor comedy with Eddie Lyons).—Eddie and Edith plan to elope. Father oversees the plans and as a detective comes to the house, Pete, the prowler, pays a visit to the house and after running the dining room, goes to Edith’s room. She faints. At Eddie’s arrival he throws a pebble at the window and immediately a suicide falls down the ladder and Edith comes after it. They start off in a machine with father and the detective on the other side of the house. When Edith comes to she reports the robbery and Eddie and Pete are chased. Pete is caught and father is so glad to get his valuable back that he is perfectly willing to let Eddie have Edith.

**“The Storm Woman”**—October 2 (three-reel Gold Seal drama with Claire McDowell).—The cub reporter is anxious to get a good story for the Sunday edition and seeing a mysterious Italian woman he believes she would make a good topic. An older man passing by gives the cub the story of her past. He tells how two Italian girls in Italy loved a young American. At first he loved the younger, but a little later he transferred his affections to the older girl since the younger girl realized that the man no longer loved her, she threw herself over a cliff and became a hopeless invalid. The older sister swears to get revenge on America. Everywhere this rich young man goes he is followed by Maria. Finally he dies of fear. Maria in this way gets revenge. The cub compliments the man for the splendid story and then goes over to the woman and asks to see her invalid sister. The woman tells her she has no sister and shows her husband and four young children. Crossing over, the cub finds the older man laughing and tells the cub he thought it a pretty good story for a cup of coffee and beans.

**“Counting Out the Count”**—October 3 (two-reel K.K. comedy, with Lucille Hutton and Bill Bevan).--Lucille’s parents want her to marry a Count, but Lucille loves Bill. When the Count comes courting, Lucille and Mary play all sorts of tricks on him but he asks for the hand of Lucille just the same and her parents accept. The night of the wedding Lucille dresses one of the footmen up in her bridal clothes. Bill overtake the Count, dons his wedding apparel and appears at the wedding as the groom. When the ceremony is well on its way, Lucille recognizes the feet of Bill, screams and tears off the fancy of the footman. Just then police come in search of the Count, arrest him and Bill and Lucille are married.

**“Her Naughty Choice”**—October 4 (One-reel K-K. comedy with Gale Henry).—Lizzie’s uncle has left her his fortune providing she marries within three months. Lizzie loves Hector, but on learning in her will there is only one more day left Hector rushes out to get a minister, but is met by the Fox who has framed up evidence to lead Hector to believe he is a criminal. The Fox persuades Lizzie to marry him and has a fake minister perform the ceremony. In the icebox Hector watches the Fox marry Lizzie and her millions. But when the Fox knocks the fake minister out with a blow, Hector comes out, explanations are made and after the arrest of the villains Hector and Lizzie rush to the nearest church.

**“A Prairie Romeo”**—October 4 (Two-reel Star featurette with George Hennandez).—Billy Bones, cowboy on the Lazy W ranch, loves the cook and each evening, with his banjo on his head. One evening Campbell, owner of the ranch, goes to bed with a headache and when Billy starts his serenading he goes downstairs and tired of being pestered throws the banjo. Billy, believing it to be Priscilla, rushes off to the saloon to drown his sorrows. But when
he learns that Priscilla has been weeping

"Kicked in the Kitchen"—October 5
(one-reel Victor comedy with Max
Avery).—Sir George, Gray and
Henry Spoon, cook and waiter at a
restaurant, have their Saturday afternoon
off and saunter past the home of the
wealthy Hillsides, where a swimming
party is in progress. Their foreign
looks win a place for them and when
Sir George saves the daughter from
drowning he is made a hero. A
days later the Hillsides decide to take
dinner at the restaurant where Henry
and George are employed. Henry ties
up his fan, pretending to have the
message. The Hillsides ask to see
the cook in order to compliment him for
his excellent dinner. George comes in
dressed up and tells them he is a social
uplift. He brings the conditions of the
cooks. But the waiter tells the truth and
George has to go back to the kitchen.

"The Lion's Lair"—October 6
(two-reel Bison drama with T. D.
Critenden and Eileen Sedgwick).—Nettie
and her father, an English officer, live in
the jungle. Nettie is in love with Dick.
One day her father is bitten by a snake
dies. Nettie sends for relief and
Harry Reynolds, an impostor, posing as
an officer, is sent to Nettie's assistance.
He endeavors to take advantage of his
being alone with Nettie and tries to
make love to her, but Nettie repulses
him. She rushes up the side of a cliff,
pursued by Reynolds. At the top of
the cliff he tries to take her in his arms.
This is seen by Dick, who goes to Net-
tie's assistance. He arrives in time and
Reynolds, is given his deserts for being
an impostor.

"The Masked Marvels"—October 8
(one-reel Joker comedy with Gale
Henry).—Gale and Milt decide to be
come detectives. They argue the point
so long that their mistress, tired of
waiting any longer for her dinner, dis-
charges them both. Both go to head-
quarters and are assigned to the same
case. Each disguises and arrives at the
house, believing the other to be a crook.
A struggle in which they lose their
wigs discloses their identity and when
they learn that the man who owns the
house is the real crook they decide to
again take up menial work.

"At Bay"—September 24
(episode 14, "The Gray Ghost," with Friscilla Dean,
Harry Carter and Emory Johnson).—
The house in which Morn Light and
Hildreth are hiding is blown up, but
both manage to escape by hiding in a
secret chamber. They plan to marry
and all preparations are made for the
ceremony to take place that evening.
The Gray Ghost also plans to marry
Morn Light that same evening. He
finds Morn Light and Hildreth and holds
Hildreth captive at the point of a sharp
knife and threatens to kill Hildreth if
Morn Light will not do as the Gray
Ghost demands.

"The Silent Terror"—October 15
(episode 1, "The Red Ace," with Marie Wal-
camp).—Dr. Hirtzman is responsible for
holding up all the platinum for the
United States government coming from
the Dixon mine and sending it to the
all the men in the bank. He slits his
wrist, with the platinum, including Mr. Dixon
himself, is killed. The secret service
men search the premises of Hirtzman
and find the platinum. They notify Vira-
ginia, the daughter of the slain men,
and Virginia prepares to leave for the
mine. Her plans are communicated to
Hirtzman, who prepares to go there
also.

"The Taming of Lucy"—October 16
(three-reel Gold Seal drama with Val
Paul).—In order to save her brother
from disgrace because he has stolen
secures from the bank and cannot
raise the ransom, the girl, through
Lucy marries John Daniel, a wealthy
ranchman. He takes her to their ranch,
where life is tiresome. One day while
out riding she comes to a washout and is
thrown from her horse. Three rough
men pick her up and take her to their
 cabin, where they are playing cards for
all they are worth. When he tries to
 take her home he tells her that ranch life
is not the life for her and wants her to go
 back to the east and he will get a
divorce, but Lucy does not want the
divorce and becomes happy.

"Wild and Woolly Women"—October 16
(one-reel Nestor comedy with Eddie
Lyons and Lee Moran).—When the
boys tell the girls they can do nothing
alone, the girls plan a hiking trip. As
they are making preparations they are
captured by band men and taken off to
a ranch where they are forced to milk
the cows, feed pigs and chase hens out of
the garden. At the end of the day, the
owner orders them to stand in the water.
Edith gets hold of a gun and backing
the men into the water, forces them to
take off their disguise and promise never
to do it again. And they promise.

"Vamping Reuben's Millions"—Octo-
ber 17
(two-reel L-Ko comedy with Bob
Mckenzie).—Farmer Reuben plans to
make enough money from the day's
races to pay off the mortgage on his
farm. There is nobody to ride his horse
so his daughter, Eva, takes the task
upon herself. Cross, jealous of Reuben,
notifies the police of a little gambling
house which Reuben conducts on the
side. The police raid the place, but Rei-
uben escapes. He is chased and finally
captured.

"The Cross-Eyed Submarine"—Octo-
ber 18
(two-reel Star featurette with
William Franey).—When Charlie Den-
verve meets the Princess Ducker he plans
a little scheme to get the Prince out of
the way. He has the Prince arrested for
running a gambling house and then en-
deavors to take the Princess with
him, but she jumps into the water and is
drowned. He takes the little daughter
and goes to live on a desert island.
When Ducker is released he swears re-
venge on Denverve. He cruises about
the sea for a long time, finally comes upon
the island and blows it to pieces.

"The Magic Jazz-bo"—October 18
(one-reel Joker comedy with Gladys
Tennessee).—Dave, waiter in a restaur-
ant, is so busy watching two mysterious
customers, that he neglects other cus-
tomers and is discharged. He follows the
mysterious men and when in an athletic meet
he watches the men shoot a liquid at
the racers which forces them to slow
down. He overhears them arrange a
meeting for that night and goes to the
house and steals some of the pellets.
He is chased by the men and when they
are nearly on top of him he shoots some
of the pellets, which forces them to slow
down. But they shoot the bottle in his
hand, it explodes and throws Dave into
the river and he goes down and comes
up so slowly that on the way up he
drowns.

"Who Done It?"—October 20
(one-reel Joker comedy with Gale Henry).—
Bill is jealous of his wife when he ar-
ries home and finds a gas man in the
house. He tries to hit him with a club,
but misses him. A book agent comes
next. Then his wife's brother, who is
an actor, comes to take his sister to
see his latest picture. Bill goes after
the brother with a gun. His wife explains
to him who the man is and the arrival of
the police makes Bill a meek lamb.

"The Temple of Terror"—October 20
(two-reel Bison drama with T. D.
Critenden and Eileen Sedgwick).—Millicent
and Jack, her husband, accompanied by
her father, take a trip into Africa. As
the village where they are to live Mar
is the queen. The time for sacrifice
draws near and Mara decides it shall
be a white person. She tells Jack that
unless he weds her he will be the sac
ritificer. When Mara sees Millicent she
is thrown into the lions' den. Charly,
an old elephant, who hears Millicent's
screeches, comes to rescue Mara, about
to kill the elephant, but Jack inter-
teres and in the struggle Mara is
thrown into the den.
"When Liz Let Loose"—October 19 (one-reel Victor comedy with Evelyn Selbie).—Bill can find no work and Liz, his wife, goes to see ‘the man’ who will give him a position. Instead Bill treats a strapping young lady who happens along and Liz, hearing someone is arrested and sentenced to fourteen days. Her arrival home she throws everything movable at her husband. The next night when she comes home from selling flowers, she finds the kitchen all in order and a nice meal prepared by Bill. And when he takes out his tools and sets the alarm she can stand him no longer. But when she learns he has a position she repents.

PARAMOUNT

"The Cow Jumped Over the Moon"—October 8. (One-reel Klever comedy with Victor Moore.)—When Vic sees the size of his butcher’s bill he decides to cut his higher living and purchases a cow. After a great deal of trouble he gets it home. At breakfast next morning he finds there is no cream and he asks Miss Kippling nothing about milking, after some hard work he finds the cow is dry. He then takes it to the butcher, but has an argument with the butcher and Vic is thrown out; the cow gets away and the money he paid for it is lost.

TRIANGLE

"One Shot Ross"—October 14. (Five-reel Triangle drama with Roy Stewart.)—One Shot Ross, a bum, and his life in a little frontier settlement, decides to go away. Nearing the Cave-In-Country, the stage is robbed. When Ross realizes he is the possessor of the ranch, he learns that the successor of the girl who is about to be married is a fellow from the gold fields. Butler and his gang are the bandits of the district and when Ross learns that Mary, who is about to be married, is a friend of his, he asks a place on the Butler ranch, representing himself as a half-wit. On the ranch he is able to get sufficient evidence to prosecute his enemies. The story is a fine one with Butler to rescue Mary, whom he has made captive, Ross kills Butler. Mary is released and Ross saves the country.

"Wild Sumac"—October 14. (Five-reel Triangle drama with Margery Wilson.)—In a strange town, and in the presence of Jean, is a man who is being sought by the law. Eyes of the Butler, father of the Butler, and in it he finds evidence which proves that Sumac is the daughter of his slain brother. Pierre returns and he and Sumac are married.

WORLD

"Shall We Forgive Her?"—October 15. (Five-reel World drama with June Elridge and Arthur Ashley.)—Grace loves Neil, and although she is warned of his treatment of their married friend, she goes to West to become his wife. Her life is a dreary one, for Neil has become one of the toughs of the mining town. One day a miner is killed and Grace takes him to her cabin. He shows her his gold, which is also seen by Neil, who proposes to get possession of it, but Grace sends the miner away. She finally goes back to the East and meets Oliver, and they are married and are happy. Oliver’s eyesight is failing and when he learns of Grace’s past the shock brings on complete blindness and he sends Grace away. Grace has become successful at story writing and earns sufficient money to have an operation performed on Oliver’s eyes. When the operation is completed his eyesight brings him to another story of Grace’s past, and thoroughly repentant he begs Grace’s forgiveness.

Greiver & Herz of Chicago Get New Film From J. Klotz

Joseph S. Klotz of Klotz & Steimer during his recent visit to Chicago closed a contract with Simon Greiver of Greiver & Herz for "Whither Thou Goest" for the states of Illinois, Indiana and Southern Wisconsin. Klotz is now at Minneapolis screening "Whither Thou Goest" to prospective buyers for that territory.

By "Mac"

Ed De Berri of the De Berri Scenic Co., who recently returned from Kenosha, Wis., tells us "Smiling" Charley Pacini’s Majestic Theatre now is complete. This theatre has just been completely re-decorated, and with its new Da-Lite-Screen, is one of the prettiest film theatres in the central west, so two one Ed De Berri. It must be so, because this is the fourth Da-Lite-Screen Exhib. Pacini has installed in his various houses.

Some more gladyses tidings for ye attentive ears. Charles E. Ashley is honeymooning with his bride in old Gotham. He was married Sept. 24 to Miss Gretchen Frase of this city. Mr. and Mrs. Ashley will be at home, 3100 Leland Avenue, upon their return. Lucky fellow!

M. J. Weisfeld, general manager of the Wholesale Films Corp., tells us his company’s initial film feature, "Smiling," has made its debut to the Chicago fans over the Continental Theatres Corp. circuit, comprising the former Almer Hamburger Theatrical Enterprises theatres.

"Watty" Rothacker now is in Washington, D. C., showing our Uncle Sam what real Chicago "pep" is. Leave it to him; he’s alive with it.

Roscoe “Fatty” Arbuckle hit old Chi for a brief sojourn Oct. 6 en route for the Balboa Studios, Long Beach, Cal.

Tom Moore arrived in town during the week of Oct. 1 to begin preparations on the latest Selig feature, "Brown of Harvard," in which he is to play the stellar role.

Herbert Warren, who writes scenarios for "Fatty" Arbuckle and who is directing productions, was a forced traveling companion with the "large" party on the way to the coast. Sept. 24 Herbert was married to the dainty and winsome Valerie Berbere, well known vaudeville. Never mind old boy, "true love never," etc.

Ike Shlank was seen hazzaring up and down Peacock Alley, Congress Hotel, Oct. 5. What’s the idea, Ike? Looks as though some news is lurking in this system.

F. P. Dillon has just been placed in charge to manage the Longacre Comedies, featuring Alice Howell for the city and Illinois.

That handsome young Celt that has been giving the local exhibits, the O. O. for the past few weeks is the "tin can route" by Hank Ford, is no other than Jack McFarlane, offering "The Deemster," which is controlled by War- ren & Clark for this territory.

Max Cohen blazed into the local trade Oct. 5 with a five-carat (praps) light in the silk shirt front and a Grimful of film bargains. "Nothin’ to it," sigs Max, "as soon as they lamp me out comes the little cheque book and the sale is closed."

Norman Samish of the Amassive Thea- tre and a number of Clinton, Iowa, friends were in Chicago the week of Oct. 1. Norn likes our tall buildings and everything.

They tell us—H. A. Spanuth, president of the Commonwealth Pictures Corp., was almost on the verge of "noivos prostration" owing to the ter- rible strain he has been under hurrying production on his company’s initial feature which stars the famous "Charlotte," We think it must have been "fountain pen paralysis," judging from the couple of hundred yards of cheques he was working on some time ago.

J. F. Young is about to become ac- quainated with a bundle of U. S. green goods each from now on, recently becoming a McFarlane, to the sales staff of Paramount Pictures in the Illinois ter- ritory. You have our glad hand, Jimmie. Go to it!

Frank Zambrone, president of the Unity photoplays Co., announces his company will give a special private screening of Geo. Loan Tucker’s master feature production "I Believe," at the Ziegfeld Theatre, to which the clergy of the city and environs have been invited, the morning of Oct. 15.
Toronto, Ont.—Lloyd Evans, a popular member of the Canadian Universal Film Company, Limited, office staff, has decided to do his bit to make the world safe for democracy. Mr. Evans has enlisted in an important branch of the service, where his abilities in accounting lines will be very useful to his government.

Toronto, Ont.—Manager McArdis, of Shea's Hippodrome, is doing splendid business this week with the Butterfly picture, "Straight Stamping." He is making a special bid for business and he is getting it. He has specialized in banners on his feature and also took a special banner special to introduce the Toronto theater-going public of his Butterfly picture.

Toronto, Ont.—A stirring war film, "Everybody's Business," which is being pushed by the Distribution Committee of the Food Controller's Office, is being shown this week at the Regent, Shea's and Loew's. Clair Hagen, general manager of the Canadian Universal Film Company, Limited, who is a member of this distribution committee, states that this film was received in a splendid manner by the Toronto theater goes.

It carries a strong message to the Canadian people on food conservation and also has a splendid story that holds the interest. Some maneuvers of a number of ships of the British fleet are shown in detail. This film was taken under the direction of the British government and all facilities were placed at the disposal of the producing company to get exceptional scenes. This is the first film to be issued, dealing with the food situation in Canada by the distribution committee.

Toronto, Ont.—W. F. Sexton, manager of the Family Theater, Toronto, is spending a few weeks holidays at the Monolith House, Muskoka, resting up for the rush of business this winter. Mr. Sexton is one of the oldest exhibitors in Toronto.

Toronto, Ont.—The following exhibitors were in town during the past week: Ernest Moule of Brantford, John C. Green of Galt, and Leo Longo of Kitchener. Mrs. Moore, who is running the Moore's Theater in Grimsby, spent a day and a good deal of cash in an extended shopping tour. Her visits to the exchanges were nothing more than "Hello, good-bye."

Toronto, Ont.—Manager Mitchell of the Regent Theater, Toronto, used a spectacular stunt for advertising "The Slacker," the week of October 1. He flew two large aeroplane kites from the roof of the theater, from which were attached circulars telling the word "The Slacker." This feature is exceptionally timely, as arrangements are being made to call the first draft under the new Conscription Law in Canada.

Toronto, Ont.—Another innovation of the Regent Theater, Toronto, is a new form of ticket which does away with the war tax tickets, being a combination of war tax tickets and admission tickets. The Regent Theater have these special tickets printed by Bryant Bros., who also turn out the government tickets. A strict check is kept on the number of tickets used by the theater, also the number printed by the Bryant Press, and in addition Manager Mitchell makes an official report of tickets sold to every month to authorities. The new arrangement saves considerable time when tickets are sold at the box office, and also in bookkeeping.

Toronto, Ont.—W. A. Willison, the government's representative on the recently formed Moving Picture Distribution Committee, which was formed to distribute the government pictures on Food Conservation in Canada has been made official war correspondent in France, and Mr. Roy Weaver will succeed Mr. Willison in the food controller's office and also on the distribution committee.

Toronto, Ont.—Mr. Jules and J. J. Allen, of Famous Players Film Company, have secured the rights in Canada for distribution of Select Pictures, it is announced.

Toronto, Ont.—W. J. Craft, formerly of Kalem and other companies all over Canada, is taking motion pictures as a record of the lives of returned ex-servicemen in the dominion.

These pictures are being taken under the direction of the Military Authorities' Commission, and prints are to be issued throughout the Dominion and in England and France as an educational feature, to show what the government is doing to rehabilitate returned soldiers and civilians.

The pictures show the life of a crippled soldier as he arrives in Canada on the Atlantic steamer from overseas and include his welcome by the home town folks, and, finally, how he is cared for at a military hospital, and the manner in which he is given his vocational training, so as to take his place in civilian circles as an able and respected citizen.

Toronto, Ont.—The doors of the Atlas films of Canada, Limited, in the Imperial Bank building, Yonge and Queen streets, Toronto, have been closed and the business is being wound up.

Toronto, Ont.—"Con" Jones, of the Orpheum Theater, Vancouver, recently passed through the city. Mr. Jones is the man who made such a hit last summer by booking multicolored real pictures for the Orpheum and then turning over the net proceeds regularly to the patriotic or charity institutions. At some times it was necessary for Mr. Jones to turn the people away from his house.

Toronto, Ont.—"Birth," which is being handled in Canada by the Globe Films Limited, has been running to capacity houses in Massey Hall. This picture was passed by the censors for women only, and this alone attracted attention, as it is the first time in the history of Toronto that a feature has been shown in this way.

Winnipeg.—The new manager for the Winnipeg office of the Specialty Film Import, Limited, is W. H. Mitchell. This company distributes Pathé films throughout the Dominion.

Winnipeg.—The Empress Theater, Edmonton, Alberta, under the management of John Hazza, celebrated the fourth anniversary of the opening of the theater by presenting the Goldwyn "Folly of the Circus," September 17 to 20. The feature was shown six times a day, from 11 to 11, with orchestral accompaniment.

Manager Hazza announces that there would be an increase in the general admission price of 15 cents for evening performances and 5 cents and 15 cents for matinees, but a section of the ground floor has been made a "semi-reserved section," to which the admission will be 20 cents. Tickets for this section will be sold in advance and purchasers are left to select their own seats upon arrival to see a show. The evening price for the unreserved balcony is 25 cents.

ESSANAY MEN ARE "DOING THEIR BIT" IN STUDIO DRILL

Although many Essanay actors and studio employees either enlisted in the army or navy, or were selected for the new national army, those remaining behind are intent on "doing their bit."

George K. Spoor has turned over Studio C of the Essanay plant for drilling purposes two nights a week. Nearly a hundred actors and other Essanay employees, drill several hours. They represent a unit of the new Illinois Home Reserve Guard, organized by the state officials to replace state militia units called for war service.
State Rights and Special Productions
A Complete Index to Independent Film Productions

A KAY COMPANY

AMERICAN STANDARD PRODUCTIONS

Oct. 7—"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

ANTI-FICE COMPANY

"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.

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

ARIZONA FILM CORPORATION

"The Celebrated Stowaway," five reels.

"Absinthe," five reels, with King Baggot.

ARROW FILM CORPORATION

"The Deemster," nine reels, with Derwent Hall in one.

AUTHORS FILM COMPANY

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

BEX REX PICTURES CORPORATION

"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

"Who Knows?" five reels.

DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

BIODRAG COMPANY

"Her Condemned Sin," six reels.

BLUEBIRD

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

"Seven at You and I," five reels, with Lois Weber.

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

BRENON PRODUCTIONS

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

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

"Empty Pockets," seven reels.

CARDINAL FILM CORPORATION

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

CINEMA WAR NEWS SYNDICATE

American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORP.


CINES CORPORATION OF AMERICA

The Fated Hour," six reels.

CHRISTIE FILM COMPANY

Jay 21—"The Milky Way," one reel.

Jay 22—"His Last Fall," one reel.

Jean 4—"Those Wedding Bells," one reel.

CLARIDGE FILMS, INCORPORATED

The Birth of Character," five reels.

The Heart of New York," five reels.

CLONE PRODUCTIONS

"Ramona," ten reels.


"The Curse of Eve," five reels.

CORONA CINEMA COMPANY

"Ten Lamentations," with Enrico Caruso.

COSMOPHOTO FILM COMPANY

"His Vindication," five reels.

"Yesterday," four reels.


CREATIVE FILM CORPORATION

"The Girl Who Didn't Care," five reels.

CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.

DIXIE FILM COMPANY

"Tempest and Sunshine," five reels.

"A Song at Twilight," five reels.

F. P. DONOVAN PRODUCTIONS

Billy Goes to War," one reel, with Billy Quirk.

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

"Billy's Ellopement," one reel, with Billy Quirk.

"Billy, the Groomer," one reel, with Billy Quirk.

"Billy and Society," one reel, with Lou Marks.

EBONY FILM CORPORATION AND PRODUCTIONS

"Blackhead and White Man," five reels.

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

E. & R. JUNGLE FILMS CORPORATION

"Discovered," one reel.

"Sappho's Night Out," one reel.

"When Jews Went Wrong," one reel.

"Hagen Brothers," one reel.

"I Spy," one reel.

"Jungle Rats," one reel.

"When the Clock Went Cuckoo," one reel.

E. I. S. MOTION PICTURE CORPORATION

"Trooper 44," five reels, with George Soule Spencer and June Dye.

EMERALD MOTION PICTURE CORPORATION

"A Slacker's Heart," five reels.

ENLIGHTENED PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

"Birth," six reels.

EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION

"Where Is My Father?" seven reels.

EXPORT & IMPORT FILM COMPANY

"Humility," six reels.

EXHIBITOR'S FILM CORPORATION

"Ivan the Terrible," six reels.

"Reality," seven reels.

"Rohessielle," seven reels.

"Tyranny of the Romantics," seven reels.

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM


"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

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

FLORA FINCH FILM CORPORATION

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

FRANK FISHER FILM CORPORATION

"Caws and Cows," five reels.

"Submarine Chasers," five reels.

"Cheese Chasers," five reels.

"Janitors," five reels.

"A Chemical Calamity," five reels.

"As Prospectors," five reels.

FORT PITTS CORPORATION

The Italian Battle Front.

FRATERNITY FILMS, INC.

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


"Conquest of Canaan," five reels.

FOX FILM CORPORATION

"The Spy," six reels, with Dustin Farnum.

"The Honor System," ten reels, with Miriam Cooper and R. A. Walsh.


"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

Sept. 29—"Camille."

Oct. 7—"When a Man Sees Red."

Oct. 14—"Aladdin and the Wonderful Lamp."

FRIEDLER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

FROHMAN AMUSEMENT CORPORATION


"General Enterprises," five reels.

"The Warrior," seven reels, with Masie.

GOLD MEDAL PHOTOPLAYS

"The Web of Life," five reels, with James T. Wray.

GRAND FEATURE FILM COMPANY

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

"Rey Beach in Pirate Haunts," five reels.

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

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

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

"Intolerance," nine reels, with Mae Marsh.

HANOVER FILM COMPANY

"Masie," six reels.

"How Uncle Sam Prepared," four reels.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

HERALD FILM CORPORATION


EDUCATIONAL FILM CORPORATION

"The Valley of the Hills," one reel.

"The Sheep of Sutherland," one reel.

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

"The Mysteries of Crystallization," one reel.

EFFANCE FILM COMPANY

"The Marriage Bond," five reels, with Van Landew.

FRANK HALL PRODUCTIONS

"The Bar Sinister," nine reels.

"Her Fighting Chance," five parts, with Jane Grey.

HILLER AND WILK

"The Battle of Gettysburg."

HISTORIC FEATURE FILMS

Apr. 30—"Christus."

M. H. HOFFMAN, INC.

"A Trip Through China," ten reels.


EXHIBITORS

“Two Men and a Woman,” five reels, with James Morrison.
“One Law for Both;” twelve reels, with Leah Baird.
“Bubbling Tongues,” five reels, with Grace Valentine.

JEWEL PRODUCTIONS, INC.

“Pay Me,” five reels, with Dorothy Phillips.
“Silent of the Sea,” five reels, with Louise Lovely.

JUVENTILE FILM COMPANY

“The World War in Hindland,” one reel.
“A Chip Off the Old Block,” one reel.
“Chip’s Elopement,” one reel.
“Chip’s Backyard Barnstormers,” two reels.
“Chip’s Rival,” one reel.
“For Sale — A Duddy,” one reel.
“Chip’s Carma,” two reels.
“Chip’s Movie Company,” one reel.

KEEN CARTOON CORPORATION

“Mose Is Cured,” half reel.
“The Old Forty-Niner,” half reel.

KING COMIC COMEDIES

“Deaun’s,” two reels, with Billie West.
“Grip’s Rival,” two reels, with Billie West.
“The Villain,” two reels, with Billie West.
“The Millionaire,” two reels, with Billie West.
“The Genius,” two reels, with Billie West.
“The Modiste,” two reels, with Billie West.

KLOTZ AND STREEMER, INC.

“Another Thou Gone,” five reels, with Orrin Johnston and Rhea Mitchell.
“The Secret Trap,” five reels.

KULPE FEATURES

“Germany on the Firing Line,” five reels.
“France on the Firing Line,” six reels.
“The Unicorn,” five reels.

LEA-BEL COMPANY

“Modern Mother Goose,” five reels.
“Snow White,” four reels.

LIBERTY FILM CORPORATION

“The Three Musketeers,” seven reels.

LINCOLN CYCLE PICTURES

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

LINCOLN MOTION PICTURE COMPANY

“The Realization of a Negro’s Ambitions,” two reels.
“Trooper of Troop K,” three reels.

MARINE FILM CORPORATION

Aug. 25—“Lorelei of the Sea,” five reels, with Tyrone Power.

POST MASON ENTERPRISES

“Cupid’s World,” five reels.

MONITOR FILM COMPANY

“Those False Teeth,” one reel.
“Robinson Crusoe,” one reel.
“How Levi Fooled the Folks,” one reel.
“Dear Old Dad,” one reel.
“The Ghost of Moorwood Manor,” one reel.

MOTION PICTURE COMPANY OF AMERICA

“It May Be Your Daughter,” five reels.

MOSS, B. S.

“In the Hands of the Law,” five reels.
“One Hour,” six reels.

MO-TOY COMEDIES

“A Kitchen Romance.”
“Mary and Grettel.”
“Dingling of the Circus.”
“A Trip to the Moon.”
“Goldie Locks and the Three Bears.”
“Holly Doings.”
“School Days.”

NEWFIELD’S PRODUCING CORPORATION


JOHN W. NOBLE PRODUCTIONS, INC.

“Shame,” six reels, with Zena Keefe.

OLDEN PICTURES CORPORATION

“The Lust of the Ages,” five reels, withillian Walker.

OVERLAND PICTURES CORPORATION

“The Hand of Fate.”
“The Russian Revolution.”
“Man’s Law.”

PARAGON FILM COMPANY

“The Whop,” eight reels.

PARALTA PLAYS

“A Man’s Man,” five reels, with J. Warren Kerrigan.
“Madame W” five reels, with Bessie Barriscale.
“Rose O’ Paradise,” five reels, with Bessie Barriscale.

PATRIOT FILM CORPORATION

“How Britain Prepared,” eight reels.

PIONEER FEATURE FILM CORPORATION

“The Soul of a Child,” five reels.

POPULAR PICTURE CORPORATION

“Corruption,” six reels.

PRIVATE FEATURE FILMS

“Ignorance,” six reels.

PUBLIC RIGHTS FILM CORPORATION

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

RADIO FILM CORPORATION

“Astron, the Destroyer of Humanity,” seven reels.
“The Spirit of 1917,” with James Harris.

HARRY RAPF


RAY COMEDIES

“Casey’s Servants,” two reels.
“Casey the White Wing,” two reels.

HARRY RAYER


RENOVATION PICTURES CORPORATION


“Humanity,” six reels.

SELIG SPECIALS

“The Crisis,” seven reels, with Bessie Eyton.
“Beware of Strangers,” seven reels, with Bessie Eyton and Thomas Sanchi.
“The Garden of Allah,” ten reels, with Thomas Sanchi and Helen Ware.
“Who Shall Take My Life?” six reels, with Thomas Sanchi and Fritzie Brurette.
“The City of Purple Dreams,” six reels, with Bessie Eyton and Thomas Sanchi.

SHERIDAN PICTURES CORPORATION

“The Black Stork,” five reels.

SHERMAN PICTURES CORPORATION

“I Believe.”
“The Land of the Rising Sun.”

“Parentage.”

SIGNET FILM CORPORATION

“The Masque of Life,” seven reels.

FRED H. SOLOMON

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

STANDARD NEWS FILM, INC.

“Demons of the Air II,” two reels.

SUNDEAM MOTION PICTURE CORPORATION

“Somewhere in Georgia with Ty Cobb,” six reels.

SUNSHINE FILM PRODUCING COMPANY

“What the World Should Know,” five reels.

SUNSHINE FILM CORPORATION


SUPERIOR FILM COMPANY

“The Falconet,” five reels.

SUPREME FEATURE FILMS

“Trip Through China,” ten reels.

TODAY FEATURE FILM CORPORATION

“Today,” with Florence Reed.

TRIUMPH FILM COMPANY

“The Libertoine,” six reels.

TRIBAL PICTURES CORPORATION

“The Woman Who Dared,” seven reels, with Beatrice Michelena.
“The Passion Flower,” five reels.

UNIVERSAL

“Idie Wives,” five reels.
“Where Are My Children?” five reels.
“Twenty Thousand Leagues Under the Sea,” ten reels.
“God’s Law,” five reels.
“Robinson Crusoe,” five reels.
“Hell Morgan’s Girl,” five reels.
“The Hat that Rocks the Cradle,” six reels.

VARIETY FILMS CORPORATION

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

VICTORIA FEATURE FILMS

“The Fated Hour,” six reels.
“The Slave Man,” six reels.

WARNER BROTHERS

“Are Passions Inherited?” five reels.

EDWARD WARREN PRODUCTIONS

“The Soul Redeemed,” with Sholom Lewis and Charlotte Lee.

WHARINGTON BROTHERS, INC.


WILLA WHISTLER WILCOX FILMS

“Maggie’s Curse,” two reels.
“Lais When Young,” two reels.
“A Married Cooquette,” two reels.
“Angel or Demon,” two reels.
“Lord Speak Again,” two reels.
“Divorced,” two reels.

WHALE WITH FILMS

Sept. 10—“Cinderella and the Magic Slipper,” four reels.
Sept. 24—“The Penny Philanthropist,” seven reels, with Peggy O’Neil.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

“The Bird’s Christmas Carol,” five reels.

WILLIAMSON BROTHERS

“The Submarine Eye.”
CALENDAR OF FEATURE RELEASES

ARTCRAFT PICTURES
July 9—"KLEINE-EDISON-SELIG-ESSANAY"
July 10—"Eisen, "Oh, Is It Mother!" Do Children Count?" series, two reels, with Mary McAlister.
July 11—"Edison, "Light in Darkness," five reels, with Shirley Mason.
July 12—"Essanay, It's a Dog's Life," five reels, with Mary McAlister.
July 14—"Essanay, "Stop the Boat!" Do Children Count?" series, two reels, with Mary McAlister.
July 15—"Essanay, "The Saddle Man," five reels, with Bryant Washburn.
July 16—"Essanay, "The Arabian Night," five reels, with Bryant Washburn.
July 17—"Essanay, "The Do-It-Yourselfer," five reels, with Mary McAlister.
July 19—"Essanay, "Do Children Count?" series, two reels, with Mary McAlister.
July 20—"Essanay, "A Day of Freedom," five reels, Hoyt C.
July 21—"Essanay, "Skinny's Baby," five reels, with Bryant Washburn.
July 22—"Essanay, "The Do-It-Yourselfer," five reels, with Mary McAlister.
July 23—"Essanay, "The Look of Love," five reels, with Hoyt C.
July 24—"Essanay, "The Do-It-Yourselfer," five reels, with Mary McAlister.
July 25—"Essanay, "The Lady of the Photograph," five reels, with Shirley Mason.
July 26—"Essanay, "Efficiency Edgar's Courtship," five reels, with Taylor Holmes.
July 27—"Essanay, "A Midnight Bell," two reels Hoyt C.
July 28—"Essanay, "Past the Bridge," five reels, with Mary McAlister.
July 29—"Essanay, "The Awakening of Ruth," five reels, with Shirley Mason.
July 30—"Essanay, "A Compact," five reels, with Mary McAlister.
Aug. 1—"Essanay, "A Bear Fact," two reels Hoyt C.
Aug. 2—"Essanay, "The Do-It-Yourselfer," five reels, with Shirley Mason.
Aug. 3—"Essanay, "A Fool for Luck," five reels with Taylor Holmes.
Aug. 4—"The Fishers," five reels, with Bryant Washburn.

BLUEBIRD PHOTOPLAYS
July 29—"Apollo, "When You and I Were Young," five reels, with Alma Hanlon.
Aug. 7—"Horsley, "Eye of Envy," five reels, with Crane Wilbur.
Aug. 15—"U. S. "Think It Over," five reels, with Catherine Calvert.
Aug. 21—"Ebergoth, "The Little Samaritan," five reels, with Marian Swayne.
Aug. 25—"Little Sally, "Behind the Mask," five reels, with Catherine Cabot.
Sept. 10—"Horsley, "Blood of His Fathers," five reels, with Crane Wilbur.
Sept. 17—"Van Dyke, "Fog o' the Sea," five reels, with Jean Sothern.

BLANK DRAMAS, INC.
July 31—"The Great Law," five reels, with Myrtle Gonzales and George Stonehouse.
Aug. 28—"The Rescue," five reels, with Dorothy Phillips.
Aug. 29—"The Little Lord," five reels, with Dorothy Phillips.
Aug. 30—"The Clean-Up," five reels, with Franklyn Farnum and Brownie Vernon.
Aug. 31—"The Show Down," five reels, with Myrtle Gonzales and George Stonehouse.
Sept. 10—"Mr. Up," five reels, with Neva Gerber and Arthur Hoyt.
Sept. 11—"The Charmer," five reels, with Ella Hall.
Sept. 15—"Triumph," five reels, with Dorothy Phillips.
Sept. 16—"Mother O' Mine," five reels, with Rupert Julian and Ruth Clifford.
Sept. 17—"The Little Knight," five reels, with Franklyn Farnum and Brownie Vernon.
Sept. 17—"The Magnificent Mr. Tiller," five reels, with Ruth Clifford and RO. Julian.
Sept. 24—"Flirting With Fate," five reels, with Brownie Vernon and Herbert Hall.
Sept. 17—"The Spotted Lily," five reels, with Ella Hall.
Sept. 18—"Armstrong's One," five reels with Franklyn Farnum.
Sept. 19—"Boudage," five reels, with Dorothy Phillips.
Sept. 21—"The Desire of the Month," five reels, with Ruth Clifford.
Sept. 28—"The Trap," five reels, with Herbert Rawlinson.

BUTTERFLY PHOTOPLAYS
July 5—"The Play Woman," five reels.
July 5—"The Reed Cat," five reels, with Allen Holubar and Louise Lovely.
July 16—"High Speed," five reels, with Jack Mulhall.
July 20—"The Dead Man's Whim," five reels, with George Stewart.
July 20—"A Wife on Trial," five reels, with Mignon Anderson.
July 22—"Follow the Girl," five reels, with Ruth Thompson.
July 25—"Midnight Man," five reels, with Jack Mulhall.
July 3—"Who Was the Other Man?" five reels, with Francis Ford.
July 3—"The Little Pirate," five reels, with Zoe Rae.
July 17—"The Spindle of Life," five reels, with Neva Gerber.
July 24—"The Edge of the Law," five reels, with Ruth Stonehouse.

FOX FILM CORPORATION
July 2—"Somewhere Boy," five reels, with George Walsh.
July 3—"When a Man Sees Red," five reels, with William Farnum.
July 6—"The Silent Partner," five reels, with Oscar O'Connell.
July 8—"The Innocent Sinner," five reels, with Miriam Cooper.
July 10—"Two Little Ladies," five reels, with Katharine and Jane Lee.
July 12—"To Honor and Obey," five reels, with Gladys Brockwell.
July 13—"The Innocent Sinner," five reels, with Miriam Cooper.
July 15—"Why Number Two," five reels, with Valesa Sartor.
July 17—"Wuth of Love," five reels, with Virginia Pearson.
July 18—"Hotel Haps," five reels, with Dustin Farnum.
July 21—"The Soul of Satan," five reels, with Gladys Brockwell.
July 22—"Betroved," five reels, with Dorothy Phillips.
July 23—"When False Tongues Speak," five reels, with Virginia Pearson.
July 23—"The Yankee Way," five reels, with George Walsh.
July 23—"North of Fifty-Five," five reels, with Dustin Farnum.
July 26—"Conscience of the City," five reels, with Gladys Brockwell.
July 26—"Thou Shalt Not Steal," five reels, with Virginia Pearson.
July 26—"This Is My Life," five reels, with June Caprice.
July 27—"Miss U. S. A.," five reels, with June Caprice.

GOLDWYN PICTURES CORPORATION
July 9—"Polly of the Circus," six reels, with Max Marsh.
July 10—"Baby Minder," five reels, with Midge Kennedy.
July 12—"Fighting Odds," six reels, with J. P. Elliott.
July 14—"The Spreading Dawn," six reels, with June Cowl.
PARAMOUNT TRAVELogue

July 9—How California Harvests Wheat.
July 9—In the High Sierra.
July 16—An Oregon Nut.
July 22—Chasing and Catching Oregon Salmon.
July 30—To the Missouri Mount Hood.
Aug. 5—Geysers of the Yellowstone.
July 5—Wonders of Yellowstone.
Aug. 20—Tropical Nassau.
Aug. 27—Madrid Madera.
Sept. 3—Norway.
Sept. 19—Horn Kong and the Pearl River.
Sept. 17—Canton and Shanghai.
Sept. 24—Picture Show in Japan.
Oct. 1—Across Manchuria to Korea.
Oct. 1—The Singular City of Seoul.
Oct. 22—Tokyo, the Metropolis.
Oct. 29—Nikko in Snow Time.

PATHE EXCHANGE, INC.

June 28—Lasilla, "When Baby Forgot," five reels, with Marie Osborne.
July 1—Thanhouser, "The Woman in White," five reels, with Florence La Badie.
July 8—Austria, "The Cigarette Girl," five reels, with Gladys Hulette.
July 15—Thanhouser, "It Happened to Adele," five reels, with Gladys Leslie.
July 22—Thanhouser, "The Buddha," five reels, with Gladys Hulette.
July 29—Austria, "The On-Stage Square Girl," five reels, with Mollie King.
Aug. 5—Austria, "The Favorite," five reels, with Marie Osborne.
Aug. 12—Austria, "The Streets of Illusion," five reels, with Gladys Hulette.
Aug. 26—Hepworth, "Iris," five reels, with Anna Taylor.
Sept. 2—"Tears and Smiles," five reels, with Marie Osborne.
Sept. 9—Thanhouser, "A Woman's Dream," five reels, with Florence La Badie.
Sept. 16—Austria, "The Singing Factory," five reels, with Antonio Moreno.
Sept. 23—"Under False Colors," five reels, with Frederick Ward.
Sept. 30—"A Man's Honor," five reels, with Constance Talmadge.
Oct. 7—Thanhouser, "The Heart of Ezra Greer," five reels, with Frederick Ward.

SELECT PICTURES CORPORATION

"Poppa," five reels, with Robert Warwick.
"The Man Who Was Monstrous," five reels, with Wanda Montaigne.
"The Room," five reels, with Constance Talmadge.
"Scandal," six reels, with Constance Talmadge.

TRIANGLE FILM CORPORATION

June 24—"The Chodshopper," five reels, with Charles Ray.
July 1—"Fiddler on the Roof," five reels, with Dorothy Dalton.
July 8—"The Sawdust Ring," five reels, with Betty Love.
July 15—"Between the Rails," five reels, with Jack Devereaux and Wini
dred Allen.
July 22—"Time and Diamonds," five reels, with William Desmond.
July 29—"The House of the Immortal," five reels, with Louise Glaum.
Aug. 5—"Time Clock and Diamonds," five reels, with William Desmond.
Aug. 12—"The Sawdust Ring," five reels, with Louise Glaum.
Aug. 26—"The Fiddler," five reels, with Edna Bennett.
Aug. 30—"An Even Break," five reels, with Olive Thomas.
Sept. 6—"The Master," five reels, with William Desmond.
Sept. 13—"Golden Rule Kate," five reels, with Louise Glaum.
Sept. 20—"Five Laddies," five reels, with Ethel Clayton.
Sept. 27—"The Taffy," five reels, with Edna Bennett.
Sept. 27—"Wooden Shoes," five reels, with Bettie Barricale.
Sept. 29—"The Fox Jumper," five reels, with Jack Devereaux and Vera Seale.
Sept. 29—"Ten of Diamonds," five reels, with Dorothy Dalton.
Sept. 29—"The Man Hater," five reels, with Winifred Allen.
Sept. 29—"Idolaters," five reels, with Louise Glaum.
Sept. 29—"Polly Ann," five reels, with Beatrice Love.
Sept. 29—"Mountain Man," five reels, with William Wilson.
Sept. 29—"The Haunted House," five reels, with Dick Roscoe and Winifred Allen.
Sept. 30—"Flying Colors," five reels, with William Desmond.
Sept. 30—"Devil Dodger," five reels, with Roy Stewart.
Sept. 30—"Brownie," five reels, with Olive Thomas.
Sept. 30—"The Tar Heel Warrior," five reels, with Walt Whitman.
Oct. 21—"One Shot in France," five reels.

TRIANGLE COMEDIES

June 21—"His Batter Fate," one reel.
June 28—"The Devil's Downfall," one reel.
July 5—"A Janitor's Vengeance," one reel.
July 12—"Aired in Court," one reel.
July 19—"A Bank Robber," one reel.
July 26—"His Sudden Rival," one reel.
Aug. 2—"The Three Degree," one reel.
Aug. 9—"His Fatal Mope," one reel.
Aug. 16—"An Alligator House," one reel.
Aug. 23—"Sole Mates," one reel.
Aug. 30—"His Widow's Mistake," one reel.
Sept. 6—"A Fallen Diaper," one reel.
Sept. 13—"His Foot-Hill Folly," one reel.
Sept. 20—"A Dark Room Secret," one reel.
Sept. 27—"A Warm Reception," one reel.
Oct. 4—"His Baby Doll," one reel.
Oct. 11—"His Duchess," one reel.
Oct. 18—"Their Love Lesson," one reel.
Oct. 25—"A Prairie Heiress," one reel.

KEYSTONE COMEDIES

Aug. 19—"The Pawnbroker's Heart," two reels, with Caroline Rankin and Chester Conklin.
Aug. 26—"Two Cents a Dance," five reels, with Harry Gibbon and Bobby Dunn.
Aug. 26—"A Shanghaied Jonah," two reels, with Billy Armstrong.
Sept. 9—"His Proposal," five reels, with Charles M. Swain.
Sept. 16—"Hula Hula Land," two reels, with Billy Armstrong.
Sept. 23—"The Devil's Playmates," two reels, with George Biss.
Sept. 30—"The Sultan's Wife," two reels, with Bobby Vernon, Gloria Swan son and Charles M. Swain.
Oct. 7—"His Crooked Career," two reels, with Fritz Schade.

GREATER VITAGRAPH-V-L-S-E

July 9—"The Music of the Mountains," five reels, with Anita Stewart.
July 16—"The Stolen Treaty," five reels, with Earle Williams and Corinne Griffith.
July 23—"The Brazen," five reels, with Alice Joyce and Harry Moore.
July 30—"By Right of Possession," five reels, with Antonio Moreno at Mary Anderson.
Aug. 6—"The Second Mrs. Tangueray," five reels, with Sir George Ale
uly 28—"The Divorcee," five reels, with Mary Anderson.
Aug. 13—"Mary June's Pa," five reels, with Marc MacDermott and Mildred Manning.
Aug. 20—"The Tram," five reels, with Earle Williams.
Aug. 27—"The Divorcee," five reels, with Mary Anderson.
Aug. 28—"The Thirsty Boy," five reels, with Swayne Gordon.
Aug. 30—"An Important Matter," five reels, with Alice Joyce and Mary McClure.
Sept. 7—"Five Minutes for Luck," five reels, with Edward Earle and Betty Howe.
Sept. 14—"Sunlight's Last Raid," five reels, with Mary Anderson.
Oct. 1—"Princess of Park Row," five reels, with Mildred Manning.
Oct. 8—"The Assistant," five reels, with William Waving.
Oct. 15—"Dead Shot Baker," five reels, with William Duncan.
Oct. 29—"The father's Day," five reels, with Raymond Hatton.

WORLD FILM CORPORATION PROGRAM

June 25—"The Divorcee," five reels, with Alice Brady.
July 2—"The Pride of Pride," five reels, with Carly Blackwell and John Elvidge.
July 9—"The Brand of Satan," five reels, with Montagu Love, Gerda Holz and Evelyn Crewe.
July 16—"The Beloved Adventuress," five reels, with Kitty Gordon.
July 23—"A Madeleine," five reels, with Alice Brady.
July 30—"The Iron Ring," five reels, with Arthur Ashley, Gerda Holz and Mabel Edwards.
Aug. 6—"Youth," five reels, with Carly Blackwell and June Elvidge.
Aug. 13—"Rolling Stone," five reels, with Mary Warren.
Aug. 20—"The Little Duchess," five reels, with Maude Evans.
Aug. 27—"The Guardian," five reels, with June Elvidge, Montagu Love.
Sept. 3—"The Marriage Market," five reels, with Carly Blackwell, June Elvidge and Arthur Ashley.
Sept. 10—"Betsy Ross," five reels, with Alice Brady.
Sept. 17—"Reckless," five reels, with Alexandra Carlyle.
Sept. 24—"The Woman Beneath," five reels, with Ethel Clayton.
Oct. 1—"The Corner Grocery," five reels, with Maude Evans and Hubert Field.
Oct. 8—"Rasputin, the Black Devil," five reels.
Oct. 15—"Shadrack," five reels, with June Elvidge.
Oct. 22—"The Talking Tower," five reels, with Ethel Clayton.
Oct. 29—"The Burglar," five reels, with Carly Blackwell and Maude Evans.

SERIALS

"Vitagraph," "The Secret Kingdom."
"Signal," "The Railroad Raiders."

"Vitagraph," "The Fighting Trail."
"Pathes," "No One's Fault."

"Our No. 1 Detective."

"Pathes," "The Woman in White."
"Pathes," "Why?"
"Pathes," "The Millionaire."
"Pathes," "The Great Pyramid."
"Pathes," "The White Elephant."
**EAST**

Johnstown, Pa.—Scherer & Kelley have leased the theatre in the first floor of the Pythian Temple building and will convert it into a modern photoplay house. W. J. Rose & Sons have commenced to enlarge the seating capacity from 300 to 1,000 seats.

Bethlehem, Pa.—The Lehigh theatre was purchased by F. Helberger of this city and Chas. P. Odle of Easton from a syndicate for $50,000.

Bradford, Pa.—Ben Burke has opened the Family theatre thoroughly renovating and redecorating the house. The work cost more than $7,000, and a new $5,000 pipe organ being installed.

Philadelphia—Charles Rose has sold the photoplay theatre 2501 Ridge avenue to George T. Roesch.

**CENTRAL WEST**

Columbus, O.—The contract for the remodeling of the colonial theatre, on West Broad street, for the Hart Company, Cincinnati, has been let to Linkenbell Planing Mill Company.

Chicago—Theo. F. Brett will erect a three-story office building and photoplay house at 2406 West Madison street, to cost $120,000. It will seat 1,280.

Indianapolis, Ind.—The Irving Theatre Company, with a capital of $2,000, has been formed to promote motion picture theatres. Herbert L. Whitehead, Jos. Thornton and J. M. Tucker are the directors of the new company.

Atkins, Minn.—H. O. Mugridge has sold his motion picture theatre to C. C. Simpson and O. Vanger, of Hillsboro, N. D.

Le Sueur, Minn.—E. E. Lynch, of Montgomery, has purchased the Joy theatre here, and assumed possession.

Maryville, Mo.—Roy Neal has sold the Electric theatre to J. H. Hoffman, of Sac City.

Hancock, Mich.—The management of the Majestic theatre Hubbell has been taken over by Archie Geneereux and Will Banberry and the popular house will be opened under their direction.

Green Bay, Wis.—A board composed of five motion picture censors has been appointed by act of the council here to pass on all films exhibited in this city. They will serve without compensation.

Michigan City, Ind.—Martin Panty has sold the Idleour theatre to Henry Oldenettle.

**SOUTH**

Troy, O.—Charles and Guy Landry have taken over the management of the Gent motion picture theatre on South Market street.

Unionville, Ia.—Ray Simpson, of Centerville, has purchased a half interest in the Royal theatre from F. O. Jones.

Grand Forks, N. D.—Wm. McKallor, proprietor of the McKallor News store, has purchased a half interest in the Lyceum theatre.

Moorhead, N. D.—J. J. Isaacs has purchased the interest of his partner, E. G. Brown, in the Lyceum theatre, and now is sole proprietor. Mr. Brown has moved to Oelwein, Ia., and will conduct a motion picture theatre there.

Dickinson, N. D.—Ground has been broken for Dickinson’s new photoplay house to be constructed by R. H. Johnson of the First National bank.

Ashland, Ore.—O. T. Bergner has transferred his lease for the Vining theatre to George A. Hunt, manager of the Page theatre, in Medford.

Charlotte, N. C.—The Cantonment Amusement Company, of Cleveland, plans to erect a motion picture theatre to seat 1,000 persons at Camp Greene.

Petersburg, Va.—A large theatre for motion pictures is to be erected at Lakemont Park, near Camp Lee. It will seat about 2,000 persons.

Greenville, S. C.—Sevier Amusement Company will erect a 2,500-seat motion picture theatre at Camp Sevier. It will cost $17,500.

Columbia, S. C.—J. W. Lambeth, Jr., of Thomasville, N. C., has been appointed manager of the Broadway theatre to succeed S. W. Craver.

New Orleans, La.—The Boehringer Amusement Company, Inc. is planning the erecting of a new motion picture theatre at Baton Rouge.

Macon, Ga.—Herbert Todd, for several months publicity manager of the Macon theatre, has severed his connection and will hereafter be associated with the Kleine Exchange in a similar capacity at Atlanta, Ga.

Tulsa, Okla.—Ground has been broken for the erection of a $500,000 theatre here. O. W. Edward, a theatrical manager, of New York, is building the new amusement place.

Fine Bluff, Ark.—Rudolph Lewine announces that he will open a motion picture and vaudeville theatre in the Knox Scull building on West Second street. It will be known as the Majestic.

Plainview, Tex.—W. H. Coon, proprietor of the Mission theatre, has purchased a site on Broadway and will erect a two-story building thereon, to cost $10,000, part of which will be devoted to a modern motion picture house.
EXHIBITORS HERALD

Guthrie, Okla.—Manager Pollard, of the Gen theatre, has had plans drawn for a new theatre to be located on Harrison avenue.

Bluebird to Adapt Published Stories for All Future Films

The management of Bluebird photoplays has come to the conclusion that printed stories, either in book form or as magazine features, make the best photoplays. Consequently, arrangements have been made to show screen versions of popular novels and fiction narratives in a majority of future films. Several of the more important contracts have been announced.

"Anthony the Absolute," by F. Hopkinson Smith, along with "The Old Fashioned Gentleman," by Richard Harding Davis, will be made up by Rupert Julian productions with Ruth Clifford starring and Mary Philbin in support. Another story by the late Mr. Davis will be presented by Joseph De Grasse with Franklyn Farnum the star of "The Scarlet Car."

Mae Murray will have Louise Winter's novel, "Princess Virtue," as the basis of her latest screen offering, "Call," from the pen of Samuel Merwin will be presented by Carmel Myers under her second Bluebird. "Heart's Blood," a story from the pen of Elaine Sterne, will have Dorothy Phillips as its star when it reaches the screen shortly after the new year begins.

"The Desire of the Moth," created by Rupert Julian, with Ruth Clifford the star will be presented Oct. 22, and "The Girl by the Roadside" from Varick Vanardy's pen, will become a Violet Mersebeau Bluebird during December.

TAYLOR HOLMES, ADE, CHAPLIN
SUPPLY MATERIAL IN ESSANAY FILMS FOR THE COMING WEEK

Taylor Holmes, Charlie Chaplin and George Ade, the household humorist, supply Essanay's entertainment material for the films to be issued the coming week.

Mr. Holmes, who formerly was a stage star, will be seen in a comedy-drama entitled "Tools for Luck." The picture is a screen version of Kenneth Harris' story, "Talismans." It will be issued on the Perfection Pictures program, October 8.

The second of the Essanay-Chaplines, which will be issued through General Film Company, October 13, is "A Jitney Elopement." This second completed set of new prints of all the pictures Charlie Chaplin made for the Essanay.

The next George Ade Fable, to be published through General, is entitled "The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket." This two-reel feature will appear October 12.

H.'MacMahon Starts Literary Aid Bureau in N. Y. for Producers

A novel idea of helpfulness to producers is put forward by Henry MacMahon in the establishment of his Literary Bureau, which was opened on October 1 at 321 West 55th street, New York.

"Every film executive and publicity manager needs outside help or information in a hurry, quite often," says Mr. MacMahon. "The regular staff is tied up with other matters or the needed facts are not available without digging in the libraries and some thorough interviewing. For instance, a point in history, drama, art or science baffles producing director or scenario chief; or, there is an unusual number of writing orders to be executed; or, perhaps, it is imperative to get in touch with some important personage for an interview and a story. I purpose to meet this long-felt lack of supplemental service. Whatever your literary problem is, bring it here. I can solve it for you, or I can put you in touch with the one who can solve it."

Having done extensive research work for D. W. Griffith and many other producers, Mr. MacMahon is peculiarly qualified for this branch of effort.

C. E. SHURTLEFF LEAVES N. Y. TO OPEN ST. LOUIS SELECT EXCHANGE

C. E. Shurtleff, sales manager of Select Pictures, left New York this week on a trip for several days, the main object of which will be to open a Select exchange in St. Louis. The new branch is in addition to the eighteen other Select Exchanges now operating in the United States.

The St. Louis exchange will be placed in charge of Edward W. Dustin, formerly of the Pathé organization and until recently the Triangle Branch Manager in St. Louis.
"OVER THE TOP"

with J. B.

"Submarine" Joe Sameth, of the Williamson Bros., has been running on the um for the past week, owing to the fact that he punctured his shoe with a rusty nail.

Hopp Hadley has a new joke. "The tar and the leading man had a falling out at seven o'clock and at nine they MADE up." Ha! Ha! Pass the mons.

Bill Hines of the Triangle is playing some good golf, and most any Sunday morning bill can be seen at Van Cortlandt Links whacking clumps of sod into the air. It is said he can do eighteen holes in six hours.

One E. Shipman sure is getting away with the barrier, and everything would seem to indicate that he can hold the eld. Watch 'em come under the wire.

A. H. Russell is about again. Must be nine for another exposition for the movies at the Palace. Don't push, gentlemen, Al has plenty of space left.

Some "light-fingered gent of the road" entered my office last week and jimmied my desk; among other things he got a page of my literary gems. Some pass to the boys, but I will give you an endorse next week. Contemporaries refrain from using same on penalty of absas corpus, et al.

Frank A. Lapin the dynamic picture contractor, finds Long Island a most lucrative field of operation. He has converted the boys of the Island to the use of "Sherry" in place of apple jack.

Director Ralph Dean asks: "What does it profit a man if he gain the whole world and loses his soul?"

The booming of the Nicholas Power Company has a joyful sound. Advertising Manager Cassard laid out a remarkably comprehensive campaign, which should show big returns, and at the same time start Arthur "Export" Lang pounding out bales of publicity. He's the boy that can do it, and get it over. Also in Esparrito.

If the Red Cross parade didn't suggest something to you, I will. These are the times that try men's souls; and anything you give, from a dime to a dollar, will help to buy the bandages that may be the means of saving your life later on. Kick in, boys, and let em see that your heart is in the right place.

Since last issue, Harry Poppe has returned, and with an honorable discharge from the army. No fault of Harry's that they wouldn't send him to the Front.

Wish the truant officer would get on Charley Pope's trail, and make him drive an ambulance at the front, instead of keeping the ambulances busy in New York. Charley is a good driver, and a good scout, and I believe he could side-step a Hun pill if he had to.

(With apologies to Benny Ziedman) One lucky day, out on the screen I caught a dazzle of your toothsome grin.

It loosened up my liver and my spleen And percolated like a swig o' yin.

No longer am I lachrymose and mean;

I had to laugh, doggoneit. Doug—You win.

Harry Sherman must have taken the "Lost Express." Every day he is expected on the Twentieth Century, but he can't be located with the assistance of a range finder.

Wonder why Adele Fletcher keeps below the "Dead-line" all the time. She used to drop in and slip us an effusion once in a while. Mayfair later on. WOW!

Tom Beddina says that "Owing to low visability," and high atmospheric pressure over the lake regions, (west shore of Lake Michigan not included), there is something big in the air, but as to its nature, he must remain in a state of recalitritant rectitude, to inquisitorial eneroachment. Try him out yourself, if you don't believe.

Edwin Simone of the Universal Film Company laboratories has been called to the colors. Good luck to him! Edwin is the son of Chas. Simone of directorial renown. Chas. has two other sons who are willing to "do their bit," but Pop says no. Someone has to shovel a path around the clothing this winter, and Dad has luminous philumitus in the left shoulder.

Universal Starts
a New Studio at
Big Coast Plant

Work was begun this week upon the construction of another electric lighted studio at Universal City.

When this building is completed there will be three similar studios at the plant. Unlike the others, the new structure will be built entirely of wood and there will be 125,000 feet of lumber in the building. Its hundred-foot trusses have been designed to carry heavy loads and experiments made with them indicate that automobiles can be suspended from the trusses without their weight affecting them in the least.

The new electric lighted studio will be 100 feet wide and 300 feet long, just 100 feet shorter than the largest studio where the directors work at night and during inclement weather.

This new studio building, which is being erected under the supervision of Fred Stark, superintendent of construction at Universal City, is being built with Milton Moore, technical director, will be completed in about four weeks, a month or more in advance of the rainy season. With this additional improvement the twenty-four producing companies at present operating at the Big U plant will have more than adequate accommodations for the special work the Universal management has in contemplation for the coming winter months.

Motion Picture
Ambulance Fund
Is Raising Money

Mrs. J. Stuart Blackton and her co-workers for the Ambulance Fund of the Motion Picture Players, announce that they are meeting with success in raising sufficient funds to purchase and equip with a year's supplies nine ambulances for France.

The Ambulance Fund, with headquarters at 1 West 6th Street, New York, is a branch of the Stage Women's War Relief. Mrs. Blackton is chairman, Miss Bess Meredith, vice-chairman, Miss Nancy Palmer, who has already qualified as an ambulance driver, and expects to go "over there" for service before Christmas, is secretary and Miss Anne Scott, manager. The Picture Players' Division was originally organized to raise funds for comfort kits to be sent to our boys.

Washington M. P. Co. of Spokane Gets Lease on a Site

New Tyrone Power Enterprise Gets Minnehaha Park Land for Studio

Spokane, Wash.—The Washington Motion Picture Corporation, the new Tyrone Power Enterprise, has secured a lease on land in Minnehaha park, upon which it will erect a modern studio. The lease covers the dancing pavilion and other buildings in the park, giving the new company much natural scenery with which to work.
'Ashes of My Heart,' First Berg Film for State Rights Stars Barbara Castleton

Story Is an Adaptation of Edith Blinn's Novel, One of the Most Popular Books Last Season; Thrilling Tale Called Powerful and of Vital Interest

Harry Berg, who has recently entered the states rights field as a producer, is busily engaged in selecting stories for the plays in which he is to star Barbara Castleton. He is putting particular care upon this branch of the work, feeling, as he does, that a story of particular merit is necessary to the success of a picture on the states rights market.

"The producer's problem," he says, "in this field of work is a particularly difficult one. In the first place, he must select a story that is adaptable to his star; one that is a fit vehicle for her talents. On the other hand, he must find a story which is above the ordinary program picture, and which may be circulated as a territorial feature.

"In the case of Miss Castleton, the problem is somewhat simplified, for her experience has been such as to enable her to undertake practically any type of role successfully. Consequently, I have been able to concentrate my attention on securing strong, virile stories, which, backed by Miss Castleton's personality, I feel sure will compare favorably with any films on the states rights market.

"One of the best stories that I have found is 'Ashes of My Heart,' by Edith Blinn. This book was one of the most popular novels of last season. The story is one of thrilling, vital interest, and is one that will afford Miss Castleton ample opportunity to display her versatility. The problem which it presents is the old one of heredity versus environment. A girl, born of a gambler father and a mother addicted to the use of drugs, as a baby is placed in the sheltered seclusion of a convent, and reared for eighteen years without the knowledge of her parentage. What would she do upon suddenly finding herself entirely her own mistress? Will she follow her heritage of instinct for dissipation, bequeathed to her by her parents, or will the strict training of the convent be sufficient to hold those instincts in check? This is the problem that Miss Blinn presents and solves, and in the process has evolved a story which will make a most remarkable picture.

"I have not yet decided what the first film will be. Several stories are under consideration, and an announcement will be made shortly definitely outlining our plans."

Greiver & Herz Get Two Big Features for Trade in Illinois, Indiana and Wisconsin

"Mother Love and the Law" and "Trooper 44," Two of Seasons Film Successes, Ready for Publication to Exhibitors in Three Central States; Both Have Notable Stars in Big Roles

Greiver & Herz, the Chicago distributing concern which issues big feature films to the trade throughout the Central States, have secured the rights to "Mother Love and the Law," made by Crystal Photoplays Company of Chicago, and "Trooper 44," produced by the E. I. S. Motion Picture Corporation.

These features will be distributed to exhibitors in the states of Illinois, Indiana and Wisconsin. "Mother Love and the Law," which is founded on the sensational dramatic case of Dolly LeGarderwood Matters, which gained national attention during hearings in a Chicago court, features Mrs. Matters in the leading role. George A. Siegmann, who formerly was with the David Wark Griffith forces, directed the production.

The star roles of "Trooper 44," which was directed by Roy Gabin, were enacted by George Soule Spencer and Miss June Day. The film story depicts the romantic adventures of a mounted trooper, and a pleasant love theme has been carefully worked into the action of the play.

REALISTIC TRAIN WRECK IN ESSANAY'S "FIBBERS."

A realistic train wreck scene is shown in "The Fibbers" in which Bryant Washburn plays the leading role.

Miss M. J. Scott to Star in New Lewis Film Production

Mabel Juliene Scott, whose work in the role of Nencia in the Edgar Lewis production of "The Barrier," will long be remembered, is soon to appear in an other screen adaptation of this popular author's books. Miss Scott plays the role of Jeannett in "The Sign Invisible," being produced under the direction of Edgar Lewis from the scenario by Anthony Kelly. Many of the scenes of the photopla were produced by Mr. Lewis' compan at Fort Ticonderoga, N. Y.

Mme. Petrova's Co. Filming Scenes for Initial Play

Madame Olga Petrova and the cast the first picture now being made by Petrova Picture Company have been spending the greater part of this week taking exteriors on the estate of Mr. George Pratt at Glen Cove, Long Isal. Several of the scenes called for in the scenario, which was written by Mme. Petrova herself, are laid in the Kingdom of Barmark, where the love scenes between The Crown Prince (Thomas Holding) and the beautiful American girl who later becomes his morganatic wife (Petrova) take place in the Royal Gardens. Consequently an unusually sumptuous est. was required, and Mme Petrova is suit- ed in having Mrs. Pratt volunteer a use of her, beautifully kept law attractive swimming pool, sunken gardens and dense woodland.
emine Theatre Patrons to Get Favors in Houses Showing Blackwell's 400th Film

World Film Corp. to Commemorate Occasion Said to Be Entirely Unique in Cinema History; Star Has Been in Screen Plays Seven Years

Carlyle Blackwell, who stars in World-pictures Brady-Made, is working on his four hundredth screen play, in each of which he has acted the principal mascu- ne role.

To commemorate the occasion, which is entirely unique in cinema history, the World Film Corporation has adopted measures to provide a souvenir for every feminine member of each assemblage in theaters where it is shown. Mr. Blackwell has been a screen player for seven years and is entering his eighth. His first film drama in which he appeared was the Vitagraph version of "Uncle Tom's Cabin," a feature production considered altogether immense at that time. He remained with Vitagraph for nine months, appearing in pictures of one and two reels apiece. The actor then joined Kalem for a year, and afterward he had a long engagement with Paramount-Lasky-Famous, spending a part of his time in New York and the rest in California. In December he will have been for two years with World-Pictures Brady-Made. This confines itself to the production of pictures, each of five reels or more. The name of the photodrama to the feminine patrons of which special souvenirs are to be given will be announced shortly. The reason for the delay is that the play is being prepared under a working title which serves merely to identify it in the process of production as against the other six now as always in the making of the World studio.

A permanent name may not be decided upon until the drama is fully completed. Mr. Brady does not permit his output to be finally titled until all the members of his staff have had a chance to make suggestions based upon viewing the finished film.

"Honeymooners" to Be Next Film Vehicle for Norma Talmadge

"The Honeymooners," a comedy-drama written for the screen by Eve Unsell from the story by Lloyd Sheldon, will be Constance Talmadge's next Select picture. It is said the play gives the star excellent opportunity to display her comedy talent. Miss Talmadge, her director and company now are at Niagara Falls, N. Y., where the greater part of "The Honeymooners" will be staged.

Miss Talmadge's first Select picture, "Scandal," is announced for early publication.

IMPORT FILM CO.
OFFERS HISTORY
REELS OF FRANCE

"Birth of Democracy" Shows "Reign of Terror" Period and Fall of Robespierre

"Democracy has been a much-used theme in autumn motion picture productions. The present world war naturally has offered tremendous inspiration for this type of picture, and producers are carrying the idea to the limit in all varieties of films.

One of what is said to be the best of this kind recently put upon the market is "The Birth of Democracy," published by the Export and Import Film Company, Inc. Ben Blumenthal, president of that organization, has held several private showings for the benefit of various critics, and the picture has been well received.

The story deals with the period of the French Revolution, known as the "Reign of Terror," and shows the final winning of liberty through the sacrifice of the French people. As a matter of history the picture is a faithful reproduction of the life of that period. All the famous characters of the time are portrayed; the martyrs on the way to the guillotine, the tribunal where accusation means death, and lastly the portentous scenes in the Convention, depicting the fall of Robespierre and the end of the "Reign of terror" which had plunged all France into a bloody nightmare.

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TEN FIVE-REELERS ON OCT. SCHEDULE
OF MUTUAL FILMS WITH NOTED STARS

Olive Tell, Stage Player, Makes Screen Debut in "The Unforeseen;"
Anita King, Edna Goodrich, Mary Miles Minter and Others
Are Featured in Big Plays

Ten five-reel productions with “big stars only” are scheduled for October by the Mutual Film Corporation under its schedule of “two a week,” which was inaugurated September 1, 1917.

The month will bring a new star to the screen. Miss Olive Tell, an actress of the speaking stage, will be seen in her first picture, “The Unforeseen,” October 22.

Miss Anita King’s first picture under the Mutual banner, “The Girl Angle,” is set for publication October 8. Miss King has been engaged by E. D. Horkheimer to appear in a series of star productions for Mutual.

Miss Edna Goodrich, whose first Mutual picture was “Reputation,” is on the October schedule twice, in “Queen X” and “A Daughter of Maryland.” Miss Mary Miles Minter’s “Her Country’s Call,” is on the list for October 1, and “Peggy Leads the Way” is listed for October 29.

Month’s Schedule Outlined

The months schedule includes: October 1, “Queen X,” the second of the series of Mutual-Miles Minter productions starring Miss Goodrich, from the story by Edwin M. Stanton, assistant district attorney of New York, and deals with the federal crusade against a gang of Oriental smugglers.

“Her Country’s Call,” the second of the new series of Mutual-Edna Goodrich productions starring Miss Goodrich, is in the West with Miss King in the role of a woman who hates the male of the species and gets into conflicts with cowboys and sheriffs.

“Southern Pride,” the sixth of the series of American-Milton Kane, casts Miss Kane as the daughter of an old, aristocratic, but impoverished, Southern family, loved by two men and loving both.

October 15, “The Beautiful Adventure” is Miss Murdoch’s second picture, an adaptation of the Charles Frohman stage success.

“The Calendar Girl” is the second of the Mutual-American productions starring Miss Juliette Day, who left Broadway after her success in “Upstairs and Down” to appear in pictures.

October 22, “The Unforeseen” is Miss Olive Tell’s first motion picture, one of the series of Charles Frohman’s plays in pictures produced by the Century Star Corporation for Mutual. Miss Tell is a speaking stage star of magnitude and “The Unforeseen” was chosen as the vehicle for her picture debut.

“The Sea Master” is the second of the new series of William Russell productions, following “sands of Sacrifice.” It gives Mr. Russell a new role as a hero of a sea story.

October 29, “Peggy Leads the Way” is the third of the new series of Miss Minter’s Mutual productions. The story is laid in the big forests of California.

“A Daughter of Maryland,” the third of the series of Mutual productions starring Miss Goodrich, casts the star in the role of a beautiful girl of the old Southland.


“FALL OF ROMANOFF’S” FILM IS OFFERED
FOR SALE TO EXHIBITORS ON TERRITORIAL BASIS

Feature Which Depicts Collapse of Russian Autocracy, Abdication of Czar, and Historical Developments, Is Lauded by Press
at New York Showing

Following close after its initial presentation to a big audience at the Ritz-Carlton Hotel, New York, Herbert Brenon’s new feature, “The Fall of the Romanoffs,” depicting the collapse of the Russian autocracy and all of the developments since the abdication of Czar, is now offered for sale on a territorial basis. This is said to be the best and biggest of all Herbert Brenon’s productions.

The trade press reviews of the production, as well as the reviews of the New York daily newspapers, are unanimous in their approval of the picture.

Realizing that the new counter revolution in Russia and the likelihood of still further dramatic changes in the stage setting of a nation’s governing forces would make “The Fall of the Romanoffs” of even greater value to territorial producers, Herbert Brenon, the day following its first public presentation of the picture rushed the negative to the laboratories with a heavy order for prints. This will enable the Iliodor Picture Corporation to make a quick delivery of the production to purchasers, enabling them to in turn play or offer the picture while interest in the actual Russian drama in the daily papers is at its highest.

In building this great picture around the figure of Iliodor, the former spiritual adviser of the Czar, and having Iliodor in the flesh before his camera, Herbert Brenon exercised great judgment in the selection of his splendid cast, utilizing such popular stars as Nance O’Neill, Alfred Hickman, Katherine Galanta, William E. Shay, Mlle. Marcelle and a dozen others of almost as great popularity on the screen. The address of the Iliodor Picture Corporation now is 16 East 42nd street, New York City.

“The Auction Block”

Newest Beach Film Has Strong Cast

In “The Auction Block,” the photoplay made from the Rex Beach novel, soon to be issued through Goldwyn, an unusually capable cast of players will be seen.

Ruby De Remer plays the role of Lorelei Knight, the red headed girl whose greedy parents and scheming brother bring her to New York to put her on the auction block for sale to the highest bidder. Roland Del Ray, son of a former motion picture star, was the boy who was played by Alec Francis, well known to picture fans.

Other players in “The Auction Block” are Florence Johns, Dorothy Wolfe, Walter Hitchcock, Ned Burton, Charles Graham, George Cooper, Francis Joyce, Bernard Randall and Peter Lang.

NEW THEATERS

Terre Haute, Ind.—The Bankers & Merchants Theatre Co., owner of the 300 seat River Theatre in this city, has announced the opening of a new theatre at 20th street and Wabash avenue.

Grand Rapids, Mich.—The Beecher, Inc., New Picture Theatre Company in having plans prepared for a new motion picture theatre on Division avenue, north of Hall street. It will have a seat capacity of 1,000.

Philadelphia.—The Standard Construction Co. is estimating on the Queen theatre, a one-story picture house to be built from plans by Henry Keirouz, at northeast corner of Queen Lane and Sycamore street, for the Queen Theatre Co.

Seattle, Wash.—A new theatre to be known as the Rex will be erected at 416 Pike street, at a cost of $2,000.

Montgomery, Ala.—A new motion picture theatre will be erected by the Sentinel Amusement Co., at southeast corner of 1st and 2nd street, at a cost of $400.

Earle, Ark.—Architect S. G. Weigel is preparing plans for a new theatre at this place. It will cost $3,000 and will seat 600 people.

Madison, Wis.—The Millin Realty Co. is in process of erecting a new playhouse at 14 E. Madison St.. The company is capitalized at $100,000.

Ridgely, Tenn.—L. V. Peacock has leased and will remodel it into a motion picture theatre.

Petersburg, Va.—W. J. Rahily has leased a building at 16 N. Sycamore street and will convert it into a photoplay theatre. It will have a seating capacity of 1,500.
She Sought to Defeat That Thing Called Love

ALL her life a beautiful woman stifled the impulses of her heart. She would not believe. She would not trust. She would not forgive the one who had destroyed her faith in man.

Picture Jane Cowl in such a role—beautiful, appealing, powerful. A woman of charm and emotion; a woman to set men's hearts athrob, but a woman who unyieldingly said to men: "Stand back."

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"THE UNFORESEEN"

With an All-Star Cast headed by David Powell

The same Charles Frohman Play which played to capacity business at the Empire Theatre, New York, for fourteen solid weeks. During its tour of the country the "S. R. O." sign was in constant use. The beautiful Frohman star, Olive Tell, interprets the leading role.


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By Rupert Hughes

E.M.P.O.C.K.E.T.S

will be swift and even more dramatic than "The Lone Wolf"
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IN
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From the story of George Rosener

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Cutting Down Production

A veritable silver lining to the cloud of war taxes now descending over the motion picture business is that the footage tax on film will inevitably work toward the desired goal of cutting down the volume of production.

It has been generally agreed for sometime that many of the grossest economic evils of the business are directly traceable to the over-production of film. This accounts for the poor return on a large number of very creditable productions which are thrown in competition with a vast lot of inferior stuff which never should have been made.

Now comes the United States government in a most paternal attitude and levies a tax of one quarter cent on negative film and one-half a cent on positive film.

The natural result of this added burden in production costs is that the smaller producer—who in many cases is the producer of the inferior stuff—will be discouraged from further efforts involving the additional expense. While it also will be a burden to the larger producers it undoubtedly will not affect their activities to any considerable extent.

Even in the case of some of the larger producers the footage tax will tend to cause production to be limited somewhat and the inevitable result of this will be better pictures and more profit for producer and also the exhibitor.

Prosperity Ahead

The motion picture exhibitor in reality has little to worry over the proposition of the admission tax. While at the outset it may have a slight tendency to discourage attendance, this tendency will not in any way remain permanent, for the simple reason that the public will not abandon amusement and no better amusement value is obtainable anywhere than the motion picture at the prevailing prices.

The wartime history of the motion picture in England, Australia and Canada is that despite heavy taxation, a money stringency and a large percentage of the male population abroad for overseas duty, the film theatre has constantly grown in popularity and has been passing through a period of considerable prosperity.

There is every reason to believe that the film theatres of the United States will be similarly fortunate.

* * *

“Motion pictures are at once the most expensive and the cheapest form of amusement before the public—most expensive as far as the cost of production and cheapest as means of entertainment to the public.”

The above pertinent observation of Hiram Abrams goes a long way toward explaining the current economic complexities of the motion picture business.
The Repeater Pays

T

HE following paragraph by Herbert Kaufman
seems to have a particular application to a few
angles of the film trade, particularly the state rights field:

"Emptor" isn't expected to "caveat" nowadays
—business has outgrown the "buyer beware" theory.
It bred disputes, wasted time, created enmities
and litigation and other extravagances. The bank-
ruptcy court proved that cheating did not pay.
Honesty is far more profitable. People deal so
much more readily when they are assured of fair
play. Clerks used to take three times as long to
make a sale when every little purchase was a battle
between slickness and incredulity. The one-price
system is the highest form of efficiency. Some
hotel managers and wholesalers could very advantage-
ously invest a season working behind the
counters of a first class retail establishment. They'd
learn that the quickest way to get a lot of money
is to get a lot of regular customers—that good will
is an annuity—that there's no real profit in a single
transaction. It's the repeater who pays dividends.

EXHIBITORS HERALD

NOTICE TO SUBSCRIPTIONS

The Circulation Department of this paper has been
reorganized, and all changes of address, requests
for new subscriptions, renewals, or change of
name must be reported to the Circulation
Department at 210 West 46th Street, New York,
in order to be effective.

THE Film Art Club of Chicago has been born.
We look to see this association evolve into the
pacemaker for social organizations within the film
trade.

A FACT that seems to be lost sight of by cer-
tain distributors is that a limited seating ca-
pacity means ability to pay a certain rental fee—and
nothing more. When an exhibitor in reviewing his
balance sheet finds that even with a capacity pat-
ronage he is still losing money, it is not difficult to
understand his lack of good will toward certain film
publications.

UNLESS surface indications are grossly misin-
terpreted there is growing a violent sentiment
against the exorbitant rental and the unreasonable
advance deposit which will bear fruit in wholesale
contract cancellations. But in the meantime the
observation of this growing sentiment by a number
of wise heads may result in the desired readjust-
ment.

YOU cannot reasonably expect to exhibit
"Strand" and "Rialto" pictures at nickelodeon
prices—and make a profit. MARTIN J. QUIGLEY.

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Selig Sells Part of Co. to Sherman-Elliott, Rumor

Half Million Reported to Have Been Paid for Half Interest in Pioneer Producing Concern; to Make Big Features at Chicago and Coast Plants

According to a report current in the trade in Chicago this week, William N. Selig, pioneer motion picture magnate, has disposed of a portion of his holdings in the Selig Polyscope Company to the Sherman-Elliott interests of Minneapolis.

The Sherman-Elliott Company, with which Harry A. Sherman is no longer connected, is composed of a group of important Minneapolis business men, and acquiring an interest in the Selig company they contemplate assisting the company to branch out extensively, it is said. Under the new arrangement Mr. Selig is known everywhere as a thorough student of cinematography and the producer of a long list of successful photographs, will have direct supervision of the producing activities of the company and thus undertake the filming of several large subjects.

It is reported that nearly a half million dollars was paid Colonel Selig for a half interest in his holdings, which include big coast studios, a wild animal menagerie and a large Chicago plant.

Under the new arrangement Mr. Selig will supervise the production of big features, while the exploiting and marketing of the films will be in charge of the two men. A new corporation is to be formed through a chain of exchanges. "Brown of Harvard" now is being picturized by the Selig Company and the rights for "Ben Hur" are being negotiated for as a big special feature.

Selig Factor in Industry

The Selig Polyscope Company has long been a factor in the film field. It was one of the original "big six" film manufacturing firms of the infant industry and successfully exploited many original features which were not only shown throughout America, but in many foreign countries.

Detroit A. E. A. Branch Planning Big 1918 Convention in July

Both American and Canadian Exhibitors Will Participate in Furthering Constructive Work Already Launched

Detroit, Mich. (Special to Exhibitors' Herald)—Plans already are under way for the biennial convention of the American Exhibitors' Association to be held in Detroit next July. Every effort is being put forth by the Detroit branch of the A. E. A. to make this first convention a noteworthy one.

Every large city in the country, as well as every state in the Union, will be represented, and from reports Canada will also send a strong delegation to participate in the constructive work already launched by this progressive body.

At a meeting of the Detroit branch of the A. E. A. held Thursday, October 11, following officers were elected: George Wilber, president; Harry Oppenheim, vice-president; John Brennan, treasurer, and King Perry, secretary.

Film Cans Grow Scarcer and Price Advances 300 Percent

Exchanges throughout the country are feeling the pinch of the war god's demands through the shortage of film cans. They are growing scarcer almost daily and orders placed with manufacturers months ago remain unfilled.

Where two years ago these cans could be purchased in large quantities for a few cents apiece, the price has now jumped 300 per cent, and many exchanges have found it necessary to make arrangements for securing supplies with orders placed months ago.

Owing to the Interstate Commerce regulations, which make it a criminal offense to market new merchandise, the cans are an absolute necessity to the business.

All of the large exchanges have sent out appeals to exhibitors urging them to return every available reel receptacle in their possession.

Blanche Bates Signs to Star in Features for Edward Hunter

Blanche Bates, the well known actress, has signed a contract with Edward Hunter, the producer, to appear in his forthcoming productions, it is announced in New York this week. Miss Bates has left for California, where she will appear in several five-reel features, to be produced at the coast. This will be Miss Bates' first appearance in motion pictures.
N. A. M. P. I. Picks Members to Get U. S. Films for Allied Nations

Will Have Entire Charge of Selection and Shipment of American Product to Russia, France and Italy During War

What is considered by officials both in and outside of government circles as one of the greatest contributions to the war is the volunteer offer of the National Association of the Motion Picture Industry, through its War Co-operation Committee, to appoint several of the best known film company executives in this country to have entire charge of the distribution of American films in Russia, France and Italy during the period of the war.

European war pictures also will be included in the plan which is to be worked out in conjunction with the National War Work Council of the Young Men's Christian Association, which is erecting hundreds of buildings in these European countries for the entertainment and recreation of the soldiers.

In response to a personal request made by President Wilson during a conference with President Brady, Arthur S. Friend, P. A. Powers and J. A. Berst, at the White House on Thursday, President Brady issued a call for a general meeting of the industry which was held at the headquarters of the National Association in the Times Building.

The desire of the President of the United States as expressed at the White House conference was fully explained by President Brady, and it was decided to organize the American Cinema Commission in Europe under the supervision of the National Association of the Motion Picture Industry. President Brady then called for volunteers and following this various suggestions were made as to the personnel of this commission, and that they should be men fully acquainted with the industry in all its branches, particularly the distributing end and should be executives and organizers fully capable of planning for the collection and distribution of American and European films in the countries to which they are designated.

P. A. Powers, treasurer of the Universal Film Manufacturing Company, was unanimously chosen as the Commissioner for France. Walter W. Irwin, general manager of Vitagraph, was requested to take the Commission for Russia. The appointments are to be filed with President Wilson. J. A. Berst, vice-president and general manager of the Pathe Exchange Inc., was chosen for the Commission for England.

It was the consensus of opinion that an American Commissioner should be chosen who will have under his sole jurisdiction the selection of all the films to go to these countries as well as the appointment of assistants and a staff which will be immediately organized for this purpose. Jules E. Brulatour, representing the Eastman Films, and treasurer of the National Association of the Motion Picture Industry, was the unanimous selection for the head of the American Cinema Commission, with headquarters in the United States. Mr. Brulatour reported that he had talked over the long distance telephone with George Eastman, president of the Eastman Kodak Company at Rochester, N. Y., who volunteered the fullest co-operation possible from the company's organization in France in connection with the distribution of films in that country.

In connection with the great task which is placed before the American Cinema Commission is the selection of millions of feet of film which is to be sent abroad. There were several volunteers to assist Commissioner Brulatour in this country, among them being Samuel R. Rothapfel of the Rialto Theatre; Adolph Zukor, Famous Players-Lasky Corporation; Samuel Goldfish, Goldwyn Pictures Corporation; B. N. Busch, World Film Corporation, and Al Kaufman of the Famous Players-Lasky Corporation.

Workingmen Ask Sunday Opening of Schenectady Houses

Schenectady, N. Y.—(Special to Exhibitors Herald.—Concerted action is being taken to have motion picture theaters reopened on Sundays. A petition containing more than 30,000 signatures has been filed with the City Trades Assembly, asking that the motion picture theaters be thrown open on the Sabbath, as the workmen of the city consider them a necessary and inexpensive amusement.

All the picture houses of the city were closed several months ago, following a decision of Justice Edward C. Whiting. What action the Trades Assembly will take is not known, but it is expected that the demands of the thousands of citizens will awaken the city authorities to the needs of the public and that Sunday shows will be restored.

SCENES FROM THREE GOLDWYN FILMS

LEFT—MADGE KENNEDY IN A SCENE FROM "NEARLY MARRIED." CENTER—M. NORMAND IN "JOAN OF PLATTSBURG." RIGHT—A SCENE FROM "THE A.C. BLOCK." (GOLDWYN)

N. Y. M. P. Corp. Gets Injunction Against Artcraft Film Play

Preliminary Writ Issued Halting Showing of "Narrow Trail" On Technical Plea

The New York Motion Picture Corporation has been granted a preliminary injunction restraining the Artcraft Pictures Corporation from showing "The Narrow Trail," William S. Hart's first Artcraft picture, in the state of New York, produced by Thos. H. Ince.

The New York Corporation filed a bond in the sum of $7,500 and based its suit on the fact that "The Narrow Trail" was written by C. Gardner Sullivan, an employee of the New York Motion Picture Corporation, that it was directed by Lambert Hillyer and acted in by Sylvia Bremer, all of whom were under contract with the New York Corporation. The matter will be heard before the Supreme Court Justice Edward G. Whittaker this week.

Harry Siegal, Gets New Russian Film For New England

Harry Siegal, manager of the Feature Film Corporation of Boston, has bought the rights in all New England to "The Tyranny of the Romanoffs," the new Russian picture published by the Export & Import Film Company, Inc. He is enthusiastic about his new purchase as he feels confident that there is a great future in store for the picture throughout the territory.

The rights for New York and also New Jersey have been taken over by E. Hadick, of 146 West 46th st, New York City, and he also predicts a brilliant future for the new picture.

Aside from these, Mr. Blumenthal, president of the Export and Import organization, has several other deals large territories under way, which he expects to close during the early part of this week.
Film Industry Feels Pinch of War Tax Nov. 1

Exhibitors Must Collect on Tickets and Make Monthly Returns Including a Report to Collectors; Footage Revenue Will Amount to $2,750,000 Yearly

With the signing of the war revenue bill by President Wilson, beginning November 1, both the manufacturer and exhibitor will feel the first severe effect of the war. Theatre admissions, with the exception of houses charging five cents, raw film and positives will be taxed. The theatre operators will have to make returns each month to the collectors of internal revenue amounting to ten per cent. With estimates that four hundred million feet of film are made and used annually, the industry will be taxed on footage approximately $2,750,000 yearly.

Every exhibitor must collect the tax from patrons entering the theatres, make out a written report and turn the money over to the collector. Every exhibitor should confer with the collector previous to November 1 and find out just how he wishes exhibitors to make the monthly returns.

The bill, as passed by congress, and signed by the president, follows:

Section 700. That from and after the first day of December, 1917, there shall be levied, assessed, collected, and paid (A) a tax of one cent for each ten cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person paying such admission: Provided, that the tax on admission of children under 12 years of age, where an admission charge for such children is made, shall in every case be one cent, and (B) in the case of persons (except bona fide employees, municipal officers on official business, and children under 12 years of age) admitted free to any place at a time when and under circumstances under which an admission charge is made to other persons of the same class a tax of one cent for each ten cents or fraction thereof of the price so charged to such other persons for the same and similar accommodations to be paid by the persons so admitted, and (C) a tax of one cent for each ten cents or fraction thereof paid for admission to any public performance for profit at any cabaret or other similar entertainment to which the charge for admission is wholly or in part included in the price paid for refreshments, service, or merchandise:

In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement, or a lease for the use of such box or seat in such opera house or place of amusement, there shall be levied, assessed, collected, and paid a tax equivalent to ten per centum of the amount for which a similar box or seat is sold for performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is 5 cents, or in the case of shows, rides, and other amusements (the maximum charge for admission to which is ten cents) within outdoor general amusement parks or in the case of admission to such parks.

No tax shall be levied under this title in respect to any admissions the proceeds of which inure exclusively to the benefit of religious, educational or charitable institutions, societies or organizations, or admissions to agricultural fairs none of the profits of which are distributed to stockholders or members of the association conducting the same.

The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefore.

Section 702. That every person, corporation, partnership, or association receiving any payments for such admission, dues, or fees, shall collect the amount of the tax imposed by Section 701 from the person making such payments, or (B) admitting any person free to any place for admission to which a charge is made shall collect the amount of the tax imposed by section seven hundred from the person so admitted, and (C) in either case shall make returns and payments of the amounts so collected, at the same time and in the same manner as provided in section 503 of this act.

Section 503. That each person, corporation, partnership, or association receiving any payments referred to in section five hundred shall collect the amount of the tax, if any, imposed by such section from the person, corporation, partnership, or association making such payments, and shall make monthly returns under oath, in duplicate, and pay the taxes so collected and the taxes imposed upon it under paragraph two of section five hundred and one to the collector of internal revenue of the district in which the principal office or place of business is located. Such returns shall contain such information, and be made in such manner, as the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, may by regulation prescribe.

The motion picture theatres will pay approximately $67,000,000 per annum, while the ten per cent tax on stage theatres will raise only $23,000,000.
Chicago Strand Co.

Gets Hart Features
For Mid-West Trade

C. Z. Schaefer to Show Series in
His Casino Theater; Concern to
Issue One Film Monthly to
Exhibitors

The Strand Film Service of Chicago
will publish to exhibitors throughout
the central states each month one big
feature starring William Hart, Manager M.
Kline announced to the trade this week.

Mr. Kline, who recently returned to
his Chicago office from New York,
where he secured the rights to the series
of photoplays featuring the noted
delineator of western characters, will
place on the market as the first of these
pictures "Every Inch a Man."

Charles Z. Schaefer of the Casino
Theatre, Chicago, has contracted with
Strand Film Service to exhibit these
plays each month. The productions
Mr. Kline points out, are the best ve-
ciles in which Hart has appeared on
the screen. All of these films have ap-
peared as special attractions on the pro-
grams of the most representative Broad-
way theatres in New York.

O'Loma Corp. Seeks
Capital to Start
A Film Reservation

The O'Loma Photoplay Corporation,
of Davenport, Iowa, is endeavoring to
interest Augusta, Ga., capitalists in a
proposition to establish a motion picture
producing reservation near Augusta.

The corporation wishes to purchase a
small area on which to build its studio
and control construction on adjacent
tracts of land with the purpose of re-
quiring the building of types of houses
which would be of assistance to them
in motion picture production.

Playwright Royle
Helping Rapf, Make
New "Struggle" Film

Edwin Milton Royle, the playwright, in
the screen version of whose allegorical
production, "The Struggle Everlasting," a
Florence Reed is appearing for Harry
Rapf, is at the studio daily, working with
Miss Reed and co-operating with Benne-
Mess, who is adapting the piece. James
Kirkwood is directing the production
which is said to be produced on a lavish
scale. Miss Reed is supported by Milton
Sills, Irving Cummings, E. J. Radcliff,
Edwin Hoyt, Hall, Wellington Platt and Fred C. Jones.

Miss Reed and her associates have just
returned from Seal Harbor, Me., and are
now at the Biograph studio in the Bronx.

"The Struggle Everlasting" is expected
to be completed about November 1 and
will be published on the state right
basis.

Fair, Square Deal to Industry
Pledged by Judge W. L. Ranson

Fusion Candidate for District Attorney of New
York Offers Protection if Supported, at
A. M. P. A. Dinner in N. Y.; James
Quirk Flays Dishonest Advertising

Judge William L. Ransom, fusion
candidate for district attorney of New
York, and James Quirk, publisher of
Photoplay Magazine of Chicago, were
the speakers last Thursday at the weekly
luncheon of the Associated Motion Pic-
ture Advertisers, Inc., which was held at
Keen's Chop House on West Forty-
fourth street.

The candidate for district attorney,
during his address, placed himself
on record as declaring that the and the
balance of the fusion ticket in New York
City depended largely upon the motion
picture exhibitors of the greater city to
this structure of the election of the ticket sure. He
explained this by declaring that the
motion picture is the greatest vehicle for
propaganda because it reaches persons
that may be reached in no other way.

Pledges Fair, Square Deal

Judge Ransom also pledged himself to
give the motion picture interests a fair,
square, above-board deal on every ques-
tion affecting the interests, and went on
record as being against the promiscuous
issuance of warrants where it appeared
to be a certainty that the person named
in a warrant would appear upon request.
He pledged himself to conduct the most
vigorougs prosecution of dishonesty and
exaggeration in advertising, and said that
in this matter he would work hand in
glove with the members of the Asso-
ciated Motion Picture Advertisers.

Mr. Quirk devoted most of his remarks
to the advertising situation, and bewailed
the fact that there was not more honesty
in motion picture advertising. Even with
this structure he acknowledged that the
advertising of motion picture producing
and distributing companies had improved
one hundred per cent during the last
year or two. He scoffed at the use
of the superlative in motion picture ad-
vancing and declared that the use of the
superlative made the advertising dishonest
on its face.

President Arthur James, of the A.
P. A., called the attention of Mr. Quirk
to the fact that the use of the super-
vative, especially by the representative co-
panies of the industry, was fast being
discarded, and predicted that the use
would be discarded altogether.

To Kill Dishonest Ads

As a result of the discussion on dish-
esty in advertising, as well as at
request of the Board of Review, Vice
Johnson was appointed a committee
to confer with the members of
Board of Review and with the Village
Committee of the Associated Adverti-
нее Clubs of America with the idea of
issuing an active campaign to stamp
dishonesty advertising, even to the ex-
t of bringing criminal prosecutions
advisable under the "Printer's Ink"

Harry Reichenbch, who recently
turned from a trip abroad, reported the
recruiting poster prepared for the
government by the Associated Mo-
Picture Advertisers, the slogan on
is: "It's worth living under, its worth
fighting for," is the most promi-
American recruiting poster in Paris
is in general use everywhere, placed
every Red Cross booth, every hos-
and in every shop where souvenirs
sold.

It was also decided to hold a film
premiere dinner on November 8, which
be the first of the monthly beef
dinners to be held by the assoc
during the winter months.

IRVING CUMMINGS AND RUTH SINCLAIR ARE THE FEATURED PLAYERS IN THIS
PHOTOPLAY. (Berg Productions.)
The Maid of Belgium” With Alice Brady Is
Third World Feature to Go on Broadway
Will Get Metropolitan Exploitation Before Placed on Program and Published to Exhibitors at Regular Price; Follows Successful “Burglar” Play

“The Maid of Belgium,” in which Alice Brady is the star player, is the third consecutive World-Pictures Brady-made to be independently exploited on Broadway before going to the World program at the regular program price. These special productions in New York,” says Director-General William A. Brady, “had several purposes in view. In the first place, we had contended that the regular price World-Pictures were of equal moment in everything but length with the special price pictures of greater mileage sold on the state rights plan, and the Park Theatre showings enabled us to test the proposition through responses from the public.

Began With “Rasputin”

“We began with ‘Rasputin, the Black Monk,’ a seven-reel feature—published in that number of reels because it contained so much really vital material that we could not possibly condense it into smaller space. We presented this on three or four days’ notice and without a quarter of the volume of advertising almost invariably preceding the launching of a state rights venture. The public broke down our doors in a futile effort to get in at the opening, and thronged the theatre thereafter. Apparently our contention was being upheld. But ‘Rasputin’ was in seven reels. Perhaps length counted, after all.

“Burglar” Was a Success

“So we presented ‘The Burglar,’ in six reels—a photoplay reflex of the stage drama of the same name by Augustus Thomas, which had enjoyed country-wide popularity years before. This too was launched with little or no preliminary ostentation. It was received with the greatest of favor by the public and the newspapers. Two of New York’s very large and important institutions of learning—the Boys’ High School of Commerce and the Merchants’ and Bankers School—made this picture play the subject of competitive essays among their pupils.

Evidently the question of length was of minor importance—still, there was nothing like making sure, so we are at this writing just putting forward Alice Brady in ‘The Maid of Belgium,’ a five-reel picture of current life in Belgium and America. The reception of this play will be known to the public in advance of the appearance of this interview, but I am not disturbed about the outcome. The production, play and acting are up to the standard of World-Pictures, with which the public is obviously well satisfied—although it is a matter of course that we never cease trying to make the next photoplay better than the last one.”

Lina Cavalieri Finishes Big Scenes of “Eternal Temptress” Film for Paramount Star Now Completing Street Scenes Laid in Venice and Rome at Fort Lee Plant; Delineates Role of Beautiful and Notorious Woman

Lina Cavalieri, the noted prima donna, and now a star of Paramount productions, has finished the portion of “The Eternal Temptress,” her first Paramount film, in which she appears and has departed from the studio at Fort Lee. Director Emile Chautard now is completing the other scenes which make up the photodrama, principally street scenes in Venice and the poorer quarters of Rome.

After passing the Church of San Marco which has been reproduced in the studio lot, a turn of the corner presents a disreputable district, with washings of every kind and color, floating in the breeze, children playing in sand heaps, peddlers, washermen, cobblers, vegetable dealers and dozens of gar- rulous denizens, at every hand. The setting is one of the most effective that has been devised for this picture. Because it is a common enough scene, the difficulty of making it accurate was no less great. Even the heaps of refuse without which no poor quarter in a Latin city would be complete are reproduced.

The antiquated methods of washing clothing in a barrel, the cobblers’ tools which must have been excavated from some Roman trash pile of years’ accumulation, the foreign looking vegetables, strings of garlic predominating, the cob- bled streets, in short, a hundred and one minor details unimportant individually, but collectively realistic.

These scenes, too, will form only a small part of the completed photoplay, which concerns the life of a beautiful and notorious woman, and a great many of the settings are extremely beautiful, including the interior of Venetian palazzos, etc.

THREE BIG MOMENTS IN FORTHCOMING PARAMOUNT ARTCRAFT FILMS.


“Herald is True Friend of Western Exhibitors”

Salt Lake City,
P. O. Box 35,
Sept. 18, 1917.

To the Editor,
“Exhibitors Herald”:

Wish to congratulate you upon the fine appearance of the "new" "Exhibitors Herald" issue of Sept. 15. The western exhibitors have always felt that your magazine was their one true friend and we are glad to see you grow so big and prosperous.

Very truly yours,
(Signed) ALEC MURRAY.
Exhibitors to Get New Chaplin
"Adventurer" Feature on Oct. 22
Star Appears in Striped Garb of Convict in Opening Scenes; Plate of Ice Cream Which Drops Down Low-Cut Back of Woman Gives Big Comedy Situation

"The Adventurer," next of the series of Mutual-Chaplin specials, will be ready for exhibitors October 22. The first print of the two-reel comedy was received at the Mutual executive offices early last week and the original screening proved that it was fully up to expectations.

Charlie makes his entrance through a pile of sand, garbed in the striped uniform of a convict. He creates endless amusement by his efforts to escape the pursuing guards and finally streaking, in which he emerges at the beach just in time to rescue fair Edna’s mama. As a reward he is taken to Edna’s home where she, to his joy, is revealed by jealous Eric and the guards come after him.

Perhaps the funniest touch of the comedy is the incident of the awkward dish of ice cream. Charlie pushes the cream out of the dish in his efforts to drink what has melted. The frozen mass drops into Charlie’s trousers whereupon he undergoes much discomfort until it emerges out of the leg of the trouser. To cover his embarrassment and his suffering, Charlie kicks the offending piece of cream off the edge of the balcony, where it drops down the low cut back of one of the women bridge players below. There ensues an embarrassing and exciting few minutes while the frightened woman retains her modesty and her clothes.

There are several million motion picture theatre patrons throughout the length and the breadth of the land who have been waiting many weeks for the next Chaplin. Half the theatres in the land will have Chaplin lobby displays during the week of October 22. Chaplin’s name will be more in the public prints during that one week than the name of any other player.

"Honor System" Ad Infringement Case Is Won by Wm. Fox
Virginia Court Grants Writ Halting Exploitation of Another Film Through Misleading Publicity

On the ground that William Fox’s rights to the title, "The Honor System," have been infringed in advertising another picture in the Victor Theater at Richmond, Va., the State Court, sitting at Richmond, has granted the Fox Film Corporation a temporary injunction, restraining the use of such advertising.

It was alleged on behalf of the Fox interests that W. F. Hassell, in giving publicity to a film; "A Convict’s Honor," had subordinated the real title, and so emphasized the honor system idea as to mislead the public into the belief that the famous Standard Picture, "The Honor System," really was being shown. The plaintiff’s contention was that the defendant was playing upon the publicity given to "The Honor System," which is one of the best known and most successful pictures on the market, and wrongfully utilizing it to his own advantage and profit.

Nat Stronge Aiding U. S. in Presenting A One Reel Picture
Nat Stronge, who recently severed his connection with Vitagraph—L. S. E. publicity department, has been drafted by the Military Training Camps Association, which is working in conjunction with the War Department, in presenting a one-reel motion picture entitled "Who Leads the National Army?" After doing all possible in the line of his patriotic duty Mr. Stronge will become actively engaged in the film industry in an executive capacity with one of the large distributing companies.

A SCENE FROM "MAGDA," THE NEW SELECT FILM

Clara Kimball Young will appear in the leading role of this photoplay taken from the stage success. (Select Pictures Corp.)

Sculptor May Make Replica in Bronze of Giant Maciste

If Permission is Granted General Enterprises Will Distribute Miniature Casts to Exhibitors

R. Fink, one of the departmental heads of General Enterprises, Inc., who is at present touring throughout the southern circuit in the interests of "The Warrior," the seven-part film spectacle starring Maciste, the hero of "Cabiria," has communicated to A. H. Sawyer at the home office a very interesting request made by a prominent sculptor of Baltimore, Md.

The modeler in question was one of the large audience who witnessed a private screening of "The Warrior" given by Mr. Fink at one of the exclusive clubs of the southern city during the past week. Struck by the classic physique of Maciste, the Italian giant, who appears in the leading role of the play, the sculptor expressed a desire to execute a figure in bronze of the herculean player.

A. H. Sawyer, of General Enterprises, Inc., which firm controls "The Warrior" for the United States, is deeply interested in the project and working towards its furtherance has dispatched a cable to the Ital Film Company of Italy, requesting permission to have the statue made. If the Italian firm is agreeable, the Baltimore sculptor will proceed with the modeling from a life size photograph of Maciste, especially prepared for the purpose.

Mr. Sawyer plans to have miniature reproductions of the figure made, which will be distributed to the exhibitors who show "The Warrior" as a unique variety of lobby display.
“OVER THE TOP”

with J. B.

Today it is money that talks in pu- pers, and as we write we wonder whether Adolph Zukor remembers the Imanov Company and the good old days in Pennsylvania when “East Lynn” was a running play and Julia Hurley nished the voices! I doubt it, it’s ten years ago.

Ben Grimm is off the fray and Al Green is covering second for him while he is tossing a few hard ones into German trenches.

Graves follows Grimm, but this is not prophetic. George Graves simply got his eye after Grimm and is going with the film revision. “More power to both of them.”

Ben Blumenthal, Jr., is making life easier for the Rialto Orchestra. Ben has submitted an intermezzo, written by himself, which has all the variegated tings of a Persian rug.

Pete Milne says the best thing he has viewed of late is the “Flaming Onion” and “Ye Loly’s Restaurant.”

When ad solicitors and insurance agents bother the good old nosologist Vlr Bates too much he generally recommends “Lacto Bacilline—Bulgaria.” In other words, your propocophen is prolapsed. The agent feels better when he leaves, but he is minus the rict of his quest plus the Paralta Plan.

Mitchell Lewis pulled this one last week: “Drafted actor stepped up to the quartemaster’s window and inquired, ‘Is it a war?’ ‘No,’ replied the quartemaster, ‘Men in this war wear uniforms.’ ‘Well, just for it, I hope you lose your war.’” (Uncert pitch.)

Bert Ennis is about the busiest little boy writer in New York just now. He is putting the space for “The Avatar” than you could shake a stick at. The Austrian army tried for days to put the finishing touches to Maciste, but failed. Bert killed him off and directed him in two weeks. The Metropolitans dally for it, as well as the trade journals. That’s going on.

Hats off to...

Abe Juliene Scott denies that she married a lieutenant at Ayer, Mass., and that there was a lot of Gretta Green nonsense. “When I am married it will be orange blossoms and a sedate wed-ding tango,” said Miss Scott.

Charles Emerson Cook is sending out seven riddles about the size of a young telegraph pole. Wonder if Charlie knew they were blue?

Dave Crock-ett of the Sunday Whale is a regular harpoon artist, and it is due Crock that the ship is so full of fish. God knows who.

Some of the wisacres about this town think that nothing of any class develops west of Fort Lee got an awful jolt when the White Sox started that drum fire battering rally in the second game of the World’s Series. “I told you so.”

The scripts at Pathe’s review of “The Seven Pears” recognized Elaine Ivans at once, and had she something a little more animated in character, cleaner to play opposite she would have made a big hit. However, the vacuum cleaner was about as animate as most of the cast. Roy McColl aged would have a fit if he could see this poor travesty on “The Diamond From the Sky.”

William Horsley and family are coastward bound. Jim Horsley says he would go to California also if Dave’s mileage worked both ways. Jim wants to see what it’s all about about all is right.

Walter (Mugsey McGraw) Hill made seventeen wagers on the ball games and hedged on every one of them. When the series had ended Mugsey found that he owed himself $2,15. This story was recited by “A. E. A. Mullen,” so I know it to be O. K.

The Hardlyable Film Company has just negotiated for offices in the Times Square section, and Jules Cowles (Buck Mole, of the Bar Street) has refused to have anything to do with them.

“Child, born today will be lucky in love, lazy before 12 a.m., fond of Rhine stones by day and cobble stones by night and should make a decided success in the movies,” quoth Ruth McTammany.

Do your Liberty Bond shopping today.

Ben Luther, the old reliable exhibitor of West Chester, says: “Twenty-five per cent of employees are inefficient because of their unfitness for the work in which he or she is engaged by the employers.”

Looks as though the exhibitors would soon put that “Sabotage propaganda” thing over on some of our million dollar actors.

If Dame Rumor is to be relied upon, Ira Lowery and Frank Carroll are not going to sit back in luxury and enjoy the ruins of their last bonanza, but have rented another safety deposit strong box and are out to fill that with filthy lucre.

William Fox is doing a lot of “Globe” trotting of late. How do we know this? Dustin Farnum “Spyed” on him. Zowie!

“The Savage” with Ruth Clifford Brings Centennial for Bluebird

Will Open at Broadway Theatre, New York, for Week’s Run, Commencing Sunday Night, Oct. 21

Bluebird No. 100, entitled “The Savage,” with Ruth Clifford the star, will be exhibited at the Broadway Theatre, New York, for a week, starting Sunday night, October 21, beginning then the Bluebird season at that point. There will be further announcements of the proper celebration of Bluebird’s first centennial, plans for which are now being formed by Managing-director Carl Laemmle.

The program was inaugurated January 24, 1916, with the publication of “Jeanne Dore,” with Miss. Sarah Bernhardt the star. This feature, like several other Bluebird subjects was purchased on the open market, in pursuance of the policy originally announced by Bluebird and still in vogue. As for the great majority of films, they were produced at Universal City, excepting the plays in which Violet Mersereau has starred; they were turned out at Bluebird’s Leonia (N. J.) Studio, where Miss Mersereau still operates.

Established on the idea, advanced by Shakespeare, that “The Play” is the Thing, the management progressed consistently with a policy that made the play the principal factor in Bluebird appeal, the leading players being featured rather than used as customary with program organizations. But in the natural course of events the “stars,” by the merits of their performance and personality, became conspicuously associated with the program announcements. Exhibit is very much a sort of perquisite, the most of their opportunity to profit by the growing popularity of these individually “featured” players and “starred” them in their own right.

Thus have stars been created along with the advancing good repute of the Bluebird product as measured from the viewpoint of plays, production and photograph; until Dorothy Phillips, Violet Mersereau, Ruth Clifford and Franklin Farnum have become so favorably associated in the public mind with Bluebird products that a composite of attractiveness and popularity has been greatly created with these players as the moving force in box office effectiveness.

Bluebird’s “star cycle,” completed by the engagement of Mac Murray and Carmel Myers, to augment the force of principals in screen artistry, has thus been established—six stars to appear in stated succession, each one arriving every sixth week, in plays that shall be selected to best suit the individual talents of each star. In this way, by gradual process of the fittest surviving, Bluebird ends its first hundred screen accomplishments with a policy that still maintains its original purpose, plus the added benefits of individual personalities that makes both the player and the play “the thing.”
"Mothers of Men" Made Ready for Market
by Willis Robards; Titling of Film Changed

Woman Suffrage Party Committees Command Picture at
Private Showing and Advise Improvement in Lines;
Screen Play to Get Wide Showing

Willis Robards, who recently brought East the suffrage propaganda picture, "Mothers of Men," has been making some important changes in the arrangement and titling of the picture, and now has it practically ready for the market.

A short time ago, under arrangements made by his representative, H. J. Shepard, of Shepard & Van Loan, Mr. Robards held a private showing for representatives of the National Woman's Party and the Woman Suffrage Party, in order to get their opinion as to the accurate details of the picture. The two committees were very favorably impressed, and congratulated him upon his work.

However, there were several small details, most of which lay in the titling, which they felt could be improved.

Mr. Robards accounts for this as owing to the fact that he obtained all his data for his picture from suffragists in the Western states, and that the point of view differs on various questions in various parts of the country.

"It was for this reason," he says, "that I was particularly anxious for the representatives of the parties in this section of the country to see and criticize the picture, and adopting their ideas as well as those in the West, I can now take a happy medium, and make the picture national in its scope, which is the necessary qualification for a picture of this type."

Mary Garden Starts Work on "Thais." First of Her Goldwyn Plays Under Noted Directors

Prima Donna is Met at Fort Lee, N. J., Studio by Officials, an Hour Later She Begins Work Before Camera in Initial Screen Production

Mary Garden, the noted prima donna this week started work at the Fort Lee, N. J., studios essaying her first venture into motion pictures as a star in Goldwyn productions.
Miss Garden was welcomed by the entire Goldwyn executive organization: Samuel Goldfish, president; Edgar Selwyn, vice-president; Margaret Mayo, and members of the Advisory board. Goldwyn's production "Thais" with Mary Garden as the star, was under way within an hour after her arrival at the studio. It is under the direction of Hugo Ballin and Frank Crane. Mr. Ballin is the widely known artist who joined the Goldwyn staff at the outset of its career, and whose splendid work shows in "Jubilee Mina" and other Goldwyn films. Mr. Crane is a justly popular director, whose most recent work has been the direction of Mrs. Vernon Castle for the Pathé organization. These two men will collaborate in the making of "Thais," the former giving more attention to the artistic phases of the picture while Mr. Crane will handle the technical direction. David Ailes is chief cameraman.

U. S. to Issue "Who Leads the National Army"
Film to Exhibitors Through the Triangle

One-Reel Picture Showing Men Are Efficiently Trained and Properly Cared for; Shows Interesting Scenes in Big Officers Camps; Theatre Owners Asked to Book Picture

The method by which the exhibitors are requested to contribute to the cause and spread the propaganda of "Efficiency of Officers" is through booking the one reel motion picture entitled "Who Leads the National Army!"

Unlike many one-reel pictures, "Who Leads the National Army!" has a story running through it.

The picture opens with a scene at a club and the decision of one of the club members to apply for registration at the Officers Training Camp. Then follows a series of events, snappy action of splendid direction and photography, the mental, moral and physical examination; acceptance of applicant, arrival at camp with hundreds of other applicants; panorama of camp, setting up exercise, manual of arms, signal practice, bayonet charge, going over the top, digging trenches, attacking trenches; President Wilson returning the candidates, redeeming the War Department pledge of a square deal, Secretary of War Baker signing commission—and finally, well trained, efficient officers ready to lead the National Army.

The picture was made at all of the Officers' Training Camps, including Plattsburg, Fort Sheridan, Harrison, Meye and Nicaragua, after which it was turned over to a practical film editor, who assembled it and brought it to perfection.

Triangle Distributing Corporation has volunteered to undertake the distribution throughout the country and also volunteered to return to the Military Training Camps Association every cent received from the rentals, in a furtherance of the idea of universal military training especially among the younger generation.

The motion picture exhibitors are asked to book the picture in exactly the same manner as they would book any other one-reel subject and their attention is called to the fact that they may be sure that they are patriotic and spread the propaganda absolutely without cost to themselves.

The publication dates have been arranged according to territory served by each Triangle branch exchange, as follows:
October 22—New York, Buffalo, Boston, New Haven, and Cincinnati; October 29—Philadelphia and Pittsburgh exchanges; November 5—Chicago and Milwaukee exchanges; November 12—Cleveland and Buffalo exchanges; November 19—Detroit, Minneapolis, Kansas City, St. Louis exchanges; November 26—Atlanta, New Orleans, Dallas, Washington exchanges, November 23 to December 24 to Los Angeles, San Francisco, Salt Lake City, Denver exchanges.

West Point Cadets Pose for Initial Olga Petrova Film

For the first time in the history of West Point, the whole military academy turned out one bright sunny morning last week to pose as part of a motion picture story. Many films have been taken of the cadets in special exercises, on drill and parade and so forth by various companies, as current news events, but never before have the students been actually the plot of a six-reel feature. The privilege granted Mme. Petrova by the Commandant is indeed unique.

In this first of Petrova's pictures in the formation of her own organization the story has to do with the national marriage of an American girl to a crown prince of a foreign country. The crown prince, which part is played by Thomas Holting, whom Mme. Petrova recently entered into contract with, for her next four pictures, comes to America for an important mission, and while in this country reviews the officers of the future.

Many beautiful views are made of lawns at West Point of Madame Petrova and the handsome crimson men, and part of it, also, which they were photographed with the students.
Export and Import Co. Restrained From Showing "Romanoffs" Film

Ilidor Pictures Corp. Gets Ruling From Judge C. M. Hough in N. Y. Court That Copyright Has Been Infringed

The Export & Import Film Company, Inc., is forbidden, in a decision handed down last week by Judge Charles M. Hough in the Federal Court for the Southern District of New York, to exhibit or sell a motion picture entitled "The Tyranny of the Romanoffs, with Ilidor." Judge Hough, in extending the temporary injunction recently obtained by the Ilidor Pictures Corporation, directs that it remain in force as against the defendant company: Benjamin Bluenthal, its president; and J. E. Chadwick, represented as the purchaser of the greater New York and New Jersey rights to the production.

Judge Hough bases his decision on the assumption that the rival Ilidor picture threatens an infringement of copyright and points out the following interesting reasons for his action: "I assume that the defendant Export & Import Film Company's photoplay deals with entirely different scenes, times and surroundings from those employed by plaintiff. I am of the opinion that Ilidor is not a Romanoff, and the Sixteenth was different from the Twentieth Century, even in Russia. This is common knowledge. "But when a copyright play is registered as "The Fall of the Romanoffs" and Ilidor is a prominent character therein, defendants' acts in advertising the 'Tyranny of the Romanoffs' with Ilidor are nonsense unless intended to create the belief that the play so named did or does deal with the same matters naturally suggested by "The Fall of the Romanoffs" with Ilidor as an actor.

"Here there is plainly such unfairness, but there is a threat of infringement also by the appropriation of name, and actual infringement in the simulation of Ilidor's costume in advertising matter. "I am satisfied that defendants have pirated one of plaintiff's copyrighted photographs of Ilidor."

Eva Tanguay Makes Screen Debut This Week in "The Wild Girl" Through Select

Eva Tanguay makes her first appearance in motion pictures this week. As "wild girl" in "The Wild Girl," distributed by Select Pictures, she enters a new phase of her theatrical career. "The Wild Girl," which was written especially for Miss Tanguay by George Towsner gives her exceptional opportunities, it is said, and she is supported by able cast. Stuart Holmes plays the part of Vosho, the villainous gypsy, who tries to trap the little "wild girl" into marriage, and Tom Moore is the rescuing hero. Miss Tanguay brings to her interpretation of the title role all the action which has distinguished her on the stage, her picture of the little southern heathress raised by roving gypsies, is an appealing one.

Miss Tanguay's entrance into the film world is a notable occurrence. She is one of the most popular entertainers on the stage.

Miss Tanguay is being presented on the screen by Harry Weber, who has been her manager in vaudeville for a number of years, and "The Wild Girl" will be distributed through the Select Exchanges.

MAE MURRAY IN SCENES FROM HER FIRST BLUEBIRD PRODUCTION

"Co-respondent" Film Opens at Broadway

The Broadway Theater has returned to its old policy, that of continuous showing of motion pictures. The opening attraction this week is "The Co-respondent," a six-part photoplay produced by Ralph W. Ince, adapted from the dramatic stage success of the same name, which was presented at the Booth Theater two years ago with Irene Penwick in the title role. Elaine Hammerstein has been selected to interpret the stellar role on the screen.

There is much suspense in this drama of newspaper life which has its locale in New York City and a fashionable summer colony of New England. The dramatic climax is preceded by many exciting scenes which involve one of the great daily papers.

There also are several short subjects on the program such as: Weekly news events, educational and scenic pictures, and a two-part comedy. Special music has been arranged by James C. Bradford, who has won much renown during his four years directorship of the Broadway orchestra.

UNIVERSAL TO HANDLE BIG BOY SCOUT FILM

Universal has arranged with the Trans-Atlantic Film Company, Ltd., of London, to handle "Boy Scouts—Be Prepared," the eight-reel production devoted to the work of the huge army of wide-awake English boys headed by Lieutenant-General Sir Robert Baden-Powell, who are accomplishing so much in the way of home defense and auxiliary service, while their fathers and brothers are at the front.

Throughout the United Kingdom the production is being issued in eight single-reel episodes, and is said to be creating considerable stir, as it is backed by the entire membership of the Boy Scouts Association. Every boy in this huge organization has been enlisted in the movement to put the series over with flying colors, and as a result, exhibitors are reporting big business. Baden-Powell and many other famous British military leaders appear personally in the various episodes.

THREE SITUATIONS FROM "PRINCESS VIRTUE," MISS MURRAY'S FIRST VEHICLE UNDER THE BLUEBIRD BANNER

(Bluebird)
Strong Cast Will Support Walthall in Initial Paralta Film “His Robe of Honor”

Mary Charleton to Delineate Role of Roxana Frisse as Leading Lady; Picture Story Concerns Shyster Lawyer Who Becomes Upright Judge Through Good Woman

From shyster lawyer to an upright justice of the Supreme Court of the State of New York is the career of the hero of “His Robe of Honor,” from the pen of Ethel and James Dorrance, which will mark his debut of Henry B. Walthall as a Paralta star.

The story is full of revelations and carries its audience into the upper reaches of the underworld. The hero grows with his opportunities, however dishonorable the means he employs to his end. And end itself he makes worthy, through ambition awakened in him by the love of a woman. The love interest of the story is intensely human, it is said.

When the story appeared in book form, a short time ago, it created widespread interest and was endorsed in most complimentary terms by many of the foremost judges and reformers of the country. In visualizing the story, it will be possible to present it with a wider range and with broader strokes than were possible in type, and it promises to be the crowning achievement of Mr. Walthall’s career.

Miss Mary Charleton, who has already achieved much distinction, appearing with Mr. Walthall in many of his former screen portrayals will be seen in the role of Roxana Frisse, a part which should afford her many opportunities for exceptional work.

Florence LaBadie, Noted Film Player, Dies in Ossining N. Y.

Demise Followed Nervous Breakdown and Injury in an Auto Accident

Miss Florence La Badie, the noted Thanhouser film actress, died on Saturday, October 13, at the Ossining (X. Y.) Hospital, following several weeks’ illness. Miss La Badie suffered a nervous breakdown and was internally injured in an automobile accident which occurred while driving to her residence in New York City about two months ago.

With her fiance, Dr. Daniel Carson Goodman, Miss La Badie was driving near Ossining when the machine and when the brakes failed to hold the car upset. Miss La Badie being injured internally.

Florence La Badie was born in Canada in 1890, and was educated in New York City. As a screen star she appeared in many features, her earlier Thanhouser films being “The Star of Bethlehem,” “A Case of Poverty,” “The Lonely Heart,” “The Illitory” and “Her Life and His.” She was the heroine of “The Million Dollar Mystery,” “God’s Witness,” “The Wrong Man,” “War and the Woman,” was published by the Pathe Company.

Lois Wilson, whose work in “A Man’s Man,” in which she appeared with J. Warren Kerrigan, received high praise, will be seen in the role of Laura Nelson, a young society girl, whose high ideals and noble nature win back the manhood of the man who is about to become a tool in the hands of a grafting political machine. “Boss” Nordhoff, who typifies the brutal political leader, corrupting the judiciary to further his ends, has been given to Noah Beery, Jr., who has established a reputation for this kind of work with screen audiences. Before going into pictures he appeared with much success on the stage and will be well remembered for his interpretation of the role of Jud Toller in “The Trail of the Lonesome Pine.” J. J. Dowling, whose character work in old men’s parts is a feature of Paralta productions, will interpret the role of Bruce Nelson, the lawyer of the traction interests. Robert Parland, Nelson’s partner, will be entrusted to Ray Laidlow, while Fred Montague will be seen as “Million Mulligan,” a shady character engaged in blackmailing. Eugene Parlette, who is known for his juvenile character screen work, has the part of Clifford Nordhoff, brother of the “Boss.”

Carrots,” the amusing little stable boy, who helps the courting of Julian and Roxana Frisse, has been allotted to Guy Newhard, a young actor.

Mae Murray Appears as a Bluebird Star

Nov. 12 in “Princess Virtue” Feature

Noted Player Follows Carmel Myers, Another New Star, Who Comes to Screen a Week Earlier When “Star Cycle” Gets Under Way

Bluebird announces to exhibitors that Mae Murray, will appear as a Bluebird star, November 12, in “Princess Virtue.” Carmel Myers, another star new to the series, will be introduced a week earlier, when Bluebird’s “star cycle” gets underway.

Franklyn Farnum and Ruth Clifford also contribute to the November offerings and the “cycle” will be completed when Dorothy Phillips and Violet Mersear appear in December. Hereafter every Bluebird star will contribute to the series at stated intervals of six weeks, in plays especially selected to fit the individual star.

Carmel Myers’ offering, November 5, will be “The Lash of Power,” an old fashioned melodrama. Her leading man will be Kenneth Harland.

Mae Murray will take her place among Bluebirders November 12 in “Princess Virtue,” directed by Robert Z. Leonard Wheeler Oakman will be her leading man.

Bluebird No. 100 will be distributed November 19 on the regular program. Ruth Clifford stars in this film, entitled “The Savage.” Before features reach the series it will be exhibited at the Broadway Theatre in New York, starting the Bluebird season at that theater. Monroe Salisbury will be Miss Clifford’s leading man in this latest of Rupert Julian productions.

The November issues will be completed Thanksgiving week in the appearances of Franklyn Farnum, with Claire Du Brey and Rosemary Theby, his leading supports, in “The Winged Mystery,” a comedy-drama based on O. D. Stuart’s story.

In November, Franklyn Farnum in Joseph de Grasse’s production of “The Winged Mystery,” will be the third Bluebird to be exhibited at the Broadway Theatre in New York, in the season of full week showings that begins there, October 21, with “The Savage.”
Following Completion of "Empty Pockets" B.W. Brenon Will Make Five New Features

"The Woman Thou Gavest Me," and "Kismet" Starring Otis Skinner Will Be Next Plays Started by Noted Director; Others Come Later in Year

Following the completion of "Empty Pockets," Herbert Brenon announces that within the next twelve months he will make five new productions.

Two big subjects have already been secured, "The Woman Thou Gavest Me," the novel by Hall Caine, and "Kismet," with Otis Skinner. Mr. Skinner will begin his work in "Kismet" next summer. Otis Skinner, it is further announced, has consented to appear in one production only; so from all accounts in "Kismet" this great actor will make his first and last appearance.

Horkheimer to Produce "Right to Live" On Stage and Screen at Same Time

One of Foremost Stars to Appear in Leading Role of Spoken and Silent Drama to be Shown Simultaneously on Broadway; Production Planned for Seven-Reeler

One of the foremost women stars of the stage and screen is about to be presented by H. M. Horkheimer, in a new play that will have the novel distinction of being offered on Broadway simultaneously both as a spoken and silent drama. It is called "The Right to Live."

The film version will be in seven reels, at the Balboa Studio, where the stage production is also being handled.

"I have had this play for four years now," said Mr. Horkheimer, while discussing his novel project. "Production has been delayed for the want of the right star to play the leading role. And last I have found her, after combing the entire amusement world, thoroughly. Meanwhile, the play has been worked over until it is a big hit."

In all dramatic literature, I do not believe there is a more potent story of the inexorable fight for human happiness. As a play, there are unlimited pictorial possibilities in the piece and an acting role for the star which has never yet been surpassed on the stage: while the spoken version teems with lines and situations which are bound to grip. I am not announcing the identies of star or author, but particularly since he promises to offer the same star in both versions.

Work is already in progress on the photoplay production. By the time that several weeks have passed and a film and made ready for issuance, the stage play will be ready and the same cast rehearsed in it. Then the two will be revealed for the first time. In this way, it is expected that the one will help to advertise the other.

Alice Brady Honor Guest at Theatre Opening in Capital

Star Leaves Select Studio to Attend Opening of Knickerbocker in Washington, October 13

Alice Brady, the Select Pictures star, haled work on the first of her new series of pictures, "Her Silent Sacrifice," last week in order to keep a promised made several weeks ago to attend the opening of the Knickerbocker Theatre in Washington, D. C.

Several weeks ago when the exhibitors of Virginia and neighboring states were holding their annual convention at Ocean View, Virginia, H. M. Crandall, director of a chain of theatres popularly known as Crandall's Circuit throughout the south, approached Miss Brady, who was attending the convention with her father, William A. Brady, president of the World Film Corporation, and made known his plans for the star to be present at the opening of his new theatre.

The magnificent Knickerbocker Theatre, which Mr. Crandall has built in Washington, was formally dedicated on October 13. Miss Brady was the honored guest of the management on this occasion.

Nicholas Power Co. Has a Big Display at N. Y. Trade Show

Cameragraphs Are Displayed at Annual Motor Expo; Many New Sales Recorded

Among the big exhibitors at the annual Electrical Exposition and Motor Show, New York, is the Nicholas Power Company, and display of cameragraphs. The booth is in charge of A. J. Lang, A. L. Raven, F. J. Bird and G. W. Landon.

Among the recent important installations of machines the Power Company announces eleven machines placed at the National Y. M. C. A., Petersburg, Va.; ten at Camp Meade, Baltimore, Md.; four at Fort Riley, Kansas; one each at U. S. Interment stations, Hot Springs, Ark., Camp Mills, Hempstead, L. I., U. S. S. "Bridge." They also visit the Exhibitors and new Power Cameragraphs installed at the Fordham Theatre, Bronx, N. Y., and Rockaway Theatre, Brooklyn, N. Y. Two new 6B machines, equipped with incandescent lamps for a throw of 80 feet, were installed in the Globe Theatre, Richmond, Va., recently.

Exhibitors Complain to Be Adjusted in Communities, Is New Plan of the A. E. A.

All Questions to Be Taken Up by Committee of Theatremen in Cities Where Evil Exists With Companies at Fault, Pettitjohn Declares

Numerous complaints against the advance deposit system have been received at the offices of the American Exhibitor's Association, Times Building, New York City, from exhibitors in all parts of the country. Believing in treating fairly with all branches of the industry and always ready to hear the other side if the facts are not so, Mr. Pettitjohn, general manager of the A. E. A., has inaugurated a plan of having all these questions taken up by a committee of exhibitors in the cities where the evil exists with the company or companies at fault. In every instance where this plan has been adopted, the advance deposit company has made a concession to the exhibitors.

"The plan has been adopted," said Mr. Pettitjohn, "that the most efficacious method of dealing with the advance deposit question is to have the exhibitors take up the

matter by communities and have the exhibitors in each community where this system is abused stand together in opposition to it. If the exhibitors stand together in this way they can eliminate the advance deposit system in that community.

"Up to date, wherever this method has been followed, the exhibitors have been able to get concessions which were beneficial to them and have straightened out many difficulties that have confronted them for a long time."
EXHIBITORS HERALD

"Men Who Made Love to Me" Film Starring
Mary MacLane Will Have Elaborate Sets

Essanay Using Most Expensive Props Yet Employed at Studio on
Forthcoming Drama Which Presents Noted Author in
Leading Role

Some of the most elaborate and expen-

sive sets ever used in a picture are being
employed by Essanay in the forthcom-
ing drama, "Men Who Have Made Love
to Me," in which Mary MacLane, the
author, appears herself in the leading
role.

One set represents an apartment in a
richly appointed hotel. It contains eight
rooms, arranged so that glimpses of all
other seven rooms are obtained when
the camera is trained in the spacious library.
Where the average set can be erected in
a few hours, Director Arthur Berthelet
consumed several weeks in completing
the apartment.

Another interesting scene is staged in
the sunken gardens of a summer resort
hotel. The setting is correct in every de-
tail. As an instance of the care being
exercised by Director Berthelet, in a sun
room scene there is a wicker bird cage
that blends with the wicker furniture.
Mr. Berthelet held up the scene half a
day until the right kind of a canary could
be found for the cage.

Nurses’ Daring on Battle Fields Shown
In "For the Freedom of the World" Feature

Ira M. Lowry's Big Production with War Theme Is Being Distributed
Through Goldwyn; Shows Women Under Fire

"For the Freedom of the World," Ira
M. Lowry's big production which is be-
ing issued through Goldwyn Distributing
Corporation offices, comes closer to
showing the actual conditions of Euro-

pean warfare than any of the productions
ever achieved for the screen.

The several million persons who last
week in New York City witnessed the
parade of 30,000 women nurses in the
Red Cross march down Fifth Avenue,
will see the Red Cross nurses under fire, at
work back of the battle line, in the field
and base hospitals and fulfilling their

erands of mercy under conditions ex-
actly similar to those that confront them
in battle.

One of the greatest thrills in the pic-
ture is given to spectators when the
coward in the drama rushes across a
shell-swept field and rescues a wounded
man and brings him safely back to the
trenches.

Trade prints of this production already
have been inspected and shipped to Gold-
wyn Distributing offices in North Amer-
ica and special exhibitor showings will
be held next week to facilitate the
prompt booking of this war panorama.

Producers Recognize Justice of Fight
Against Deposits, A. E. A. Letters Show

That the campaign against the advance
deposit system waged by the
American Exhibitors' Association is be-

ginning to be recognized by some of the
producers as a just fight is shown by the
following letter received by L. H.
O'Donnell, president and general man-
ger of the O'Donnell-Eskridge Amuse-
ment Company, Washington, Indiana,
from the Metro Pictures Service, Inc.,
Chicago, Illinois:

Mr. L. H. O'Donnell,
Washington, Ind.

Dear Sir:

Our representative, Mr. Mitchell,
states that during his last call you
mentioned that you would be glad
to do business with Metro, your only
objection being to the deposit re-
quired by our company, as you did
not care to have film exchanges con-
duct their business on your money.

If this is the only objection it is
not a very serious one and can be easily
overcome. It would be satisfactory
for us to have you put up an amount
in escrow with your local bank equal
to two weeks' film service, the inter-
est on which amount could be paid
to you, and the bank could pay us
in the event of your desiring to can-
cel or violate your contract.
Frederick Warde in
"THE HEART OF EZRA GREER"
Thanhouser-Pathe drama; five parts; published October 7

As a whole ............................................. PLEASING
Story ..................................................... PATHETIC
Star ............................................................ VIRILE
Support ..................................................... GOOD
Photography ............................................. CLEAR

"The Heart of Ezra Greer," written by Lloyd Lonergan, is a fairly pleasing film with Frederick Warde in the role of a faithful old man servant. Warde is a past master of expression and with stronger vehicles in which he could show his worth, would soon be a factor in filmdom. In the present instance he is given no opportunity. The part is small and he is surrounded by mediocre players with the exception of the two Badgley children.

The subtitling is weak; there is little suspense and the obvious play for heart appeal. The direction was in the hands of Emile Chautard, and aside from considerable padding in the first reel, was capably handled throughout.

The story: Greer, a kindly old servant, has saved and stinted to put his motherless daughter through college. She falls in love with a wealthy fellow student and elopes with him believing he means to make her his wife. When disillusionment comes she is ashamed to return to her father and supports herself and child by sewing. In the meantime the father enters the young man’s employ as valet and when the millionaire’s child is left at the house, he persuades the man of wealth to save the baby from the foundling home. The young man has fallen in love with a "baby vampire," but the advent of the child fills his soul with remorse and he quits the "vampire." While out with its nurse the child is injured in an auto accident and taken to the hospital. Here, Mary, who has become a nurse, meets her father and the man who wronged her. Greer attempts to kill Jack but realizing his repentance is sincere, allows a proper marriage.

William S. Hart in
"THE NARROW TRAIL"
Artcraft drama; five parts; published October 15.

As a whole ............................................. ORDINARY
Story ..................................................... OLD
Star ............................................................ EXCELLENT
Support ..................................................... VERY GOOD
Settings ..................................................... FINE
Photography ............................................. CLEAR

William S. Hart comes to the screen in a rather conventional western tale under the Artcraft banner. Mr. Hart is credited with having written the story himself. It was pirated by Harvey F. Thew. The photoplay has been well produced with the usual care as to details which lend conviction to the story.

It is the story of a Western road agent who meets a beautiful young lady while holding up a stage coach, follows her to San Francisco, and eventually reforms through her influence. Mr. Hart is the highwayman Ice Harding, while Sylvia Breamer essays the role of Betty Werdin, the niece of a vice king. Fritz, Hart’s famous Pinto pony, also plays an important part. The Nellies, Thieves Para, and Miss Delp are all given their due.

"49-'17" is one of those productions which makes one move from one side of the seat to the other, open and close the eyes, and then finally drop off to sleep without the slightest effort. It takes four reels to understand what the story is about, and only an alert audience will get it at all.

The cast are Joseph Girard, Leo Pierson, Mrs. Witting, George Pearce, Harry Hattenberry, Donna Drew and Jean Hersholt. The scenario is by Ruth Ann Baldwin, and the direction is by the same person. No reflections can be cast on the settings and photography, as they are both good.

The story: Tom Robbins, secretary to Judge Brandon, goes to the west to reorganize the town of Nugget Notch for his employer, which had been abandoned for some time. The first person he meets is Ann Bobbett and the usual happenings—he falls in love with her. Gentleman Jim, who seems to hold some kind of power over her father, demands that Tom leave her alone. One evening Jim takes all the money, horses, guns and ammunition out of the town and leaves with Ann. He is pursued by the villagers, caught and plans are made for his punishment, but he eludes his captors and escapes. Going down a steep precipice, he falls and is killed. The spell is lifted from the Bollbets and Tom and Ann pursue their happiness.

THE "HERALD’S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Ruth Clifford in
"THE DESIRE OF THE MOTH"
Bluebird western drama; five parts; published October 22

As a whole... Full of action.
Story... True western.
Star... Fine.
Support... Excellent.
Settings... Splendid.
Photography... Good.

Although there is no connection between the title of the picture and the story, "The Desire of the Moth" is full of action. Cowboys do some daring riding, and as a western drama it should prove of interest to any audience.

The cast includes Ruth Clifford, Monroe Salisbury, W. B. Bainbridge, Rupert Julian, Milton Brown and W. Sears. The story is by Elliott J. Clawson and the direction by Rupert Julian, who also gives an excellent characterization of a southern gentleman.
The story: Stella Vorthis befriends Cristopher Foy, who is to be prosecuted by her father for horse stealing. When the colonel finds Foy is a southerner he drops all prosecution. The kind act converts the bad man into a good man and Foy and Stella become engaged. The sheriff is jealous of Foy and plans to get him out of the way. His efforts are foiled by John Wesley Pringle, a Southern man in love with Stella. With the sheriff and his crooked allies brought to justice, Pringle gives Foy and Stella his blessing and goes sadly on his way.

Olive Tell in
"THE UNFORESEEN"
Empire-Mutual drama; five parts; published October 22

As a whole... Good.
Story... Well told.
Star... Interesting.
Support... Ample.
Settings... Splendid.
Photography... Fine.

The story of "The Unforeseen" is told in a manner that should make it appealing to the majority of picture patrons. It is an interesting story, although one frequently used. The exterior settings are simply wonderful and the photography enhances their splendor. Olive Tell makes her screen debut and will undoubtedly soon become a screen favorite. She is given excellent support in David Powell, who is rapidly coming to the fore as an ideal screen hero. The other members of the cast, including Lionel Adams, Fuller Mellish, Eileen Donnes and Helen Courtney, all handle their parts well.

The story is from the pen of Robert Marshall and the direction is by John O'Brien. A pretty dance by Miss Donnes is one of the artistic touches injected into this picture. The marching of soldiers down New York's Fifth Avenue has been well worked into the story.
The story: Walter Maxwell, a novelist, and his friend Captain Haynes, have seen Margaret Fielding in the rooms of Traquair. The young people were planning an elopement, but the same evening Traquair learns his fortune is lost and refuses to marry Margaret, ending his life the next day. Maxwell goes blind and Margaret accidentally comes upon him staggering aimlessly through the woods. Her sympathy is aroused and after a friendship of some time her sympathy turns to love. They are married and live happily together. Maxwell has an operation performed which completely restores his sight. He is disappointed when he finds that the woman he has loved so much is the woman who occupies his apartment. Not knowing her innocence he prepares to leave her forever, when he receives a letter from Traquair, written before his death, explaining her innocence. They are happily reunited.

Emily Stevens in
"THE SLEEPING MEMORY"
Metro drama; five parts; published October 15

As a whole... Good.
Story... New.
Star... Fine.
Support... Ample.
Settings... Splendid.
Photography... Satisfying.

The story of "The Sleeping Memory" is new and it will undoubtedly appeal to the motion picture patron who is tired out with comedy and lugubrious drama. The story will appear wholly improbable to those patrons not familiar with advanced science, but it will entertain.

Emily Stevens has a difficult role and handles it capably. Mario Mariner is the hypnotist, Frank Mills as the hero, and Walter Morton as John, an admirer of Miss Stevens, are all well cast and handle their roles well. The direction is by George Baker.
The story: An eminent brain specialist, and an eminent scientist and hypnotist, experiment on the brain of Eleanor Marston to prove their theory that by an operation a sound mind might be made unstable and susceptible to hypnotism. After the operation Eleanor remembers nothing of her past. She makes her home with Dr. Fiske, who is responsible for the operation. He soon finds himself falling in love with his innocent victim and regrets his action. Dr. Halkar, against the wishes of Dr. Fiske, continues to use his hypnotic influence over Eleanor. Johnson, a former admirer of Eleanor, comes to her rescue and in a struggle both Halkar and Johnson lose their lives. Fiske again operates on the brain of Eleanor and she is completely restored to her senses and Fiske and Eleanor become engaged.

Taylor Holmes in
"TWO-BIT SEATS"
Essanay-Perfection comedy-drama; five parts; published November 12

As a whole... Good.
Story... Cheerful.
Star... Splendid.
Support... Fine.
Settings... Faithful.
Photography... Clear.

To see Taylor Holmes on the screen is a treat. There is a capability and humor about this star that arouses interest from the start and without a doubt theatre patrons will enjoy his work in "Two-Bit Seats." Taylor Holmes and his supporting cast do fine work in this film and exhibitors can feel sure that their patrons will find it entertaining. Mr. Holmes' supporting cast are Sydney Ainsworth and Marjeroni Clayton. The direction is by James E. Windom.
The story: Dick Mason meets Alice in the lobby of a large theatre. He finds her to be just the girl for him and a friendship springs up, which slowly ripens into love. Dick takes Alice to the theatre one evening and buys tickets on the main floor, but after the theatre Alice tells him he would rather occupy "two-bit seats" at the rear, where the action is. One evening when leaving the gallery entrance Mason meets his employer and the next day when he takes Alice to his office, he feels sure that he will be discharged, but the manager promises him a job if he can succeed in making Alice his wife and he does.

An interesting ride on the roller coaster and chutes, filmed in Chicago's Riverview Park, are some of the features of this production and exhibitors, by inviting their patrons to go on the rides with Mr. Holmes and Miss Clayton, might use this as novel advertising. The advertising would be truthful in that the camera man sat on the front coach of the roller coaster and the scene it gives one the sensation of riding on the coaster. The same is true also of the scenes where the chutes are used.
Billie Burke in
"ARMS AND THE GIRL"
Famous Players-Paramount comedy-drama; five parts;
published October 8.

As a whole: • Delightful
Story: • From stage play
Star: • Felix
Support: • Excellent
Settings: • Realistic
Photography: • Clear

"Arms and the Girl" is capital material for the screen. In
the screen version, prepared by Grant Stewart and Robert
Baker, all the richness of the stage play has been preserved.

The story: Ruth Sherwood, an American, traveling
through Belgium with her parents, is left behind at Beaufre,
while sending a message to her fiancé in Paris. She is com-
pelled to seek shelter at the Hotel Tele d'Or, as there are no
more trains that day. Here she meets another American, Fer-
ers. Ruth's passports are stolen by Olga Karnovitch, a Rus-

June Elvidge, Arthur Ashley in
"SHALL WE FORGIVE HER?"
World drama; five parts; published October 15.

As a whole: • Interesting
Story: • Convincing
Stars: • Excellent
Support: • Good
Settings: • Clear
Photography: • Clear

"Shall We Forgive Her?" is the dramatic story of an
innocent girl's struggle to live down an early indiscretion.

The story: Neil Garth goes west and writes to Grace Ray-
mond, his sweetheart, after a year elapses, asking her to join
him. He departs against the wishes of her uncle and upon
the ending he finds Garth completely de-
moralized. He tricks her into a mock marriage and later in
a struggle with the man she strikes him down and runs away.
Wandering into a mission in New York, she finds love and
falls in love with a young engineer. They are married and
happy until Garth appears and attempts to blackmail Grace
under threat of telling her husband. The husband learns of
the matter and drives her from the house. Then she returns
the baby and the confession of Garth finally reunite the young
couple.

Clara Kimball Young in
"MAGDA"
C. K. Y.—Select drama; six parts; published October 15.

As a whole: • Entertaining
Story: • From the play
Support: • Excellent
Settings: • In keeping
Photography: • Clear

"Magda," the first of the Clara Kimball Young pictures
made by her own company and distributed through Select
Pictures, pleased large audiences at the Rose theatre, Chicago,
where it was shown this week.

The story: Magda Lovberg, fond of music, longs for a
career. She coincides with the young minister, who is in love
with her, and he persuades his superlative to allow her to go
to the city to study music. Instead he asks for her
hand and Lovberg approving the match, gladly consents.
Magda is furious when she learns of this turn and decisions to be-
tome the minister's wife. Her father, in a fit of temper, drives
her from home. She is befriended by a wealthy woman who
gives her an opportunity to study music in London, and she
is making rapid progress when the lady is called away. Magda,
left alone in the city, goes to live with friends in a studio.
Here she meets a former resident of her home town and is
tricked into a marriage with him. She is deserted shortly
afterwards and to earn a living for herself and little boy, she
is forced to sing in the streets and music halls. After
years of struggle her talent is recognized and she is invited
to give a concert at a fair in her home town. Here she again
meets the father of her child. He asks for her hand in
marriage, and she refuses, returning to her work. Her works
denounces him, and her father overhearing the quarrel,
threatens the scoundrel with exposure. Her love for the
minister returns and she tells him to wait and perhaps some
day she will marry him.
Robards Players in

"MOTHERS OF MEN"

H. J. Shepard's Political Drama; five parts; published state rights

As a whole: Entertaining
Story: Melodramatic
Cast: Splendid
Settings: Typical
Photography: Good

"Mothers of Men" is an interesting dramatic forecast of what may happen to state politics when the people are told off old. It is a well-told story of a woman's intense struggle to be true to her high principles against her temptation to be weak to save her own husband. Hal Reid has written the story and Willis Willards directs with talent and thoroughness. Both these men play big parts in the production and are ably supported by Dorothy Davenport and Mrs. Hal Reid. Miss Davenport's work as the woman judge and later the governor is extremely well-told, sympathetic and thrilling.

The story: Clara Madison is the successful leader of the suffragist party. She is wowed and won by Worthington Williams, a leading lawyer who has been fighting the yellow methods of the editor of the "Morning Democrat." After her marriage, Clara Williams becomes judge and closes the saloons on Sunday. She also decides against her husband in a case tried in her court and the editor of the Morning Democrat prints particularly odious headlines. Williams has a fiery interview with him and they come to blows. Mrs. Williams is nominated for governor and her husband is drawn into a plot by two Italian saloon keepers who wish to injure her for damaging their business. They send for him on the pretext of getting the Italian vote for his wife while he is in their company one of the men throws a bomb into the "Democrat" office, killing the editor. All the men are caught, tried and convicted. Mrs. Williams is elected and all eyes are on her when she has the power to pardon her husband. She resists the temptation to make an exception in his case and lets the law take its course, trusting in a higher power to save him, for she believes in his absolute innocence. On the gallows the faithful Italian contains and Williams is freed. He and his wife rush to meet each other and are reunited and cheered by the vast throng that had gathered for the public execution.

Theda Bara in

"CAMILLE"

Fox drama; seven parts; published—

As a whole: Well done
Story: Interesting
Star: Fine
Support: Ample
Settings: Wonderful
Photography: Splendid

The admirers of Theda Bara will find her an excellent Camille. The story has been handled in excellent fashion and should prove several reels of entertainment. The settings and costume have been selected with excellent taste. Special mention must be made of the wonderful interior sets and the splendid photography and tinting.

There is at the present time, two productions on the market by name of "Camille." In thinking of these pictures, exhibitors must remember that one is a cheaply gotten up production, while the Fox feature is a lavish production. While the cheaper one might insult picture patrons the Fox version has been done in a high class fashion.

Since the role of vampire has been a Theda Bara creation, so the role of Camille is a perfect fit for Miss Bara. She is given excellent support in Albert Roscoe, Walter Law, Alice Gale, Claire Whitney and Glen White. The scenario is by Adrian Johnson and the direction by J. Gordon Edwards.

The story: Armand Duval, son of the proud but poor house of Duval, loves Camille, a notorious Persian beauty. His love for this notorious woman means that his sister, Celeste, cannot marry the man she loves, so the father goes to Camille and begs her to give Armand up, which she does. This arouses the anger of Armand, who demands her one evening in public. Count De Varville challenges Armand to a duel. The count wins the duel, wounding Armand in the arm. Believing that Camille loves him no longer, Armand does not show up. Camille tells him that Camille is dying. He goes to her and after a few words she passes away in the arms of her lover.

Dustin Farnum in

"NORTH OF 53"

Fox drama; five parts; published September 23

As a whole: Good feature
Story: Vibrant
Star: Excellent
Support: Good
Settings: Typical
Photography: Adequate

"North of '33" pleased large audiences at both the Alcazar and Boston Theaters, Chicago, where it was shown last week. It is a story of life in the open, taken from the novel written by Bertrand Sinclair, and what the film lacks in plausibility is more than made up by Dustin Farnum's virile acting. Winfred Kingston appears opposite the athletic Mr. Farnum and is subject to two insanable rough treatments at the hands of her modern cave-man lover.

As a whole this is an enjoyable piece of screen fiction with plenty of action. Strong types of actors have been chosen to interpret the various roles and the sets and outdoor scenes splendidly carry out the northern atmosphere.

The story: Hazel West, a stenographer in a small Illinois town, is annoyed by the attentions of her rich employer. She is compelled to seek employment elsewhere to save her reputation and goes to a northern settlement as a school teacher.

DUSTIN FARNUM AND WINIFRED KINGSTON IN A SCENE FROM "NORTH OF FIFTY THREE." (Fox.)

Here she meets "Roaring Bill" Wagstaff, about whom there is an ugly story relative to the sudden death of his partner Joe Brooks. Hazel becomes lost in the woods and Bill finds her. The rough northerner falls in love with the pretty girl and anything to win her love he forcibly takes her to his cabin deep in the mountains. Here she learns to love him, though crying bitterly that she hates him, and when she accuses him of being a murderer, he thinks all is over between them and takes her back to the settlement. His name is cleared by the confession of the real murderer and he rushes to Hazel with the good news.

Marty McHale presents

THE BASEBALL REVIEW OF 1917

H. J. Shepard's Extra Special; five parts; published State Right

As a whole: Of great interest to "Fans"
Cast: American and National Leagues
Support: Typical
Photography: Faultless

The Baseball Review of 1917 will pack the theatres with all the "fans" in America. The game is played by the champions of both leagues, the Chicago White Sox of the American and the Giants of the National. All the teams of both leagues are shown in action, and the subtitles written by "Bugs" Baer, a sport writer of the New York World, are greatly to the enjoyment. Each member of each team shown in a close-up which is a feature that is guaranteed to please the small boys. And the acknowledgment the men make to the introduction to the camera includes fifty-seven varieties of ways to lift a cap, which is in itself a novel no other picture offers today. Seeing this picture will be like having a complimentary ticket to the big game.
Corona Cinema Company Presents

"THE CURSE OF EVE"

Paramount drama; five parts; published October 15.

As a whole.............. Good Story ............. Interesting Cast ............... Fair Acting .......... Excellent Settings ............... Excellent Photography .......... Excellent

"The Call of the East" is a story of a young Japanese nobleman, his novel method of revenge and his final retribution of hatred when love lights the way. This is a draggy play that would be handled better, the convincing in the hands of the mediocre players. The excellent Lasky cast headed by Sue Hayakawa manage to inject enough action to make it interesting, and it can be classed as an average program picture, in spite of the usual Lasky care as to detail and the interior scenes are very beautiful.

The story: Sheila Hepburn, the half-sister of Alan Hepburn, is the daughter of a Japanese. While visiting Alan, who employed in Tokyo, she attends a festival with her father, and is dressed as a Japanese. Here meets Arai Takada, a faithful Jap. Alan has betrayed O'Mitsu and her brother, Arai ans a terrible revenge. Alan loses heavily at cards to the Jap to forget his losses accompanies Arai to his country home. Here he is about to be thrust into a pool of quicksand to die. When his sister appears upon the scene, she has been warned Arai's plans. Takada sees that they do not meet. Finally agrees to release her brother when she wins his love and spect in that manner being escaped from a prison, and strikes he Jap down. Sheila bursts into tears and runs to the fallen man and Alan realizes that it is the "call" the East and departs.

Charles Richman, Anna Q. Nielsen in

"OVER THERE"

Lewis J. Selznick's drama; six parts; published November 1.

As a whole.............. Excellent Story ............. Agreeable Cast ............... Average Acting .......... Good Settings ............... Excellent Photography .......... Excellent

"Over There" is a thrilling, rousing story of an eleventh-hour struggle for American citizenship. It is directed by James Kirkwood, which insures success, and the scenario a particularly well written one by Charles Richman. Richman's work on the battle front and Miss Nielsen's im-

pressive scene driving the ambulance through the firing line lift this picture far above the rank of the patriotic pictures of the hour. The excellent supporting cast includes Gertrude Ederle, Walter McGrail, Walter Hiers, James A. Fury and Vesta Shelly.

The story: Montgomery Jackson and Betty Adams, son and daughter of two old aristocratic families, are betrothed. When war is declared Monte holds back instead of rushing to the colors. Because of his constitutional weaknesses he is unduly sacrilegious. The rest of the story should be considerably shortened. The cast includes Edna May, Marion Warner, Carolin Sela, Marla Lyle, Miss Grissom, Miss Bessarre, Edward Corcoran, Jack Standing, Raymond Loewy, etc., and is a true blue of the Kurz.

The story: A minister takes his text for his sermon on his text and delivers a narrative sermon about a young life which deals with the story of Eva Stanley, who engaged to John Gilbert. John is sent on a government mission and on the way to his post meets the past-cast of Leo Spencer, brother of the District Attorney. He engages her to be his secretary and she intercepts all his letters to Dr. Burton, John's best friend, persuades him to relieve her situation. He refuses her but consents to help John by ameliorating her condition. She scorns secretary discovers it and reports it to the district attorney. Dr. Burton and John are both convicted at a trial and serve their sentence. At the termination of six terms John unites Eva for his life has outlived the test.

Helen Hesperia in

"CAMILLE"

Hanover-General drama; six parts; published October 7.

As a whole.............. Very ordinary Story ............. Alexander Dumas' tragedy Cast ............... Convincing Support .......... Excellent Settings ............... Excellent Photography .......... Excellent

"Camille," Alexander Dumas, Jr's immortal tragedy of Marguerite Gautier, the courtesan reclaimed by her love for Armand Duval, as presented at the Rose theatre, Chicago, last week, "sent them away smiling. Dumas didn't write "Camille" as a play to be funny, but as presented by a foreign cast of mediocre players with Helen Hesperia, "the queen of the Parisian cinema," at its head, it proved too much for serious-minded audiences. Cinema patrons laughed and walked out before it was finished. The title was sufficient to lure picture-goers into the theatre, but the film wasn't strong enough to hold them there.

Helen Hesperia, who attempted to portray the woman who moved not wisely but too well, had no chance. She was not exactly the type of woman Dumas had in mind. She was too healthy by far and lacked much of the spontaneity of the passionate Marguerite. One feared the consequences should she throw herself into the fray Armand, but luckily she refrained from any demonstrative love making and died gracefully at the feet of her lover and in full view of the camera. The evening of the characters and the effects used were an odd mixture of black and white clothes and models. The atmosphere of this Hanover Film Company production was good. Exhibitors who haven't any conscientious scruples and wish to capitalize on the name will no doubt catch a few with this poorly made "Camille."

David Powell Now Working on "Her Sister," New Empire Corp. Play

David Powell is now at work on his sixth picture for the Empire All-Star Corporation. Last February Mr. Powell was engaged to support John Barrymore in "Outcast" and to play the role of Geoffrey, a part he knew by heart, having played it with Elsie Ferguson in the stage play.

Then came "The Impostor," and again Mr. Powell was cast as leading man opposite Miss Murdoch with Dell Henderson directing.

"The Richict Girl" and "The Beautiful Adventure" followed in succession, after which Mr. Powell took a rest. Now he resumes his work it was with Miss Olive Tell in a series of new pictures. "Outcast" issued Sept. 10. was such a success and Mr. Powell received such favorable notices that the next picture "The Beautiful Adventure," to be published Oct. 15, is eagerly looked forward to.

At present Mr. Powell—having just finished "The Unforeseen" with Olive Tell—is at work in "Her Sister" with the same star.
"END OF THE RUN," A RAIL DRAMA STARRING HELEN GIBSON LEADS UNIVERSAL PROGRAM OCT. 23 WEEK

A railroad drama of absorbing interest, titled "The End of the Run," is the Gold Seal film which opens the week's Universal program for the week of October 23. Helen Gibson is the featured player. Val Paul, O. C. Jackson and George Williams are prominent in the cast. The story deals with the crooked operations of Giles Stafford, a brakeman on Jim Durman's train, who makes a hobo divide a quantity of counterfeit money with him for the privilege of riding on the train. He has been rebuffed by Nona Durman, Jim's daughter, but not until after he has found out that Jim, distrusting banking institutions, keeps all his money in a fruit jar. He breaks into Jim's house, and, stealing the money from the jar, substitutes counterfeit bills. Jim passes some of the bad money and is consequently under suspicion. Stafford's guilt is discovered by Nona who sets out on horseback to overtake his train and capture him. And she does it.

A Nestor comedy, "A Fire Escape Finish," featuring Eddie Lyons and Lee Moran, appears the same day. It is a story of an elopement, culminating in a wedding on a fire escape while the jealous rival dangles from the ladder.

Jennings McAlister's Western, No. 25, is published Wednesday, October 24, which is also the publication date of a two-reel L-KO Comedy "Fat and Furious." Merta Sterling and Al Forbes are the leading players. Louis Baskette is the star of the feature for Wednesday, October 25, entitled "Little Marian's Triumph." The story concerns the eventual career of a child with a marked genius for dancing which at last finds expression despite many handicaps. Miss Baskette is supported by a cast composed of Fred Moore, Bessie Souter, Lydia Yeaman Titus and Walter Belasco. The same day William Franey and Gale Henry will appear in a Joker comedy entitled "The Tightwad." Gale Henry, as the dutiful wife, gives her penny-pinching spouse an object lesson in his efficiency naturally should be good for many hearty guffaws.

Henry Murdock and Mildred Davis will appear in a Victor comedy of errors known as "What'll We Do With Uncle?" Friday, October 25. The 42nd issue of the Screen Magazine will appear the same week.

Max Aker and Gladys Tennyson are the featured players in "A Wise Dummy," the Joker comedy for Saturday, October 27. The 27th issue of Current Events, devoted to the latest happenings in the world of work and play is also scheduled the same day.

Neil Hart and Vivian Rich will co-star in a two-reel Bison drama "The Getaway." This is a western drama.

During the week, the second episode of "The Red Ace," Universal's big outdoor mystery serial, will be shown in theatres outside of Greater New York. This episode is entitled "The Lure of the Unattainable."

Current Films With Noted Stars Are Announced by Essanay Co.

Current Essanay productions, published on the Perfection Pictures program through the George Kleine exchanges, include comedy-dramas starring Taylor Holmes, Bryant Washburn, Virginia Hall, Helen Ferguson, and Little Mary McAllister, and a new George Ade Fable.

The comedy-dramas, entitled "Fools For Luck," "The Fibbers" and "Young Mother Hubbard," contain the two predominating Universal appeals.

"The Fibbers," in which Mr. Washburn and Miss Valli play the leading roles, deals with the adventures of a young married couple, and is full of amusing situations.

"The Fools For Luck," directed by Taylor Holmes and Helen Ferguson, have made a screen success, it is said, of Kenneth Harris' story "Talisman," which appeared in the Saturday Evening Post, the title on the screen being "Fools For Luck."" "Young Mother Hubbard" is a story of the plights of four little orphans, abandoned by their step-father. Little Mary McAllister plays the role of the little mother to the other three orphans.

George Ade fables deal with movie fans themselves. The picture, "The Fable of the Film Fed Family," unfolds the story of a family too proud to visit the movies. They spent all their money on high priced theaters. Then, one by one, they began to sneak to the movies. They meet each other in the theater, and finally admit that they were wrong in ever condemning the screen.

Consistency, Thy Name is a Jewel

"The Play's the Thing," is to be Triangle's new play according to a recent announcement. And straightway concern names a half dozen "stars" who will be "features" in forthcoming plays.

Plot of Big Photoplay of the Week

"The Stolen Pie"

Mary Muffin's father dies in Belgium and when the Germans invade her hut she goes to America on the Lusitania, which is torpedoed in the North Sea and Mary is picked up by a very rich man who is just going to commit suicide because he lost two strains. He lures her to a roadhouse at Broadway and Forty-seventh street and is just about to embrace her when her lover arrives from Chicago, marries her and the villain dies. The death scene of the villain are delightful.

THE WEEK'S BEST BET IN PICTURES

"Bah's Diah," Paramount. Five Parts, With Marguerite Clark. Very, very good, says the erudite critic. The family can see it, and laugh itself to death. On the level, even the tired old man will forget the tribe tried to touch him for five, and smile. Rent this one, and the meanest man will laugh and come again to your film palace for more peace of mind. Marguerite certainly is the gay young thing in this piece. There are some luscious melons scheduled for the screen. Leading these is Charlie Chaplin in "The Adventurer," Mutual's excellent attraction October 22. This truly is the nonpareil of its class. Book it, and you'll clean up in c-a-s-h.

In The Big Money Places


THE PERISCOPE

By Benny

Add Film Attractions

Pathe-Heast news film showing J. A. Berst signing contracts with stars.

Still Missing

Those Illinois exhibitors names missing from Lee's hono roll.

Van Loon Deserts Film Co.

"Hula Hula." Van Loon postcards from the beach a Waikiki, Hawai, the thing is fine there. Girls all wear one-piece suits, says Harry, and somebody else report Harry Hula hula's right out among 'em.

Poor Broadway! Was It Ever Thus?

"She deserted the Broadway footlights to act in Films one scribe writes. Broadway must be gasping over the loss.

My Gawd, How the Money Rolls In!

"(A Pome From The "Trib")"

My father, he owns the theateer, my brother, he runs the machine, my sister, she sells all the tickets—My Gawd, how the money rolls in!
"Lonesome Robert" (Essanay)—Thief scene.

"Automaniacs" (Century)—Two scenes of girl exposing underwear in fall.

"Blind Man's Holiday" (Vitagraph)—Four scenes of men working at safe; two scenes showing denomination of money; second robbery scene; one long roulette scene; close-up roulette scene; one scene of money on table; stealing box from basket.

"The Master Spy" (Gold Seal)—Robbing dead body; shooting Saxonne officers at door of room; three hold-up scenes.

"The Bond of Fear" (Triangle)—Slugging brother in fight with the judge.

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

"The Fatal Ring," No. 8 (Pathé)—Subtitles: "At the point of a pistol; these tricks avail you nothing"; four hold-up scenes at auto; threat-reporter in chair; two chopping scenes; two scenes of "The Snitter," spring acid on bars at window; three torture scenes; taking diamond from shooting servant; three fight scenes; six scenes of Orakeoke holding chauffeur; subtitle: "With the ranson I'll get," etc.; two hold-up scenes.

"One Shot Ross." (Kay Bee)—Flash five gambling scenes; last two scenes of firing at stage; bandit riding away with trunk; three scenes of firing bullet; subtitle: "And by morning I'll gamble you'll be dinkin' the post!"; four scenes of几 scenes of man and girl; subtitle: "You've five minutes to get used to the idea of bein' married!" all but last scene man trying to batter down door.

"Camille." (Hanover)—Subtitle: "Were I to take care of myself I should be no longer able to minister to the vanity and passions of those deserted," etc.

"The Lonesome Road" (Vitagraph)—Actual shooting where men fall; all riot scenes.

"The Burglar" (World)—Muffling policeman; shooting scene; working and opening safe.

"Roping Her Romeo" (Paramount)—Closeup of holdup preceding subtitle: "got everything but their approval." etc.

"Nurse of an Aching Heart" (L.Ko)—Man jabbing other man in poster.

"Paradise Garden" (Metro)—Two scenes of couple standing before nude statue in background; closeup of girl's back after gown had been torn in shoulder.

"Ashes of Hope" (Triangle)—Four gambling scenes where play is really shown; two scenes where girl pulls skirts above knees; bartender king man on head with bottle; reduce all fight scenes to half-length; subtitle: "You're some man. You've come from New York—you've got to take whether you want me or not." Subtitle: "Selfish passion knowing no existence," etc. Reduce four gambling scenes to half-length; shooting man; robbing unconscious man; two hold-up scenes.

"Southern Pride." (American)—Eliminate word "Niggah" from subtitles: "Go away from here, niggah," etc.; jewel theft; subtitle: "So the jewels have been repaired—perhaps madam would not care to explain how she earned money.

"Dormant Power." (World)—Shorten tough dancing; wiping table with American flag; shooting of Brent; throwing man out of window; shooting man with revolver.

"Bloody." (Pathé)—Closeup of silver dollar on floor.


Screen Magazine No. 40 (Universal)—Three scenes of nude male arts.

"The Scrub Woman" (Goldwyn)—Tillie wiggling back in Turkish cost.-

"The Whip" (Paragon)—Flash three gambling scenes; man disconnecting brake; subtitle: "Our affair started on the boat. I was weak and led."

Official Cut-Outs Made by the Chicago Board of Censors

Mooney Bomb-Throwing Case Being Investigated by Wilson Shown in Oct. 15 Gaumont Reels

A few days ago the American newspapers carried a story that President Wilson had taken up the famous Mooney case and ordered a thorough inquiry into this laborman's conviction for the alleged Preparedness Day bomb crime, in San Francisco, on July 2, 1916. All the principals in this noted case, which has now become of international interest, are shown in the current issue of the Mutual Weekly No. 146, which is published October 15. Mooney's conviction has been called "a most shameful perversion of justice" and has created interest from San Francisco to Siberia, because of Mooney being one of the leaders of the Russian freedom movement. His following in other countries is such as to make him of international importance and the President was told that his alleged "chauvinism" has a great bearing on the Russian situation today.

As usual, news of a war nature is also shown in this number of the weekly. Camp Kearney, a Western cantonment, where 40,000 "Liberty Boys" will rehearse for the world's drama, is shown as being one of the first of the 16 cantonments to be completed. Fair young missionaries of the New York Bible Society are seen at Camp Mills, distributing bibles to every soldier who will accept one, as the boys of squadron "A" are saying their last good-bye to their friends in New York.

War news, however, does not monopolize the entire number, as many other topics of news interest are shown, such as new styles in early fall coats for women; our new ambassador to Japan: the man who invented the free energy generator and who claims his invention will revolutionize all power systems and is more powerful than any imagination can conceive. This invention has created so much interest that Congress is now investigating it. Those who are on the inside of the secret tests which are now being conducted, say that the invention will undoubtedly win the war for the United States.

Little Rock, Ark.—The lease on the Palace Theater, owned by Epstein Amusement Company of San Antonio, Tex., has been purchased by E. D. Brewster, manager. Mr. Brewster will run Fox pictures, he announces.
N. A. M. P. I. Will Make Effort to Correct Incomplete Address of Film Shipments

Action Is Result of Loss to Distributors and Request by Import Express Concerns; Offers Exchange Means to Track Lost Reels

Carelessness in the addressing of film shipments is causing much loss to distributors, exchanges and exhibitors, and one of the import express companies, having been unable to deliver many shipments, has requested the National Association of the Motion Picture Industry, through its Transportation Committee, of which William L. Sherrill, president of the Frohman Amusement Corporation, is chairman, to lend its aid in an endeavor to assure more careful attention to shipments in the future. E. E. Bush, traffic manager of the American Express Company, in a recent letter to the National Association states that these shipments have accumulated so rapidly of late that they have no further space at their terminals in which to store them. At the present time two safes are utilized for this purpose but the terminals have accumulated so much that a surplus has built up around the safes constituting a serious hazard. In fact, this official states the matter is so imperative that it will be necessary to enforce a rule in their classifications applying to the transportation of explosives and other dangerous articles by express which provides that when shipments of this nature are refused and cannot be delivered within forty-eight hours after arrival, they must be disposed of by storage in a safe place or by sale or destruction, when it is evident that storage on the carrier's property will be a source of real danger.

With a view to relieving this condition the distributors and exchanges are offered the facilities of the National Association in an effort to trace lost shipments for a period of one month if the shipments have been made. The transportation committee of the National Association is working in complete accord with the traffic departments of all the express companies, which have extended every courtesy to the committee. This service through the National Association should prove of inestimable value to those exhibitors and exchanges throughout the country, acting as a central clearing house and incidentally saving the ships much trouble and inconvenience, as well as the expense of sending telegrams to hundreds of express agents throughout the country.

Through the courtesy of the National Association a shipment from a well-known company, valued at $1,054.88, was located and immediate delivery made as soon as the necessary information was given to the express company which was holding the shipment owing to incomplete address. Film shipments valued at many thousands of dollars are now being held by the express companies, and the exchange managers are requested to check up their lists, forwarding a copy of the same to the National Association of the Motion Picture Industry, Times Building, New York City, which will advise the proper official of the matter and the destruction of the film owing to the hazard and danger to the public involved.

Lieut. Wells Hawk
Assigned to Navy Dept. Publicity Work

Lieut. Wells Hawk of the United States Navy publicity bureau has been assigned to the Navy Department to give a wider scope to the publicity work of the Navy. He was transferred from the publicity bureau in New York to Washington last week, and now is sending out service stories of the work of the armed guard and forces in France. Mr. Hawk was instrumental in widely advertising Mary Pickford's first picture and the Aircraft program, and should make good in pushing the campaign for recruiting.

Bluebird Plans to Billboard Entire U. S. on "Star Cycle"

Canadian Cities Also to Get Sheet Posters in Big Ad Campaign

Before Nov. 1, billboards in every important city in the United States and Canada will carry twenty-four sheet postering to introduce Bluebird's "Star Cycle" to the theater-going public. William de Lenz, Bluebird's designer, has designed a dignified and at the same time ornate pastor to attract the passer-by and make familiar the features of Mae Murray, Ruth Clifford, Dorothy Phillips, Carmel Myers, Violet Mersereau and Franklin Furnam, who constitute Bluebird's "Star Cycle."

The six facial representations will hang in as many medallions, within a border of effective coloring, with very little type-matter to detract from the emphasis that is intended to apply to the individual pictures. In this way Blue bird believes that cooperation with the exhibitors will be effectively obtained and to that end the selection of city has been carefully made.

The schedule has been prepared so contracts for posting have been close in more than 500 cities, including every state in the Union. The length of showings varies in some localities and the posting starts Oct. 15 and will have begun in every contracted locality by Nov. 1.

MUTUAL PRESS SHEET CONTAINS ADS TO AID EXHIBITORS WITH FILM

Program cuts, lobby posters, muscues and catch line ads, for exhibitors use in advertising "The Girl Angle," the front-page feature produced by Horkheimer for the Mutual Film Corporation, are embodied in the press sheet being distributed to exhibitors. Anita King, the latest of the popular stars to come under the Mutual band, is featured in "The Girl Angle."

Goldwyn's Second Group of Pictures

With Galaxy of Stars Is Announced

Goldwyn Pictures announces for publication as its second group of four pictures the following: Mae Marsh, in "Sunshine Alley," November 4; Mabel Normand, in "Joan of Plattsburg," November 18; Madge Kennedy in "Nearly Married," December 2 and Maxine Elliott in "The Eternal Magdalene," December 16.

In "Sunshine Alley" Mae Marsh is said to have a role unlike anything she has ever done before. Robert Harron will appear as leading man in this film.

Mabel Normand's first Goldwyn picture "Joan of Plattsburg" is a comedy with a pathetic touch, thousands of the soldiers at Camp Plattsburg, N. Y., taking an active part in the picture. It was first announced as "Joan of Flabibus" but the title has been changed, at the suggestion of Miss Normand hers and the Mutualistic, Joe Smiley, John W. Dillon and Louis Sturey appear in the cast.

"Nearly Married," Edgar Selwyn forces comedy, brings Madge Kennedy the screen for the second time. The picture was directed by Chester Withey and Miss Kennedy is supported by Thomas Meighan, Smith, Alma Tell and Hedda Hopper.

Robert McLaughlin's play "The Eternal Magdalene" gives Martha Ellis a ample opportunity to play her histrionic ability upon the screen.
**SYNOPSIS OF CURRENT PUBLICATIONS**

**MUTUAL**

**High Voltage**—October 22 (two-reel Signal, with Helen Haley).—Marie, successful in having the diver from drowning and then has to chase the "Hairlip," for he has gained possession of the box containing valuable information about the Mountain King Mine, which has suddenly become rich.

**The Adventurer**—October 22 (two-reel Lone Star comedy with Charles Chaplin).—Charlie, an escaped convict, meets with the batters and rescues the mummy of the fair Edna. He is pushed into the water by Edna's jealous suitor and he, in a few minutes, manages to capture theshalalalalal of Edna, where he takes part in the social festivities. He also learns that Edna's father is the man who sentenced him. He whispers to her over all obstacles, and somebody recognizes him and the guard is called. After a chase through the entire house, Charlie is finally captured. When Edna enters the room Charlie introduces the guard to her and while the guard reaches to shake hands Charlie escapes.

**And Along Came Mary**—October 23 (one-reel Strand comedy, with Billie Rhodes and Jay Belasco).—Mary decides to get her shiftless brother Jay a position. Jay finds himself mixing soda for bevies of pretty swimmers and he soon becomes a hero. But the owner of the ice cream stand, an elderly woman, means to have Jay for herself, and one afternoon she closes the stand and asks Jay to teach her how to swim. He tries to elude her, but is unsuccessful and when Mary comes along on an inspection tour he begs her to take him away, and that he will go to work and stay.

**UNIVERSAL**

**A Fire Escape Finish**—October 23 (one-reel Nestor comedy, with Eddie Lyons and Lee Moran).—Marty loves Vincent Vichy, but her father insists that she marry Nervy Gus. The young people plan an elopement. Gus overhears the plot and hires a man to capture Vincent. But Gus, consumed by curiosity climbs the ladder, is captured by the two men and beaten, while Vincent and Mary land safely in the hotel. Vincent goes for a minister and in the meantime Gus conceals himself in Mary's trunk and is dragged into the room. Vincent retards his minster and as the ceremony is about to be performed Gus jumps out of the trunk, but Vincent, Mary and the minister go onto the fire escape where they are made man and wife.

**Fast and Furious**—October 24 (two-reel L-Ko comedy, with Merta Sterling).—Merta loves Al and Al loves Merta. Mert's father loves Al's mother and Al's mother loves Mert's father but Mert's father does not love Al and Al's mother does not love Mert, so the young people are in trouble. Ted arrives from the city and tries to steal some money from Mert. Mert surprises him and takes the money through the trap door. The boys pursue him and capture him, get the money and put him in a trunk. The trunk is sent to the city and Mert finds herself in a hotel room. By means of a rope she escapes, but is pursued by the villains. They finally get the money from Mert and Al by chloroforming them.

**Little Mariana's Triumph**—October 25 (two-reel Star Featurette, with Lena Baskette).—Unable to rent the play, the landlady forces Mariana and her little brother into the street. They are put to work as an orphanage and at the semi-annual entertainment Mariana does a dance number, Peter Wren, ballet master at a prominent theater, is struck by the talent of the child and offers to teach her. Some time later Peter loses his position. Mariana goes to the manager to plead with him for the reinstallation of Peter. She overhears the manager talking and learns that he is in need of a child dancer. She applies for the position and pleads with him so much that the manager hires him and offers her to dance for them. They are well pleased with her and hire her for the position, and because she cannot dance without her old teacher, Peter is re-engaged and there is much joy in the Wren household.

**The Tightwad**—October 25 (one-reel Joke comedy, with Gale Henry).—Wife wants to celebrate her wedding anniversary, but because it will entail a large expenditure, her tight-fisted husband will not listen to it. However, by wearing a five-year-old dress and a one-year-old hat she pleases for the party. She plans to have the house strung with banquet lights and when hubby finds the electrician at work he sends him out and plans to do the work himself. He is electrocuted, and nearly dies. After the power has been turned off by the electrician, hubby is a different man. He orders the lights to be strung and a new gown and hat for wife.

**The End of the Run**—October 23 (three-reel Gold Seal drama, with Val Paul).—Stafford Giles, brakeman on a railroad train, finds a man in one of the freight trains counting some money. Pete tells him that it is counterfeit money which he is supposed to put into the cash register, but because some of it is fake and Pete gives it to him. Giles loves Nona Durman, but she repels him, and so one night he breaks into the Durman house and substitutes the counterfeit money for real money which Durman has saved for his family. Craig, a detective, is searching for the counterfeit money, and when Durman shows him his money Craig believes him honest and will not arrest him. Pete is captured and confesses that Giles is also guilty. Giles is captured after a thrilling race.

**What'll We Do When Uncle**—October 26 (one-reel Victor comedy, with Henry Murdock).—Henry, because of the return of his many manuscripts, decides to go to Flossie for comfort, but when he finds her in the arms of another he decides to end his life. After a few futile attempts at suicide he decides to jump into the lake and makes a bargain with a peddler for his body, for he screening his passer-by, he goes back to Flossie to tell her of his action, and she tells him she was rehearsing her new play. Then a telegram comes telling Henry that by the death of his uncle he is a millionaire, and in order to get rid of the peddler gives him the body of his uncle.

**The Getaway**—October 27 (two-reel Bison drama, with Neal Hart).—Bull Carter, the ranch boss, finds Rand Cleburn, a retired general, and the book from him, and throws it contemptuously on the floor. Cleburn, angered, slashes Harper with a knife and then leaves. Carter and Harper go in search of Rand. Rand stagers into the desert and his life is saved by a rain storm. He reaches the cabin of Harper's widow sister, to steal some food. Going away he hears a noise and finds that the baby has upset the lamp. He rushes to its rescue and the mother, out of gratitude, decides to help him escape. The sheriff arrives, Rand is hidden in a room, and by breaking boards away he escapes, promising to come back soon to visit Lucy.

**A Wise Dummy**—October 27 (one-reel Joke comedy with Max Asher).—Max wants to look well in order that he may impress the woman he loves, and he steals a suit from a dummy in front of a clothing store. He applies for a position as salesman and immediately shows the proprietor how to sell goods. He makes love to the proprietor's wife and for this he is chased. Arriving in the park he sees a young girl in a boat and gets into it. But her screen is blowing, he goes to her rescue. Again Max flees to the clothing store, stands stiff like a dummy. A purchaser comes along and likes Max's suit and plans to buy it. But when the boat and vest is removed the customer finds he likes another one better. The end finds Max in an ash can, glad to resume the ragged clothes he had once discarded.

**FOX**

**Thou Shalt Not Steal**—October 14 (five-reel Fox drama with Virginia Pearson).—Henry Brown has made a bargain with Lord Haverford and has accepted a large sum of money for the hand of his daughter, Mary. Mary loves Benton, Bruce's secretary, and in order not
to have to marry Haverford, she steals the money. The theft is reported and Mary, Bruce and Benton are under suspicion. The mystery is cleared when a great detective informs them that Haverford is a murderer and that he had taken the money from Mary the night of her robbery.

GOLDWYN

“The Spreading Dawn”—October 21 (six-reel Goldwyn drama with Jane Cowl).—Patricia Millington, Vaudrey tries to prevent her niece Georgina from marrying her sweetheart before going to France. She relates a story of how she married her husband before he left for the Civil war and how while on a furlough he met his death under circumstances which proved he was faithless. She holds a letter written by him which she has never opened. She opens and reads the true circumstances of her husband’s death. She realizes how badly she had misjudged him and urges Georgina to marry her loved one while she, Patricia, goes to meet her husband in the spreading dawn.

KING BEE

“The Candy Kid”—(two-reel King Bee comedy, with Billy West).—Billy is looking for a position and Tony bires him to throw a bomb into his competitor’s candy store. The bomb misses fire and strikes a lady’s parasol. He rushes to her rescue and throws the bomb into Tony’s story. Damaging the place badly, Billy is taken into the store of Hugo and makes himself a general nuisance. He and Hugo get into a fight, the result of which is that Hugo falls into a pit of rattlesnakes. Just as he is about to climb to safety his fast hold is shot away from him and he is left to his doom in the wilderness.

PATHE

“Stranded In Arcady”—October 14 (five-reel Astra drama with Mrs. Vernon Castle).—Lucy Millington wakes up to find herself in a wilderness confronted by Donald Prime. Lucy or Donald do not know how they got there. Prime is an author and believes that women are unable to do anything alone, but when Lucy gets the food and prepares it and then plans ways for their escape he has different thoughts about one woman at least. The captives of a gang of desperadoes have an easy escape when Girdler, Prime’s friend, and his party arrive. They get back home in time to find that a Mrs. Wells and the leading bandit of the outlaws are endeavoring to collect some money coming to Lucy and Prime, but with the arrival of the real individuals their plan is frustrated.

TRIANGLE

“Cassidy”—October 21 (five-reel Triangle drama, with Dick Rosson).—Cassidy determines to rob a certain house in order to get money to get back to New York. He goes in at a window and is caught by the owner, the district attorney, who is disabled through a sprained ankle. Cassidy in a fit of coughing, falls at the attorney’s feet, arouses his sympathy and Grant gives him sufficient money to carry him back. Going to the saloon for a drink, he learns that some men have captured the attorney’s daughter. In a terrific struggle he rescues the girl. The next morning he goes to the freight yards, falls asleep in a vision sees the Manhattan skyline and the outstretched arms of the girl he loves welcoming him.

“The Firefly of Tough Luck”—October 21 (five-reel Triangle drama, with Alma Rubens).—The Firefly leaves her parasitic husband to go to Tough Luck to become a famous actress. She becomes a favorite with the men and wins the love of Danny Ward, a young Yale athlete. A rich mine is located and the Firefly is given her share. Her parasitic husband returns on the eve Danny proposes to her. He breaks into the assay’s office, is caught and driven from the town. Firefly accompanies him with the money given her as her share. Danny and two men follow at a distance and soon upon the Firefly with her husband. They capture both men and he falls into a pit of rattlesnakes. Just as he is about to climb to safety his fast hold is shot away from him and he is left to his doom in the wilderness.

CLAIR HAGUE, HEAD OF UNIVERSAL IN TORONTO, GETS GOVERNMENT FILM POST

Appointed Member of Picture Distributing Committee of Food Controller’s Office at Ottawa; Body Has Power Over All Films Handled by Dominion

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

Mr. Hague’s experience in the film and theatrical world has been varied and dates from the time he joined his brother in the business. He made his start with the Allen Brothers Company in Canada, and was connected with that concern for three years. He then became associated with the George Keule Feature Company, where he filled an important position for two years. The old Canadian Film Company was the next to claim his services, and when this company amalgamated with the Canadian Universal Film Company, Mr. Hague remained as local manager. In April, 1915, when a reorganization of Universal interests was in progress, Mr. Hague was appointed general manager for the Universal Film Company in Canada, a position which he has held ever since.

There are at present several exchanges under Mr. Hague’s control.

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

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

Both Mr. Hague and Mr. Allen expect to be called to Ottawa soon to inspect a number of films that have been submitted to the Government for propaganda purposes, relating to the conservation and economical preparation of foods.
Richard R. Nehle, general manager of the American Film Company, has been elected president of the new Motion Picture Club of Chicago. The policy of the new club will be to limit the membership to 100 and thus far some of the best known film men of the city have placed their names on the new club's membership roll.

J. T. Rucker, head cameraman for the Universal Current Events and Animated Weekly, is in town “covering” the Six-Giants series, besides getting hand weary mitting his numerous Chicago friends.

Al Friedlander and George Levy, well known travelin' film experts, are now associated with the Unity Photoplays Company.

Take it from us them's sum damsels out there in the American Film Company, on the North side. Not to be outdone by the boys who left for Camp Grant, they have organized a “Benefits Committee” with Miss Margaret Nygard as “chairlady.” The gals are making a weekly collection to purchase tobacco, confectionery and reading matter, besides devoting a few evenings each week knitting sweaters for the Sannies.

Who says these film players are not versatile? Give a look—we have an automobile salesman in our midst in the person of Romaine Fielding, who is flitting with the gas vehicles.

Florence Higley, erstwhile member of the local Paramount publicity department, now is associated with that “live wire” gang, Cahill-Igoe Co. We understand she has been appointed “cleraperon” to little Cico Toodles, the film kid.

That new Da-Lite screen that Sig. Fader recently installed in his Bijou Drum, but he was there mal 'sum bit, too. Even Sig. perches in one of the chairs to take a slant at the pictures.

Cloud Saunders is surely havin' his troubles these days. Cawn find paper and ink enuff to register the piles of “Indo-tolerance” bookin's that are swampin' the local offices in the Schiller building. Tis pitiful, aint it?

Even the gladness rays of Old Sol were there to welcome Theda Bara, the vampire par excellence, as she whiled away the time awaiting the “Century” for New York en route from the coast October 13.

Have yez all seen that bit of old Erin flin' about the Loop these days? Ask “Dad” (Diamond, the sign artist), he knows.

We cawnt say how that Six-Giant frolic of October 12 hit William Farquhar, but he was there. All smiles, too. We left before the “lucky seventh,” though.

Art McMillan, inventor of the American Projectoscope, which is being put out by the American Film Company, is just chock full of projection dope these days, and it's good stuff, too. Seems to run in that McMillan clan, the way.

Looked like a Fox day in the old Loop, Sunday, October 14, with Jewel Carmen, Frank Lloyd and Abe Carlos, special representatives, giving us all the O. O.

“Elected”

If you all don't think walking is a great exercise, E. P. Grohe and Joe Lyons can prove it. Ask Jack O'Toole; he gave 'em the recipe!

The management of the Garfield Theater 2844 West Madison stree, is giving the school kiddies a matinee October 20, to witness a showing of the first episode of “The Fighting Trail” serial.

The week of October 15 must have been “at home” for the local Universal and Bluebird exchanges, judging from the many visitors who registered. Among those who registered were Carl Laemmle, president of the Universal; Joe Brandt, general manager of Universal; Julius Stern, president of L-Ko comedies, and Ben Lederer, manager of the Universal and Bluebird exchanges of Des Moines, Iowa.

We hear that C. R. Plough, well known as “Pop,” has been elected president of the new Film Art Club, which shortly anticipates making us all sit up and take notice. Congratulations, “Pop,” old top, and may success be with you and the club.

The well-known Austin Theatre, 5619 West Madison street, has once more thrown its doors open to Edward Wright, formerly of Jones, Linick & Schaefer, will guide its destiny this time.

Exhibitors Should Raise Admissions With War Tax, Says Harris P. Wolfberg

Harris P. Wolfberg, head of the Harris P. Wolfberg attractions, Pittsburgh, who has finished a tour of eastern cities for the sole purpose of investigating the war tax situation, says exhibitors are meeting the high price era in the least businesslike manner of all business.

“Paradoxical as it may seem,” he says. “The motion picture exhibitor who is by nature of his business a man willing to take chances, is hesitating today at the greatest crisis which has struck the industry since its birth.

“From all sides comes additional expenses which have been piling up every month of the year. To top it all comes the burdensome war taxation; and yet exhibitors have been hesitating to raise the price of admission.”

Rex Ingram, Noted Director, Starts on Walthall’s Feature

With the acquisition of Rex Ingram, as a director, the Paralta Plays, Inc., has secured one of the most talented producers in the business.

Rex Ingram

Mr. Ingram has a long list of successful pictures to his credit. Among those he directed are “The Great Problem,” “Broken Petters,” “The Chalice of Sorrows,” “The Pulse of Life,” “Reward of the Faithless” and “Black Orchids.”

He is now at work at the Hollywood, Cal. studios of the Paralta organization, directing Henry B. Walthall in his first independent picture, “His Robe of Honor.”

In Cincinnati and several other towns I passed through last week exhibitors are actually charging the same admission price that they charged four years ago.

“There is hardly a business that can be mentioned in which a raise in price has not occurred, and yet the motion picture exhibitor has been holding off every day. I do not see what he is waiting for. Each day he is waiting is certainly losing money, because there is not the slightest doubt in my mind that the motion picture patron will pay an increased admission price and will understand the increase and take it in the right spirit. As I see it, the move is simply a question of good business judgment; not nerve. What the exhibitor needs right now is confidence in the intelligence of the public.”
BARBARA CASTLETON TO STAR IN BERG’S FILMS FOR THE STATE RIGHTS MARKET

Overland Film Company Will Distribute Several Forthcoming Productions to Trade; Plays Will Be of Merit, Is Promise; Cast Is Selected to Support Star

It will be of interest to those employed in the state rights field to learn that Harry Berg, of the Overland Film Company, is preparing to place several excellent films on that market. Mr. Berg has just secured a two-year contract with Barbara Castleton, who will appear in Berg Productions.

In a recent interview at his office, at 729 Seventh Avenue, Mr. Berg said concerning his plans for the coming season:

“I have felt for some time that there is room in the state rights field for the output of a company devoted entirely to that branch of the industry. Many producers make their productions with no definite idea as to where they are to be exhibited. In the case of productions with a good one and of exceptional merit, it goes on the state rights market; if it is just ordinary, the owner gets it on one of the big programs, where it will be covered by some one else’s better work.

My idea in forming this new company is to produce our pictures up to a certain standard; that is, so that they qualify as real state rights productions. For this reason I have selected a star of Miss Castleton’s popularity. She has an excellent record in the motion picture field, and has played in many notable successes. We are all convinced that she will become popular with exhibitors. George Sheer will personally supervise every feature we turn out, which eliminates any doubt as to finish and care in production. A company has been selected to support Miss Castleton.

“There is one thing, however, that most producers do not realize, and that is the importance of the story in a state rights picture. Having procured the services of some well known star, they feel that the mere use of her name and personality will put the picture over. This may be very true of the program picture, where an exhibitor is showing a succession of stars, but it often causes the ruin of a state rights production. The producer must have an exceptional story to work with in order to put it in that class. I have talked this point over with Castleton, and she agrees entirely with my contention. Consequently, we are taking our time in selecting our scenario material, and are selecting only those stories which will have a powerful appeal and a lasting interest to the American audience. In a short time we will be in a position to make a definite announcement as to the date and names of Miss Castleton’s films.”

Mr. Berg has already started on a number of the films centers of the country in the interests of the Overland Company, where he will screen the productions of the company for the various state rights buyers, and develop the various territories for the coming Berg films.

“Babes in the Woods” Adapted to Screen by Fox Will Be a Spectacular Feature

Francis Carpenter and Virginia Lee Corbin Have Leading Roles in Play Directed by C. M. and S. A. Franklin; Story Has Short Modern Prologue

A new Fox spectacle, adapted from the fairy tale “The Babes in the Woods,” which is several reels more than ordinary feature length, is the newest of this class of features.

Francis Carpenter and Virginia Lee Corbin, who created the leading roles in Fox’s “Jack and the Beanstalk” and “Aladdin and His Wonderful Lamp,” both of which were exhibited at the Globe Theatre, on Broadway, give the same demonstration of dramatic ability that has distinguished their first two productions.

C. M. and S. A. Franklin, who directed “Jack and the Beanstalk” and “Aladdin,” supervised the making of “The Babes in the Woods.” The photoplay spectacle was filmed in the Grand Canyon, Colorado; in the box Fox studio at Hollywood and in the mountains and valleys of California and in Hawaii. The natural settings are said to be particularly beautiful.

All the charm of the original of “The Babes in the Woods” has been retained in the celluloid version, and not a few of the memorable scenes of the story gain greatly through visualization. Especially fine is the episode in the Witch’s cottage. The house itself is a structure of gingerbread, stick candy and hot-cross buns. The Witch makes her entry upon the scene with the immortal lines, “Nibble, nibble, little mouse, who’s nibbling at my little house?” The story has been invested with a short modern prologue and epilogue.

100 Extras Appear in “The Pest,” Newest Billy West Comedy

In “The Pest”, which has just been made by Billy West and the King-Beex comedians, at Bayonne, N. J., more than one hundred extra people were used. This is said to be the funniest as well as the most elaborate two-reeler made by the King-Beex Films Corporation.

“Mothers of Men” Is Shown to Buyers in N. Y. by W. Robards

Picture Which Features Dorothy Davenport Well Received. Song to Be Issued With Film

Willis Robards, who has brought east the big Suffrage propaganda picture, “Mothers of Men,” which has been written around the picture by Gus Edwards and Will D. Cobb, has planned to use this song as part of the tremendous advertising campaign for the picture. The song will be displayed and sold by the largest syndicate of five and ten cent stores throughout the country, and will be issued simultaneously with the picture. Mr. Stern is most enthusiastic about the proposition and believes that the result cannot fail to be successful.

Oliver Tell Works on “Her Sister,” New Empire Corp. Film

Having finished filming “The Unforesen,” the five-reel feature to be published October 22, which will introduce Miss Oliver Tell as a solo motion picture star, the Empire All-Star now is engaged in making a motion picture from the stage play, “Her Sister,” in which Ethel Bar- rymore starred under Charles Frohman’s management and which proved such a decided Broadway success. Miss Tell showed in “The Unforesen” that the charm which made her noted on the stage registers well on the screen, and her power of dramatic expression loses nothing through being portrayed before the camera.

In “Her Sister” she has a difficult dual role to enact. Part of the time she is a young American girl and later appear as an Egyptian Sireeess.

AMERICAN GETS $2,000 WORTH OF APPLIANCES FOR BELL & HOWELL

The American Film Company plant: Chicago this week received $2,000 worth of new appliances for the Bell & Howell cameras. These are the latest devices for visions, iris and vignetting. This line in line with the policy of Samuel Hutchinson, president of the company who returned from an inspection trip the west coast studios and who plans thoroughly equip every department of the studio, no matter what the cost may be.
A KAY COMPANY

J. W. FARMHAM

The Open Market
State Rights Issues
Special Productions

E. I. S. MOTION PICTURE CORPORATION

Trooper 44," five reels, with George Splete Spencer and June Days.

EMERALD MOTION PICTURE CORPORATION

"A Slacker's Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY

"Birth," six reels.

EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION


EXPORT & IMPORT FILM COMPANY

"Humility."

"Ivan the Terrible," six reels.

"Loyalty."

"Robespierre," seven reels.

"Tyranny of the Romansoffs."

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.


"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

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

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

BUD FISHER FILM CORPORATION

"Caws and Cows."

"Submarine Chasers."

"Cheese Fadums."

"Jantors."

"A Chemical Calamity."

"As Prospects."

FORT PITT CORPORATION

The Italian Battle Front.

FRATERNTY FILMS, INC.

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

"The Watching Hour," six reels, with Jack Sherrill.

"Conquest of Canaan," five reels.

FRENCH FILM CORPORATION

"The Spy," six reels, with Dustin Fairn.

"The Honor System," ten reels, with Miriam Cooper and R. A. Walsh.


"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

"Camille," Oct. 7-

"When a Man Sees, Red."

"Aladdin and the Wonderful Lamp."

FRIEDER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mac Murray.

FROHMAN AMUSEMENT CORPORATION


GENERAL ENTERPRISES

"The Warrior," seven reels, with Maciste.

GOLD MEDAL PHOTOPLAYS

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

GRAND FEATURE FILM COMPANY

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

"Rex Bosh in Pirate Heunts," five reels.

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

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

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

"Intolerance," nine reels, with Mae Marsh.

FRANK HALL PRODUCTIONS

"The Bar Sinister," nine reels.

"Her Fighting Chinese," four reels, with Jane Grey.

HANOVER FILM COMPANY

"Maciste," six reels.

"How Uncle Sam Prepares," four reels.

"Camille," six reels, with Helen Hospira.

HARPER FILM COMPANY

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

HERALD FILM CORPORATION


HILLER AND WILK

"The Battle of Gettysburg."

"Wrath of the Gods."

HISTORIC FEATURE FILMS

M. H. HOFFMAN, INC.

"A Trip Through China," ten reels.


IVAN FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.
"One Law for Both," twelve reels, with Leah Baird.
"Rumbling Tongues," five reels, with Grace Valentine.
"Marry in Name Only," six reels.

JEWEL PRODUCTIONS, INC.

"Pay Me," five reels, with Dorothy Philips.
"Sirens of the Sea," five reels, with Louise Lovely.

JUVENILE FILM COMPANY

"Chips' Rival," one reel.
"For Sale—A Daddy," one reel.
"Chips Carthay," two reels.
"Chips' Movie Company," one reel.

KEEN CARTOON CORPORATION COMEDY CARTOONS

"Mose Is Cured," half reel.
"The Old Forty-Niner," half reel.

KING BEE COMEDIES

"Doughnuts," two reels, with Billie West.
"Cupid's Rival," two reels, with Billie West.
"The Villian," two reels, with Billie West.
"The Millionaire," two reels, with Billie West.
"The Genius," two reels, with Billie West.
"The Modiste," two reels, with Billie West.
"The Chief Cook," two reels, with Billy West.
"The Candy Kid," two reels, with Billy West.

KLOTZ AND STREIMER, INC.

"Whitler Thau Goest," five reels, with Orrin Johnson and Rhea Mitchell.
"The Secret Trip," five reels.

KULEE FEATURES

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

LEA-BEL COMPANY

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

LIBERTY FILM CORPORATION

"The Three Musketeers," seven reels.

LINDON CYCLE PICTURES

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

LINDON MOTION PICTURE COMPANY

"The Realization of a Negro's Ambitions," two reels.
"Trooper of Troop K," three reels.

MARINE FILM CORPORATION

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

C. POST MAISON ENTERPRISES

"The Wonder City of the World.

CHICAGO FILM COMPANY

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

MCCULLE PRODUCTIONS, INC.

"The Mother," five reels, with Elizabeth Risson.

MAYFAIR FILM CORPORATION

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

MILIO COMEDIES

"Great Danbury Fair," one reel.
"Never Again," one reel.
"The Devil in Again," one reel.
"Gooseburg Ellopement," one reel.

MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

B. S. MOSS

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

MOTOY COMEDIES

"A Kitchen Romance," Mary and Greetel.
"Dinking of the Circus," one reel.
"A Trip to the Moon," one reel.
"Goldie Locks and the Three Bears," one reel.
"Tolly Donee," one reel.
"School Days," one reel.

NEVADA MOTION PICTURE CORP.


NEWTIDS PRODUCING CORPORATION

"Shame," six reels, with Zena Keefe.

ODEN PICTURES CORPORATION

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

OVERLAND PICTURES CORPORATION

"The Land of Fate," five reels.
"The Russian Revolution," five reels.
"Man's Law," five reels.

PARAGON FILM COMPANY


PARATA PLAYS

"Madame Who?" five reels, with Bessie Barriscale.
"Rose o' Paradise," five reels, with Bessie Barriscale.

PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

POPULAR PICTURE CORPORATION

"Corruption," six reels.

PRIVATE FEATURE FILMS

"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION

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

RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.

HARRY RAPF


RAY COMEDIES

"Casey's Servants," two reels.
"Casey the White Wing," two reels.

HARRY RAVEN


RENEWED PICTURE CORPORATION

"In Treasure's Grasp," five reels, with Grace Cunard and Francis Ford.

SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

SELIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.
"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Sante.
"The Garden of Allah," ten reels, with Thomas Santi and Helen Ware.
"Who Shall Take My Life?" six reels, with Thomas Santchi and Frit Brusette.
"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

SHEPHERD PICTURES CORPORATION

"The Black Stork," five reels.

SHERMAN PICTURES CORPORATION

"I Believe," one reel.

SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

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

STANDARD NEWS FILM, INC.

"Demons of the Air," two reels.

SUNBEAM MOTION PICTURE CORPORATION

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

SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

TODAY FEATURE FILM CORPORATION


SUPERIOR FILM COMPANY

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

SUPREME FEATURE FILMS

"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

TRIUMPH FILM COMPANY

"The Libertine," six reels.

ULTRA PICTURES CORPORATION

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

UNIVERSAL

"Idle Wives," five reels.
"Where A Girl Goes, an Outlaw"
"Twenty Thousand Leagues Under the Sea," ten reels.
"God's Law," five reels.
"Robinson Crusoe," four reels.
"Hell Morgan's Girl," five reels.
"The Hand that Rocks the Cradle," six reels.

VARIETY FILMS CORPORATION

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

VICTORIA FEATURE FILMS

"The Fated Hour," six reels.
"The Slave Mart," six reels.

WARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WAREN PRODUCTIONS

"Soul Redeemed," with Sheldon Lewis and Charlotte Ives.

WHARTON BROTHERS, INC.


ELLA W. WHEELER WILCOX FILMS

"Meg's Curse," two reels.
"Lais When Young," two reels.
"A Married Coquette," two reels.
"Angel or Demon," two reels.
"Lord Speak Again," two reels.
"Divorced," two reels.

WHOLESOME FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.
Sept. 24—"The Penny Philanthropist," seven reels, with Peggy Oy.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.

WILLIAMSON BROTHERS

"The Submarine Eye."
ARTCRAFT PICTURES
43. "The Little American," six reels, with Mary Pickford.
44. "Only Young," five reels, with M. Cohan.
45. "Down to Earth," five reels, with Douglas Fairbanks.
46. "Rebecca of Sunnybrook Farm," five reels, with Mary Pickford.
47. "Our Neighbors, the Cows," five reels, with Geraldine Farrar.
49. "The Son of His Father," five reels, with Charles Ray.

ART DRAMAS, INC.
76. "Morosco, Behind the Mask," five reels, with Catherine Calvert.
79. "Vane Days, "Peg of the Sea," five reels, with Jean Sothern.

BLUEBIRD PHOТОPLAYS
29. "A Stormy Knight," five reels, with Franklin Farm and Brownie Vernon.
31. "Plain Jane," five reels, with Brownie Vernon and Herbert Rawlinson.
32. "The Spotted Lily," five reels, with Ella Hall.
34. "Bondage," five reels, with Dorothy Phillips.
36. "The Trap," five reels, with Herbert Rawlinson.

BUTTERFLY PHOТОPLAYS

FOX FILM CORPORATION
15. "Two Little Imps," five reels, with Katherine and Jane Lee.
17. "The Ignorant Sinners," five reels, with Miriam Cooper.
19. "Duran o' the Bad Lands," five reels, with Dustin Farnum.
24. "North o' Fifty-three," five reels, with Dustin Farnum.
28. "This is the Life," five reels, with George Walsh.

GOLDWYN PICTURES CORPORATION

KLEINE-EDISON-SELIG-ESSANAY

ESSANAY, "The Golden idiot," five reels, with Bryant Washburn.
17. "Selig, A Runaway Colt," two reels, with Hoyt C.
18. "Selig, The Unseen Road," two reels, with Mary McAlister.

METRO PICTURES CORPORATION
9. "Peggy, the Will o' the Wisp," five reels, with Mabel Tainter.
16. "Selig, A Bear Fact," two reels, Hoyt C.

MUTUAL STAR FEATURES
8. "The Only Child," five reels, with Mary Pickford.
16. "The Sleeping Memory," five reels, with Emily Stevens.

PARAMOUNT PICTURES CORPORATION
4. "Monoco, "Big Timber," five reels, with Katharine Williams and Wallace Reid.
10. "Lasky, "The Squaw Man's Son," five reels, with Wallace Reid and Anita King.
**PARAMOUNT COMEDIES**

**PARAMOUNT TRAVELLOG**

**PATHE EXCHANGE, INC.**

**SELECT PICTURES CORPORATION**

**TRIANGLE FILM CORPORATION**
Philadelphia. — The new Edgmont theatre has been completed and opened. The photo play house cost $220,000.

Midland, Pa.—R. W. Thompson has been charged of the new Strand Theatre. The new picture house is of the latest design and is finely equipped. Mr. Thompson formerly conducted the Lincoln in Cannonsburg, Pa.

Utica, N. Y.—The new Park Theatre, on Bleecker street, has been opened and managed by Anthony Breglio states he will give Uticans “something different in the way of film amusement.

Rosseter, Pa.—Fire here recently destroyed the motion picture theatre owned by Martin Lynch. The loss is estimated at $12,000. It was partly covered by insurance.

Cleveland, O.—Louis H. Becht has a keen interest in the new Mall Theatre and plans to erect a large theatre in Lakewood. Thomas Carroll has succeeded Mr. Becht as manager of the Mall.

Cedarville, Ill.—The Derthick Opera house block was recently destroyed by fire.

St. Paul, Minn. — Joseph Friedman, owner of the Old Strand motion picture theatre is contemplating the erection of a $100,000 photo play house at Grand avenue and Dale street.

Athens, Kan.—Sherman Wiggins has taken charge of the Bowserock Theatre and is planning an extensive motion picture program for the winter.

Lydia, Ohio.—The Lydia Theater company has been organized here to take over five local playhouses, four of which are devoted to motion pictures. The new company is incorporated for $200,000.

Powell, Wyo.—The new Lyric Theatre has been opened here under the management of M. L. Pratt. The new house is one of the most modern in northern Wyoming.

Hillsboro, N. D.—Halverson and Vinje have opened a new photo play house here. The house is modern, and seats 500 persons.

Portland, Ore.—W. B. Armstrong has succeeded H. W. Pierong, as manager of the Strand Theatre. Mr. Armstrong has been identified with the motion picture business in Seattle and Spokane.

Tuscaloosa, Ala.—Ben Holestein, former manager of the Belvedere and Diamond Theatres, has opened the new Grand Theatre on Broadway.

Los Angeles Crowd Lauds Lois Wilson at "A Man's Man" Show

J. Warren Kerrigan's first Paralta production, "A Man's Man," was given its premiere public presentation Sunday, October 1, at Clune's auditorium in Los Angeles. The house was packed. Mr. Kerrigan was present accompanied by a box party of friends, which included his young leading lady, Lois Wilson. He was asked to address the audience from the stage and when he went back he took Miss Wilson with him. Miss Wilson was enthusiastically received by the picture patrons.

NEW CORPORATIONS

New York—The Newspaper Films Corp. has been formed to manufacture, purchase, sell and deal in motion picture films. The company has a capital of $3,000,000. J. F. Roach and J. L. Baker, of New York, and D. T. Cornell, of White Plains, are the incorporators.

Charleston, W. Va.—The Gentry Film Co. will manufacture motion pictures under a charter recently granted for the purpose. The incorporators are C. E. Gentry, M. L. Gains, G. A. Bolden, A. S. Kajni and R. S. Spilman. The company is capitalized at $10,000.

Richmond, Va.—S. C. & S. Amusement Co., Inc., has secured a charter to manufacture motion pictures. The directors are A. E. Schatton, J. Crite, A. B. Kaltman, all of Midland Beach, S. C. The new corporation is capitalized at $45,000.

New York—A motion picture company to be known as the Blackstone Productions, Inc., has been formed with a capital of $25,000. J. Stuart Blackstone, J. Ieken, G. Wiggins are the incorporators.

New York—The Elks Photoplay, Inc., has been formed with B. H. Mills, B. Keraster and M. Hitzel as directors. The company, which will make motion pictures, is capitalized at $25,000.

Tokida, O.—The Liberty Moving Picture Theatre Co., with a capital of $25,000, has been incorporated by J. Biskupski, W. S. Bystrynski and others.

Elkton, Md.—Application has been made for a charter by the Security Film Co., Inc. The company is capitalized at $5,000. G. V. Sullivan, F. A. Armstrong and C. M. Egger are directors.

New York—Edward L. George, Inc., has been formed to manufacture motion pictures. The company is capitalized at $10,000. A. C. Head, R. R. May and M. M. Eisenberg are the incorporators.

Spokane, Wash.—The Washington Motion Picture Co. has been incorporated with a capital of $50,000. J. E. Scott, R. E. Hinkle and W. W. Bent are the directors.

New York—Royal Enterprises, Inc., of Nyeck, has received a charter to do a general theatrical and motion picture business. The incorporators are J. G. Forman, R. G. Painter and G. N. Snibbe. The company is capitalized at $35,000.

New York—Julius Cahm, Inc., has applied for a charter to enter the theatrical and motion picture business. The company has a capital of $50,000 and the incorporators are J. Cahn and W. Oberhennes.

Dallas, Tex.—The Liberty Film Co. has applied for a charter here. The capital stock is quoted at $35,000, with $10,000 paid in. H. C. Massey, B. F. Vaney and J. C. Davis are the incorporators.
Mutual Plastering Country With Ad Sheets Exploiting "Lost Express"

Twenty-two sheets are going up from one end of the country together and newspapers are printing big display copy in every city where the serial has been booked as Mutual's co-operative advertising campaign on "The Lost Express." Helen Holmes' latest photoview, gets under way.

The "Lost Express" was exploited by the Mutual, pioneers in serial distribution, on new and special co-operative advertising plan, by which the advertising appropriation which heretofore has been spent in one large amount at the time of the initial screening, was collectively divided among member cities where the picture is showing at the time it is showing.

The plan included the posting of twenty-four sheet posters so that wherever a poster is seen announcing "The Lost Express" or news-advertising exploiting the new Helen Holmes production, the picture is running at a nearby theatre. In almost every instance where paper is posted or newspaper advertising carried, the prospective patron will be able to read just exactly where and when the picture will be shown.

The co-operative advertising plan was evolved after long experience in national advertising of serial productions and a thorough investigation by the Mutual Film Corporation into the various plans of exploitation and producing companies, which had been motion picture concerns as well as inquiry into the merchandising campaigns of various other industries.

R. T. Kane, Paralta Vice-President Quits Studio for Army Service

Robert T. Kane, vice-president of Paralta Plays, Inc., has become a soldier in the National Army and is now in training at Camp Lewis, American Lake, Washington. Noted for his genial smile which has proved an inspiration to the entire company at the Paralta studios at Hollywood in many a busy hour since this institution was organized last May, he never lost it for a moment when called to the colors, notwithstanding the personal sacrifices military service imposes on him at this time.

"Like a true American he only 'smiled some more' when the call came and met the sympathetic remarks of his associates with the manly reply—'It's all in the day's work. The country needs us all. I'm for the tanks and will do what is required of me with all my heart. I hate to leave you and my work here, naturally; but I am needed.'"

The night before Mr. Kane's departure for Camp Lewis, the Paralta plans of expulsion and producing companies gave him a farewell dinner at the Los Angeles Athletic Club. Nearly two hundred persons were present and every branch of the company was represented, Nat I. Brown, general manager of Paralta Plays, representing the New York interests.

Robert Branton, manager of Paralta productions, presided, and, after the dinner, presented Mr. Kane with a handsome military wrist watch on behalf of the Paralta studios staff and company. Mr. Kane, who was among the guests, presented Mr. Kane, on behalf of Mary Pickford and herself, with a gold shaving set and with it expressed the hope of his early and safe return to the Paralta studios.

Mayfair Corp. Gets Beautiful L. I. Scenes in "Persuasive Peggy"

When the American Red Cross desired the most artistic and beautiful spot in the country for their pageant which was presented recently with such marked success, its members decided upon the estate of Roland B. Conklin at Huntington, L. I. All the artists and officials of the company, including the stars of the production, were present for the event, agreed upon the choice of the location, declaring it was beautiful if a more beautiful place could be found.

This statement caused the officials of the Mayfair Film Corporation much satisfaction for early in the summer they had used this site as a background for a number of important scenes. Many beautiful views were secured as the little star, Peggy Hyland, ran down the wide, circular grass and stone steps and followed their female in the late, following the sun as it moved across the sky.

This location was used as one of the backgrounds in "Persuasive Peggy," in keeping with the company's policy of having settings all artistry.

"The Warrior" Film With Maciste to Be Shown N. Y. Union League Club Members by General Enterprise

In line with the remarkable popularity which "The Warrior," starring Maciste, the hero of "Cabiria," has attained since its premiere at the Criterion in New York, Messrs. Sawyer and Luilin, of General Enterprises, Inc., which controls the United States rights in "The Warrior," are in receipt of another request from a private source, asking a screening of the picture.

The Union League Club of New York, one of the most exclusive clubs in the city, numbering among its members leaders in all walks of life, is the latest petition for showing of the wonderful spectacle. Mr. Sawyer has arranged to screen "The Warrior" for the club and its guests in its grand picture room.

An orchestra has been especially engaged for the occasion and several members of the Italian diplomatic corps are expected to be present to witness the daring feats performed by Mr. Maciste, who is at present doing his "hit" in the front line trenches.

Seized Austrian Liner Loaned to Rita Jolivet for "Lest We Forget"

The interest which the United States Government is showing in the forthcoming Selznick production, "Lest We Forget," is spectacularly illustrated in the present instance, which was furthered this week when the Collector of Port permitted the star and her company to work aboard great liner, Martha Washington.

The Martha Washington is one of the Austrian steamers which was seized by the government at the opening hostilities with Germany, and is one of the largest interocean vessels in port. Visitors are excluded from these ships, in the case of Miss Jolivet the Government officials hot.

One of the big scenes in "Lest We Forget" is the sink of the Lusitania, and a number of spectacular and stirring effects were borrowed from the "Lusitania." Old U. S. ships were taken aboard the big duplicate of the ill-fated steamer which has been built on the studio lot. The dry-lust Lusitania is an exact replica of the other, top tilted on its beam with one of its four smoke stacks almost submerged. At one with searchlights playing across its slanting decks and t'wot mob scenes in full swing, its realism is said to be gripping.

Earle Fox Is Leading Man for Constance Talmadge in a New Comedy-Drama "The Honeymoon"

Earle Fox has been chosen as leading man in "The Honeymoon," the new Constance Talmadge picture, which now being filmed. Mr. Fox though one of the youngest of the screen has come rapidly into prominence during the last year. His most notable work has been with Miss Maude Fearringer, and aseward Marliaut withNormals in "Panthea."

Miss Talmadge and her company are now in Bule where work on "The Honeymoon" is being rapidly pushed. is an original comedy-drama by Lloyd Sheldon, screenwrite by Eve Usnell.

It was during Miss Talmadge's work on "Scandal" that her director, Charles Gilson, discovered her comedy capabilities, and persuaded her to choose a vehicle suitable for exercise. This has been procured in "The Honeymoon," with a tale of two young people off for their wedding trip to Niagara. The action is replete with complications and quite amusing situations which Miss Talmadge makes the most of.


Ethel Clayton's new World-Press, Alasted publication, Oct 1, is "The Dormant Power," which it shows the reclamation of a young man of real ability who has allowed himself to drift until he faces a desperate situation. As this is about to engulf him, a little girl wishing camp comes to his rescue and the money saved to buy a piano, and this act of self-sacrifice is to be the manhood that is in him. Montagu Love plays the fateful role.
Four big stars in a variety of pictures make up Mutual’s schedule for the week of October 22. Charlie Chaplin’s latest feature, “The Adventurer,” a two-reel comedy, is scheduled for today, October 22.

Miss Olive Tell is presented on October 22 in the first of five appearances in Charles Frohman’s stage successes in motion pictures. “The Unforeseen,” a five-reel drama, William Russell comes to the screen on the same date in the Sea Master,” a drama of Barbary coast and the sea.

The sixth chapter in “The Lost Express,” Helen Holmes’ latest photovision, is issued October 22.

The week’s schedule includes two comedies, both one-reelers: “And Along Came Mary,” starring Billie Rhodes, and Jerry’s Soft Snap,” starring George Ovey. The list carries topicals, Mutual Weekly and Real Life.

Exhibitors Await New Chaplin.

Chaplin’s forthcoming comedy, “The Adventurer,” has been eagerly awaited for more than two months by exhibitors. The production long overdue, owing to the invasion of the Lone Star Studios by illness, and Mutual’s branch offices have been besieged with inquiries for weeks as to the publication date of the forthcoming feature. “The Adventurer” shows Chaplin in the garb of a convict, taking his escape over the rocky coast of southern California up among the Sierra Madre mountains. Olive Tell, the well known Frohman stage star, makes her in appearance in Frohman stage plays in “The Unforeseen,” picture presentation of one of Charles Frohman’s most successful comedies. “The Unforeseen” was originally staged by Mr. Frohman’s Empire Theatre, New York, in 1902, and enjoyed a long and highly successful run. Miss Tell is supported by an able cast, headed by David Powell. The picture is directed by John B. O’Brien.

Russell in “The Sea Master.”

“The Sea Master,” the October 22 film starring William Russell, provides the American-Mutual star with one of the most sensations of his screen career. Russell is cast as skipper of a Pacific coast tramp, of doubtful reputation and an ugly hybrid crew. The opening scenes are laid in the gorgeous Barbary coast, where the rough and ready skipper rescues a pretty girl from the clutches of a dive keeper. His efforts to make her his woman tailing, he makes her his wife, and it is not until the last scenes of the picture that he wins her trust and love.

“High Voltage” Next “Lost Express.”

“High Voltage,” the sixth chapter of “The Lost Express,” Mutual-Signal photovision starring Helen Holmes, brings thrilling mystery picture closer to its climax. Helen pens a number of thrilling stunts.

“The American Traveler” the fourth of the new series of Mutual comedies starring Billie Rhodes, supported by a Belasco, is scheduled for October 22. The Cub comedy of the week, Jerry’s Soft Snap,” is scheduled for October 25.

Mutual Weekly comes to the screen October 24 with pieces of the world’s latest news, including scenes among the American troops in France. Real Life, the weekly film magazine, carries the following subjects: “Queer Trees in Trim,” “How the American Traveler is Fed,” “High Cost of Wages Wins the Race,” and an animated drawing from Life titled “The Apparel and Not the Man Guilty.”

Montagu Love Asked to Appear at N. Y. Motion Picture House

Montagu Love, star of World-Pictures Brady-made, has been with widespread request for appearances in person in sing picture theatres in New York and nearby cities. He specially devoted his nights for more than a week to going are the crowds in Loew’s principal houses in Manhattan, Brooklyn, the Bronx and Newark, in connection with the promotion of “Rasputin, the Black Monk.”

MARTY McHALE
(Formerly Yankee Star Trailer)

PRESENTS

“The Baseball Revue of 1917”
FANDOM’S FAVORITES
IN FIVE REELS
PRODUCED BY TOM McEVOY
A HOME RUN
FOR TERRITORIAL PURCHASERS

But You Must Play the Field Fast

JOHN McGRAW, TRIS SPEAKER, TY COBB,
CHRIS McFEE, HONUS WAGNER,
WALTER JOHNSON, EDDIE COLLINS, BENNY
RAFFT, CONNIE MACK, HOME RUN BAKER,
SUPPORTED BY CLARENCE BOWLAND, ED
DIE CICOTTE, GROVER ALEXANDER, BABE
RUTH, MILLER HUGGINS, SMOKY JOE WOOD,
HUGH JENNINGS, LARRY DOYLE, RUBE
MARQUARD, CLARK GRIFFITH, GEORGE
STALLINGS, FIELDER JONES, STUFFY Mc
INNIS,

EXHIBITORS HERALD
The New Service Bureau of the National Association of The Motion Picture Industry Abolishes Agency and Commission Abuses for Artists, Directors, Assistants, Cameramen and All Other Workers in Motion Pictures.

No longer is it necessary for those seeking employment of producers or distributors of motion picture to pay exorbitant or double commissions or put up with any of the evils which have caused them loss and annoyance in the past.

All of the important producing and distributing organizations are now members of the National Association of the Motion Picture Industry and they have organized a Service Bureau to protect the thousands of men and women who wish to work for them.

Through this Service Bureau you may register without cost and one registration will be known to the entire industry, and each member of the Association will utilize the Service Bureau in quest of future employees, players, artists and technical aids.

The Service Bureau Ends All of the Abuses and Humiliations to which Players and other Employment Seekers Have Been Subjected.

The Service Bureau will do away with the granting of special favors to agents; of the payment of extra commissions, the insults suffered by feminine artists, and the unscrupulous casting and employment agencies operated outside the control of producing companies.

Mr. Wales Winter, a man of proven reputation and integrity, has been placed in charge of the Service Bureau and this important work under strict instructions to conduct his negotiations in arranging for the employment of those registered in the Bureau upon a fair and equitable basis.

It is important that all artists and those seeking employment remember that all of the important producing and distributing companies will seek their employees through the Service Bureau, beginning Monday, Oct. 15, 1917, Suite 320-321 Longacre Bldg., 1476 Broadway, New York City.

The following companies are members of the National Association and active participants in the operation of the Service Bureau:

ARGUS LABORATORIES ARROW FILM CORP.
ARTCRAFT PICTURES CORP. ASTRA FILM CORP.
BALBOA AMUSE, PROD. CO. BRAY STUDIOS, INC.
CHARTERS FEATURES CORONA CINEMA CO.
COMSOFTOFILM CO. CRYSTAL FILM CO.
E. L. S. MOTION PICTURE CORP. EMBROGRAPH CO.
EVANS FILM MFG. CO. FAMOUS PLAYERS-LASKY CORP.
FOX FILM CORP. FRANK POWELL PRODUCING CO.
FROHMAN AMUSEMENT CORP. LA FAYE COMPANY
GOLDWYN DISTRIBUTING CORP.
GOLDWYN PICTURES CORP.
D. W. GRIFFITH ENTERPRISES
THOS. H. ENCE
INTERNATIONAL FILM SERVICE
IVAN FUND PRODUCTIONS
INTEROCEAN FILM CORP.
JESSE L. LASKY FEATURE PLAY CO.
KALEM COMPANY
KEYSTONE FILM CO.
LEWIS J. PETZLACK ENTERPRISES
L. K. O. MOTION PICTURE CORP.
METRO PICTURES CORP.
OGDEN PICTURES CORP.
PARAMOUNT PICTURES CORP.
PATHÉ EXCHANGE, INC.
HARRY RAPP
ROTHACKER FILM MFG. CO.
SANGER PICTURE PLAYS CORP.
NOEL S. TALMAGE FILM CORP.
SELIFF POLYSCOPE CO.
SCHMANN'S FILM CORP.
SIMPSON'S FILM CORP.
SOUTH STICKABUSH FILM CORP.
SPECK'S FILM MFG. CO.
WHITTON, INC.
VITAGRAPH CO. OF AMERICA
VITAGRAPH V. L. S. E.
W. S. HURST PICTURE CORP.
WORLD FILM CORP.
The Triumphant Return of one of the Screen's Greatest Favorites

Goldwyn presents

MABEL NORMAND

in

Joan of Plattsmouth

by Porter Emerson Browne

Advisory Board:
SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRU
ARCHIBALD SELWYN
CROSBY GAAGE
PORTER EMERSON BROWNE

One of America's greatest humorists—known to millions by his work for Cosmopolitan and other big magazines—wrote this laughable story for the screen's greatest comedienne.

Goldwyn Pictures
Corporation
16 East 42d Street
New-York City
Disclosing how a little mountain maid wins the respect and admiration of a proud and stubborn timber baron—saves her father's business from bankruptcy—emancipates the mountain folk from serfdom. Mary Miles Minter at her best. Arrange for this and other Minter productions at your nearest Mutual Exchange.
E. M. Manson presents

Tyrone Power

"The Planter"

In Seven Parts
Available November 12.

The Season's Premier Special Feature

A tale of love, adventure and fight in the rubber jungles of Southern Mexico - A realistic exposition of life in the tropics of America and a romance laden with big moments, from Herman Whitaker's famous novel.

A supporting cast of exceptional strength and fitness including Lamar Johnstone, Carmen Phillips, George O'Dell, Lucille King, Louis Fitz Roy, Mabel Wile.

Distributed by
MUTUAL FILM CORPORATION

Now Booking - One Thousand Dollars A Week
SPECIAL REPORT
of
The National Board of Review of Motion Pictures
20 FIFTH AVENUE
NEW YORK CITY

To: F. M. Hanson

Gentlemen:

We wish to advise you that the majority of our members have found "THE PLANTER"—featuring Josephine HUNT
reviewed at the National Board of Review on September 25, 1927
was as follows:

UNUSUALLY ENTERTAINING

ARTISTIC VALUE: Dramatic interest of story: Good

EDUCATIONAL VALUE: Fine

MORAL EFFECT: Good

GENERAL COMMENT: The picture depicts with vividness the dramatic effect and fidelity labor conditions in the Central American States which have never been presented to American audiences. It will have a wholesome effect in stopping wage slavery.

NOTES:

ENTERTAINMENT VALUE—This term applies to those films that are entertaining to see, or for children or the general public.

EDUCATIONAL VALUE—This term applies to those films that are instructive in science, or in any educational field, or that are useful, and that appeal to various or different classes of people and are generally of great importance to the betterment of the nation.

MORAL EFFECT—This term applies to the moral effect of a picture color consciousness or un-moral tendency.

The term "MORAL EFFECT" is defined primarily in terms of "artistic value" and "educational value." The appreciation of moral effect is subjective but is based on the general common sense of the people.

The National Board of Review of Motion Pictures.

Distributed by
MUTUAL FILM CORPORATION
Now Booking-One Thousand Dollars A Week

IRWIN H. HENGE
For State Rights - apply to

McCLURE PICTURES

Frederick L. Collins - Pres-
25 W. 44th Street
New York
Elizabeth Risdon
in George Loane Tucker's exquisite rendition of Eden Phillpott's great novel
"Mother"
The Sweetest Story ever produced on the Screen
KRELLBERG & BERG Present

"A MAN'S LAW"

A Vital Appealing Story of the GREAT NORTH WEST

Featuring

IRVING CUMMINGS

Now Playing on the best Circuits in the East

TERRITORY ALREADY SOLD:

MAMMOTH FILM CO.
NEW YORK and NORTHERN NEW JERSEY

GLOBE FEATURE FILM CO.
BOSTON NEW ENGLAND

FOR REMAINING TERRITORY

OVERLAND FILM COMPANY

SAMUEL KRELLBERG PRES.
729 SEVENTH AVENUE, NEW YORK
READY FOR RELEASE DECEMBER 15, 1917.

Barbara Castleton will appear as Leading Lady in "The Ashes of My Heart" a powerful film rendition of Edith Slinn's famous novel Under the supervision of E. George Sheer Presented by Harry Berg

J. Frank Brockliss Inc. 729 Seventh Ave, New York City, N.Y. Has purchased the World's Rights Exclusive of The UNITED STATES and CANADA.
Love and Pep
A TWO REEL COMEDY

Written and Directed by

WALLY VAN

In the cast of live-wire comedy makers are: Nita Fraser, Hatty Delario, Charles Eldridge, Nora Cecil, Billy Beckwell, and

A Galaxy of Beauty Never Ex-celled on the Screen

This comedy scintillates with wit and humor. Is replete with side-splitting situations and never verges on the vulgar.

Each Reel a Complete Chapter of Mirth and Laughter

Communicate TODAY with

WALLY VAN, 210 West 44th St., New York City
WILLIAM A. BRADY.
Director-General
WORLD PICTURES

present

MADGE EVANS
in
"The Adventures of Carol"
Story by JULIA BURNHAM
Directed by HARLEY KNOLES

<table>
<thead>
<tr>
<th>Quotation</th>
<th>Source</th>
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<tbody>
<tr>
<td>&quot;Madge Evans is charming.&quot;</td>
<td>N.Y. American</td>
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<td>&quot;Madge Evans shows herself to be secure in her position as one of the very foremost actresses.&quot;</td>
<td>N.Y. Evening Sun</td>
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<tr>
<td>&quot;Honors to Madge Evans.&quot;</td>
<td>N.Y. Tribune</td>
</tr>
<tr>
<td>&quot;Miss Evans is delightful. She plays with an utter lack of self consciousness that is most refreshing.&quot;</td>
<td>N.Y. Journal of Commerce.</td>
</tr>
<tr>
<td>&quot;She is wonderful, she does not over-play, she is just natural. That’s what makes her acting perfect.&quot;</td>
<td>N.Y. Telegram</td>
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William Fox
Inaugurates
Henry Lehrman's
Sunshine Comedies

There is a laugh every second in Sunshine Comedies


Released on an independent basis which will permit every exhibitor to show Sunshine Comedies

A Sunshine Comedy every two weeks two a month 26 a year
Shifting the Footage Tax

THE effort which is being made by a number of producers and distributors to shift immediately the burden of the government's footage tax on motion picture film onto the shoulders of the exhibitors has roused a storm of protest, according to communications we have received during the past week.

In the majority of cases the exhibitors claim that the footage tax was designed by the government to be levied on producers and distributors and not on exhibitors. From surface indications their position is quite correct.

Despite the storm of protest there is every indication that a large number of exhibitors would have accepted the additional cost placed on the film without a protest had not certain distributors sought to claim not only what would fairly cover the tax which the government will exact from them, but also a good sized amount in addition.

It is against this unwarranted burden that the great number of protests from exhibitors are directed, and we believe their position is very safe in refusing to meet these demands.

In practically every branch of commercial activity the ultimate consumer will be compelled to meet the cost of the various taxes which the government will levy against the product which he consumes. Eventually patrons of motion picture theatres will pay the cost of footage and any other additional taxes that may be levied.

But in the meantime not only the cost of the footage tax but the additional burden which has been imposed by certain producers and distributors will be charged up to the exhibitor. This is manifestly unfair. Because of the admission tax, to go into effect on November 1, it will be quite impossible for a great number of exhibitors to raise their box office admission charge immediately.

We see no good reason why the footage tax, even without the addition which has been made to it in certain cases, should be met by the exhibitor. It is a tax which has been levied on film: if the Eastman company raises the price of raw stock a quarter or a half a cent a foot the distributor does not come to the exhibitor and say: "The price of this picture is $40.00 a day; if you want the picture you will have to pay in addition a quarter of a cent (of whatever sum is allotted to the exhibitor), because the Eastman company has raised the price of raw stock."

The case is identical: the government tax is an addition to the cost of production and should be borne by the producer and distributor.

But exhibitors must not for a moment think that they can eventually escape the cost of the tax. Even if they escape the payment of the tax as an individual item they will be compelled to meet it eventually when it is absorbed in the guise of a higher film rental.

It must be recognized that this contemplated action by certain producers and distributors is only
a move in self-defense; many of these companies are not operating with a profit and to meet the footage tax individually would mean disaster.

While it probably will mean the same in the long run we believe exhibitors are entirely correct in their stand that the tax should not simply be handed on to them in its original form, and here and there something added to it for good measure.

The solution to this and several other problems is higher admissions. Even without the footage tax many producers cannot continue to make the type of productions which they have set as a standard without obtaining a greater revenue.

In certain cases exhibitors must pay more for their film, and in turn receive more from the public for exhibiting it.

But let the footage tax—at least in its original form—stay where the government has put it.

** * **

Those who believe the exhibitors of the country should have a real, and not a dummy organization, would do well to follow closely the activities of the American Exhibitors Association. In so doing they will find additional proof from week to week that the A. E. A. is a real organization, composed of real exhibitors who are fighting valiantly to accomplish real results.

THE ever alert Mr. M. H. Hoffman sees in the substantial increase in admission charges which has been effected by New York managers of stage attractions and is soon to be followed by theaters elsewhere throughout the country, a very hopeful indication for the film industry. The outlook from that angle undoubtedly is promising, and it promises a larger attendance and an excellent possibility of introducing the necessary increase in box office charges for film theaters.

** * **

The various complications arising out of the admission tax and the footage tax point unwaveringly to the utter necessity for a uniform increase in box office charges. The public must be compelled to meet an additional outlay—as it is being compelled to meet an additional outlay for everything else that it is purchasing.

Martin J. Quigley
Relay of Footage Tax Creates Big Controversy

Exhibitors Face Grave Situation in View of Admission Levy and Addition to Rental Prices; Necessity of Increase Box Office Charge is Seen; Early Adjustment Expected

A situation of great acuteness has developed during the past week, following the receipt by exhibitors throughout the country of letters from producers and distributors informing them that they are to be charged with the footage tax which has been imposed by the government as a war tax measure.

The various local branches of the American Exhibitors' Association have called special meetings with a view to effecting an understanding with producers and distributors regarding the tax charges which are to be added to the price of film rental.

From producers' plans, an early adjustment of the matter will be made and exhibitors will take steps to increase the price of admission, where such a plan is feasible, and pass the burden of the tax on to the public.

### Make Public Pay

In Chicago, Lubliner and Trinz, who operate a chain of important theatres throughout the city, plan in cases where the supplementary admission charge has been ten cents, to raise immediately to thirteen cents, leaving a margin of two cents to cover the admission tax and making the entrance fee to the theatres fifteen cents.

In cases where the charge has been fifteen cents it is planned to increase to eighteen cents under the same arrangement.

Where the effect of the admission tax and the distributor's addition of the footage tax to the price of rental is still more severe, the charge is thirteen cents, leaving a margin of two cents to cover the admission tax and making the entrance fee to the theatre fifteen cents.

### Exhibitors Protest

At a meeting of the Motion Picture Theatre Owners Association of Chicago on Friday, October 19, the question of tax on the addition to film rental prices which has been made by distributors, was the chief topic. Following the meeting a representative committee was formed to call upon the Universal exchange and filed a request that the proposed addition to the price of film rentals be held in abeyance.

The following is the letter sent out by Universal exchanges to customers:

To All Exhibitors:

You are, no doubt, aware that Congress, under an act of Oct. 3, 1917, placed a war excise tax on the rental of motion picture films, therefore the manufacturer has been compelled to make an additional charge of 15 cents per reel per day to cover this tax.

Example: If you were using a 5-reel feature, at the present price of film rental, this would be billed as usual with an additional charge of 75 cents per day. This would result in a rental of $4.75 as against a rental of $4.00. In spreading the tax in this way, the manufacturer feels that no one exhibitor will feel the added cost, and that the charge is equitable to all.

This charge becomes effective Oct. 16, and will be added to all film rentals as long as the war excise tax remains in effect.

Yours respectfully,

John J. Lubliner
Managing Director
Metro Picture Exchange

The quote above is continued in the following section:

Metro Letter

In the case of the Metro Pictures Service, Inc., a brief resume of the situation was incorporated in the letter to customers:

Gentlemen:

Commencing Oct. 4th the United States Government has imposed a war tax of three-quarters of a cent a foot on all exposed film being released by any film exchange. Commencing Oct. 15th you will be charged 15 cents a reel a day additional tax, together with your service, this tax to take care of the extra cost of prints on accounts of the tax imposed by the government.

While we realize that it is somewhat of a hardship on some exhibitors, the fact remains that it is impossible for us as a film distributing company to pay this tax and exist. If Metro were to pay this tax, the cost would be to us approximately $4,000 a week, and to companies who are releasing more subjects than we are, the cost would run in some cases as high as $6,000 a week. In any one week, one exhibitor will not exceed $8.00 a week for his entire service and the National Association felt that the exhibitor could stand this slight tax inasmuch as the patron of the theater is compelled to pay the tax imposed by the government on admissions.

We will send you within a few days a rider to your contract with a clause therein in which you will agree to pay this additional tax, and for the present the price of the picture in your box office is a whole week, we hope that you will see your way clear to sign and return this rider immediately.

Assuming you of any cooperation at any time, we are

Yours very truly,

Metro Pictures Service, Inc.

The letter of the Pathé Exchanges follows:

Dear Sirs:

Please be advised that there will be an additional charge of 10 cents per reel for each day in addition to film rental on every reel of film used on and after Oct. 16 because of the United States war excise taxes imposed on motion picture film. These war excise taxes will be charged as additional rentals as long as the United States war revenue act of Oct. 3, 1917, remains in effect.

Enclosed we hand you invoices for the above mentioned war excise tax on films which we have previously billed to you; please be so good as to inspect the same and pay them as usual.

(Continued on page 19)

### Million Dollar Company Formed to Buy and Distribute Feature Films

Will Supply Big Productions Direct to Theatres to Do Away With Middlemen and Exchanges; Frank Hall, President and General Manager Outlines Plans

The United States Booking Corporation, with Frank Hall as its president and general manager, is the latest organization to enter the booking field. The company plans to eliminate expensive productions direct to theatremen.

It is said the newly formed corporation is the result of many months of preparation and study and a thoroughly perfected plan of procedure has been mapped out. Frank Hall is president of the new organization and Mr. William Lubliner, secretary and treasurer. Mr. Hall will also act as general manager.

Committee to Select Films

Twelve special productions are planned for the first year, their selection being entrusted to a committee on which exhibitors and exchange men are equally represented. The pictures considered by this "Committee of Selection" will not only number all productions that appear on the state rights market, but will include the special efforts of well known directors who contract in advance to make exceptional pictures for outright sale to the organization.

By purchasing the world rights for cash and not selling territorial rights to separate buyers, it is planned to eliminate the usual long draw-out selling campaign, with the extra profits involved in separate deals which the exhibitor is forced to pay for through high rental charges. Everything new is also promised from the distribution angle. Exchanges now firmly established will be used to care for the prints of the new organization.

Representatives' Territory

A representative of the U. S. Exhibitors' Booking Corporation, located in each territory, will take charge of the company's business, using the exchange for his headquarters, but working under complete instructions from the main office in New York City. He will oversee the maintenance of a carefully figured out one-price rental schedule.

An important feature of the plan is the guaranteeing by the corporation of big box office business and the elimination of the high rental prices as other special pictures procure for distribution. They claim that this can be accomplished by paying the producer a legitimate profit on his production and booking it direct to the theatre, thus eliminating the high profits enjoyed by means of the practice now prevalent, of treating all big hits as mediums for collecting rentals that work a hardship upon many exhibitors.

President Outlines Plans

"Realizing the necessity of constructing something new instead of building on the framework of an organization as efficient as the U. S. Exhibitors' Book--" (Continued on page 26, col. 2)
Universal Cuts Out Short Films to Concentrate on 5-Reel Features

Curtailment Affects Many Employees at Coast Plants; War Given as Cause for Radical Change; Big Plans for “Bluebirds” and “Butterflies”

The Universal Film Mfg. Company will discontinue all of its short reel subjects and confine itself to the production of five-reel features under the Bluebird and Butterfly brands, commencing November 1.

As the result of the curtailment in manufacture, a large number of people were dropped from the Universal City (Cal.) staff and a general retrenchment is looked for in all departments. All but eleven companies making Bluebird and Butterfly films, will be dropped. These will include the Nestor, Joker, Victor, Gold Seal, Star Featurette and Bison brands.

The retrenchment will affect a number of persons in the different departments, especially in the scenario department, from which the following writers were released: C. B. Hoadley, Leslie T. Peacocke, William Parker, Edward Hurstfeld, Arthur Statter, Henry Wulff, King Victor, Shelly Sutton, J. G. Alexander and R. W. Dillon.

The two prominent comedians, Eddie Lyons and Lee Moran, after November 1, will find themselves without a company, with a contract that still has one year to run. They are not working at present and will leave the Coast for New York to take up the matter with Carl Laemmle, president of the Universal.

The war tax is given as the cause for the radical movement, but it is believed that the change in policy is due to the fact that more money can be made by concentrating efforts on Bluebird and Butterfly features than by retaining companies making the short subjects.

Robert H. Cochran in an interview last week said, relative to the Universal's position:

“At the present time the Universal Film Manufacturing Company has on hand about 350 one- and two-reel films, which have never been shown. They are to be released in the usual rate of time this will stretch over at least a year’s time. There will, however, be no further production of pictures of this length as a result of the war tax, which will render them temporarily unprofitable.”

New Trinity Film Co., Seeks Location at Madison, Wis., to Produce Biblical Films

A. D. Allison, Former Director of London Film Company Launches $100,000 Enterprise; Will Spend $70,000 for Buildings and Equipment; Clergymen to Be Directors

The Trinity Film Company, a new $100,000 motion picture producing concern, has secured a charter and is seeking a location at Madison, Wis. The venture is being launched by A Dorian Allison, former director for the London Film Company, London, England, and for a number of years with the Pathé Company, Paris.

The new corporation, will produce Biblical, historical, educational and industrial pictures and it is planned to expend $70,000 for buildings and equipment.

The directors of the new company will be chosen from some of the best known church men in the state, and ministers of each denomination will be on the board of censors. Professional talent will be employed for the leading roles and about 500 extras will be used in the first picture.

Shipman Opens New N. Y. Office to Handle Independent Films

New and permanent headquarters have been established by Ernest Shipman, the exploiter and producer of independent film productions, in suite 803-804 at 12 West Forty-fourth street, New York City.

Mr. Shipman announces that he now is ready to take care of the needs of independent producers and will adver-
“Associated Theatres” of Minneapolis Elect Temporary Officers Until Meeting Dec. 17

Executives Picked to Serve Sixty-five Days When Stockholders Go Into Session; H. L. Hartman of New Palace, Mandan, N. D., Made President

The board of directors of “Associated Theatres, Inc.” held a three days’ session in Minneapolis last week and elected the following officers to serve sixty-five days, until the first general meeting of stockholders, Dec. 17th:


The Bankers’ Trust and Savings Bank, Minneapolis, was made trustee of the funds and also the depositary for the organizing fund.

All the moneys already received from exhibitors for stock was turned over to this bank and the bank is pledged to return 50 per cent of this money to the individual exhibitors if the organization is not completed with six hundred theatres by February 25, 1918.

It was decided to incorporate under the laws of Minnesota and to strictly comply with the most stringent rules of the Federal Trade Commission and the various state “blue sky” boards.

Kerr, Fowler, Schmitt & Furber, the well-known firm of Minneapolis attorneys, was engaged to handle the legal business of “Associated Theatres, Inc.”

It was decided, wherever possible to do so, to organize each town solidly and attempt by the advanced simplified plan of marketing and distributing to save each exhibitor a big percentage of his present-day expenses.

“Sins of the Sons” Seeks Court Order For Chicago Showing

The producers of the film, “Sins of the Sons,” through their attorneys in Chicago, have filed a brief in the Appellate Court for a writ to compel Second Deputy Superintendent of Police M. L. C. Funkhouser to grant a permit for the picture to be shown.

The brief filed recites that in Major Funkhouser’s testimony he does not state what there is in the film which is immoral, and adds: “We are compelled to rely on the fact that I, the Great Funkhouser, have said the picture is immoral and that’s enough—see!”

The attorneys for the producers claim the cross-examination of the Second Deputy of Police discloses his lack of education, refinement and artistic sense.

“Lest We Forget,” Newest Big War Drama Starring Rita Jolivet, Now Is Completed

Production Now Being Cut and Titled for Both French and American Trade Will Be Ready in Four Weeks; Good Offer Made for Continental Rights

“Lest We Forget,” the new war drama, starring Rita Jolivet, was completed this week. Leonce Perret, the French director, Miss Jolivet and Count Cippico, now are directing the cutting and titling of the production.

The scenario of “Lest We Forget” was written by these three persons and both English and French versions prepared. Miss Jolivet has already translated about two hundred of the French titles in Mr. Perret’s script into English for the first titling of the picture, and is now at work on the remainder.

Two negatives were made on this production from the first, one having a slightly different version of the picture from the other. One of these negatives, when properly cut and assembled, will be shipped to France, as good offers already have been received for the Continental rights to the picture. It is expected that the American version of “Lest We Forget” will be ready in another three of four weeks.
New York Exhibitors
In W. A. Brady Meeting
Resolve B. O. Increase

New York, Oct. 22.—(Special to the Exhibitors Herald)—At a meeting of exhibitors of Greater New York called by William A. Brady and held at the Playhouse, New York City, on Monday, October 22, a resolution was passed recommending that all exhibitors add 10 per cent to the present price of admission.

A committee was appointed to confer with a committee of producers and distributors to devise ways and means to compel exhibitors to abide by the resolution.

The exhibitors' committee which acted in the matter was composed of the following prominent New York exhibitors: Messrs. Burman, Greesman, Whitman, Hering and Wolf.

The following film companies were represented at the meeting: Universal Film Manufacturing Co., World Film Corp., Fox Film Corp., Goldwyn Pictures Corp. and Pathe Exchange, Inc.

An additional committee composed of Messrs. Ascher, Manheim, Cowen, Stein and Weinstock were appointed to wait on various distributors to urge a reduction of the 15 cents per reel tax which has been added to film rental prices.

TAX CREATES CONTROVERSY
(Continued from page 15)

you will please include the several amounts in remitting for film rental. On all invoices billed from this office after today, the amount of the war excise tax will be added along with the other taxes. Yours very truly.

Other large distributors have sent out similar letters.

Creates Big Issue

While it is expected that at an early date an amicable adjustment of the controversy as to just how the footage tax will be met will be arrived at between exhibitors and distributors, there is every indication that there will be a great deal of wrangling before the final agreement is reached.

The Eastman Kodak Company, which furnishes practically all the raw stock used by American manufacturers, announced on October 18 that the additional one-fourth of a cent tax would be added to the price of film. This increase the manufacturers of motion pictures were compelled to meet at once.

Hutchinson Interviews

The following statement concerning the tax measure has been issued by Samuel S. Hutchinson, president of the American Film Company:

The increase in the price of film must mean a great difference to the producer, naturally. It will necessitate a general readjustment of the film industry in order to meet this new tax. But the motion picture industry has already done much for the government and can do still more.

Taxation must be heavy in every line of business in war time. We must do our part—and do it without grumbling. It is useless to whimper over spilled milk—but we can take care not to spill any more than is necessary in the future.

I refuse to take a pessimistic view of the situation. I believe that both the government and the film industry will be the gainer of this taxation. It will bring us in close touch with one another and while the film men have an opportunity to learn something of the problems of the government, the latter will be able to ascertain something of the difficulties under which the pictures must be produced and the manner in which the money must be raised for expenses. It will do us both good and perhaps the film men will be taught how to protect their interests better than they have in the past.

I am of the opinion that this tax will speedily bring about a reorganization of the film business that will put it on a sound and enduring basis. The government cannot afford to be without the motion picture industry, for it has become an integral part of the nation. We want to work for the government and with it. Out of this taxation is going to develop a new future for the motion picture.

The American Film Company will meet the new condition as we meet any new business condition—and keep right on producing good pictures. We will not impair in any way the quality of our productions.

Statement by Rowland

Richard A. Rowland, president of the Metro Pictures Corporation, has the following to say on the tax question:

The Congress has seen fit to impose special taxation upon the motion picture industry and that settles the matter. The motion picture industry will pay the taxes and the patriotic thing for us all to do is to see that the Government gets as large an amount from the industry as is possible.

While the taxes are heavy, and in some cases undoubtedly a great burden, I see no reason for worry. As with all taxes, the public who have been taxed the ultimate consumer, namely, the public, will foot the bill. If the manufacturer now selling at the lowest possible mark, a market keen with competition is forced to spend more money either in taxes or production, the price of his product must go up, or he must cease to do business.

Therefore, it will, of course, be necessary for the manufacturer to increase his price to the distributor, and the distributor must advance his price to the exhibitor, and the exhibitor must increase his price to the public. In my opinion, a five-cent raise in the price of motion picture theatre admissions will cover nicely the footage and the admission taxes, and not impose a real hardship upon anyone.

The advance to the exhibitor will not exceed ten cents a reel per day, and ten-five-cent admission advances will cover the show tax. This leaves all the rest of the admission advances for the theatre, out of which their own tax can be met.

The situation lays the foundation for an advance in motion picture theatre prices which is already needed, to continue after the war. The whole matter is a nutshell of the United States needs money and needs lots of it. We, as Americans, will endeavor to see that Uncle Sam gets as much as possible.

Schoenstadt Resigns
Presidency of A. E. A.
Branch in Chicago

Sons Join Army and Extra bus-
iness Duties Force Him to Turn
Office Over to A. J. Krug

Schoenstadt, a big factor in the organization of Motion Picture Theatre Owners' Association, which is a branch of the American Exhibitor Association, has resigned as president of the Chicago office, and has been succeeded by A. J. Krug, formerly vice president.

Mr. Schoenstadt's two sons, Henry and Arthur, are in the army, and with him in operating his chain of theatres were both drawn in the recent arm draft and he has been unable to devote his time to the duties of the president of the exhibitors' organization because of his business.
“The Planter” Seven-Part Mutual Special Seen as Season’s Feature

Big Picture Version of Herman Whitaker’s Novel Staged in Tropical Mexico Is Expose of Conditions; Exhibitors to Get Play Featuring Tyrone Power Nov. 12

The Mutual Film Corporation announces “The Planter,” a seven-part spectacular adventure drama, featuring Tyrone Power, as its first big special feature of the season. “The Planter” will be available at Mutual exchanges November 12.

This production is presented by F. M. Manson, head of the company which produced the picture in Southern Mexico. The Planter” is the picture version of the novel of the same title, written by Herman Whitaker, a well known writer of fiction.

Mutual claims for this picture exceptional box office value on its value both as big drama and its decidedly unusual setting and able casting. The picture is said to have been lavishly produced at a big cost as it required the movement of the entire producing company to locations in Southern Mexico, and the use of many hundreds of extras, the destruction of a native village and consideration of native property.

Clasped a “Strong” Story

“The Planter” may be classed as a “strong” story. It is full of situations similar to those which have found favor with the public to box office profit in the past of the popular, and features. It is a love story and incidentally an expose of life and labor conditions in tropical Mexico.

“We are pleased,” observed President Freuler of Mutual, to have a feature that is full of strength and power and box office value which does not depend for its interest on exaggeration or distortion of its proper, native, interest. “The Planter” is clean. ‘The Planter’ is big and must be presented in a big way.

The cast includes Lamar Johnstone, who as a hero comes close to taking the lead away from Tyrone Power, Lucile King, in the role of a native girl of rare beauty; Louis FitzRoy, famous for his character work; George O’Dell, best known for his able work in earlier Triangle pictures; Mabel Wife and Carmen Phillips.

The tropical locations give the action of the drama a highly colored background of extreme faithfulness, conducting largely to the convincing character of the production. The photography is excellent, owing to capable technical work and the abundance of good working light in the tropics.

Ad Aids for Picture

Reports gathered by Mutual from the public libraries of the country indicate a large demand for “The Planter” in book form and incidentally a growing interest in Mexican fiction and travel books is in evidence.

The Mutual publicity department is preparing an exceptional line of advertising aids for the exhibitor in connection with “The Planter.” Special music scores will be prepared by Joseph O’Sullivan.

Unusual lobby display and posters are also in preparation, in the hands of artists especially retained for work on this production. The paper to be issued will include two one-sheets, two three-sheets, a six-sheet and a special sixteen-sheet.

There will be two art slides, a variety of cuts, and an attractive window card.

The production portrays the adventures of white men engaged in the rubber trade, these being set forth among wild natural surroundings, pictured in the Isthmus country.

The story related is that of David Mann, son of a rich widow of Northfield, Maine, who has invested in one of these plantations. Young Mann is sent to the isthmus by unscrupulous promoters in the hope that they may hold fuller sway over the financial resources of his mother. He comes in contact with Ludwig Hetzer, the evilly disposed manager of an adjacent estate, a feud growing up between the men which results in the latter’s death at the hands of slaves, after David has encountered him in a series of exciting episodes involving a beautiful Mexican girl with whom the young northerner has fallen in love.

Moral Angle in Story

A fascinating feature of the play is a beautiful young slave girl, who according to the custom of the country, is sent to look after the affairs of Mann’s household, and who regards herself as “his woman,” being puzzled and char- grined at his refusal to accept her, as holding that relationship and using every artifice of her sex to overcome his northern scruples.

There is a yellow fever outbreak in the native settlement and young David fights to win his life and at the same time the affection of the beautiful senorita who has been his good angel through many trials.

The exodus of the slaves in the yellow fever panic, the appalling force of a tropical storm, the horrors of a stockade fire and the deadly tangle of a jungle forest, are all vividly pictured.

Tyrone Power, star of “The Planter,” played Bassanio with Sir Henry Irving in his last appearance at the Lyceum theatre, London, as “Shylock.” Lamar Johnstone, one of the best known men of the motion picture stage, plays David Mann to Power’s Hertz, and the two make a very strong combination.

Holmes Starts Fifth
Film “Uneasy Money” for the Essanay Company

Taylor Holmes, former noted stage comedian, now being featured by Essanay in five-reel comedy-dramas, has returned to Chicago after a trip to New York is at work on his fifth picture, “Uneasy Money,” a five-part comedy-drama adapted to the screen from the Saturday Evening Post story of that title by Pelham Granville Wodehouse.

Mr. Holmes takes the part of an English lord in this new feature.

The picture will be issued early in December, following “Two Bit Seats” and “The Small Town Guy.” Mr. Holmes’ latest productions, “Fools for Luck,” Mr. Holmes’ second picture, was published October 8.
Big Business Rules: Fastening on Film Industry, is Declaration of W. A. Brady

Principles Used in Steel, Leather, Rubber, Automobiles and Other Trades Rapidly Entering Picture Production Field, Says Director-General in Resume of World's Activities

A recent visitor to the Peerless studio in Fort Lee, where World-Pictures Brady-Made are carried from birth to maturity, expressed astonishment at the discovery that no less than seven distinct playphotos were in course of simultaneous production.

"The last time I was here a few months ago," said this observer, "four motion pictures were being made at the same time, and nearly everybody about the place, seemed to think the extreme limit of productivity had been reached, so far as this plant was concerned. What is the answer—or isn't there any?"

"The answer," replied Director-General William A. Brady, "is intensiveness of productivity, which follows surely on the heels of efficiency.

"There is no doubt that the World studio is surely, if slowly, creeping over the entire manufacture of motion pictures. It is quite naturally pleasant to reflect that this corporation has been the leader in carrying efficiency and intensiveness to its present development, the more so as its effect upon the business in general is sure to be vastly beneficial in the long run."

"When I cast my eye over this studio as it is conducted at present—with its seven directors handling as many stars and companies, each in a new play—and conjure up the condition as it was about two years ago, the whole thing seems like a dream, or a fairy tale, or the ravings of some idealist."

"Seems Like Dream"—Brady

"At that period we had two studios, the Peerless and Paragon, both representing the very latest state of equipment, and each calling for a very large weekly expenditure. The output rarely exceeded two, or at the most, four productions at the same time. There was no such thing as order."

"Everything was in the hands of the directors. Such a thing as questioning one of these gentlemen was plain heresy. They were accountable to nobody. Many were conscientious, and some were not, but the main fact was that system was totally absent; and the leakage was enormous."

"The task of correcting this disastrous situation was not only big, but often discouraging in the extreme. At times it required action so drastic that observers insisted it could not be done—but it was. Further, the work became more and more concentrated until finally we were able to release the Paragon studio entirely.

Output at Maximum.

"At the present moment we are producing more pictures than at any time in our history, and what is more, they are better, bigger, more pretentious pictures than those of any previous period. Efficiency and intensiveness do not contemplate skimping, or cutting down

Quality, by any means. They mean putting your money where it will do the most good—with the sky the limit where a result can be had—and getting the last ounce of effort out of every part of the producing machinery."

"This is the big idea that is beginning to make itself felt in a noticeable degree all over the manufacturing end of the industry. The effort no longer is to see how many continents a producing plant can be spread over, or how much money can be thrown away, or how top heavy a business structure can be made."

"In place of all this, the same principles which have made big business in steel, leather, rubber, automobiles, harvesters, and many other branches of industry are gradually and surely making big business in the pictures."

Goldwyn Film Shows National Army Work

What the million men of the new National Army are doing to make themselves fit soldiers for the United States service in France, will soon be flashed upon the screen through the new patriotic playphoto, "For the Freedom of the World," made by Ira M. Lowry and to shortly."

"SCOTTY" SHADING WALTHALL DURING FILMING OF "HIS ROBE OF HONOR"

STAR IS SHOWN IN SCENE OF "JULIAN RANDOLPH'S" OFFICE, WHERE HE SAT FOR SEVERAL HOURS IN TORRID HEAT BEFORE CAMERA FOR IMPORTANT SITUATION IN BIG DRAMA. (H. P. Walthall Pictures Corp.)
Ed Morrison, editor of Sherry Punch, and other things, says: “Austria has the bayonets, but Russia has the war-saw.” Salah: Don’t hit him while he’s down, fellows.

The fluctuations of the picture barometer for the week are mostly caused by the threat of some of the producers to add c.15 per reel to the rent of each picture. Owning which I have to mention, but “Every little bit added to what you got, makes a little bit Sore” (the exhibitor), quoth Arthur Lang.***

He’s at it again, lads, Ewan Justice relates that in one of the new Fox Comedies, they had occasion to use two New York horses. In one of the scenes the larger of the two lions became so carnivorous ferocious, that it scared the two coons, white. This sudden metamorphosis so upset the lions that they became panic-stricken and both of them plunged through the studio glass, taking frame and all. SOME LION!***

Mitchell Lewis stepped up, packed his dunnage bag and hit a rattler for the Coast, all in forty-five minutes. Mitch says he doesn’t know what he is going to do when he gets there, but some one will have to go, California débutantes take warning.

“The things I see in Honolulu and environs make me blush,” writes H. H. Van Loan, of the Honey-Moosers, suppose Van would have us believe it’s not because “There wearing them higher in Hawaii,” but because the carpenters are cutting the floors lower. Get a Close-up, Van.***

It won’t be long before trade paper editors will have to be equipped with gas masks to save them from the high pressure scare of the press agent. List to this: “Miss Jane Doe has just been signed up with the Skookum Film Co., at a salary which I have to mention, but for the sake of accuracy I will give it. $1,793,444.00. Miss Doe is to select her own script, her own director, and do her own casting. While not otherwise engaged, Miss Doe will cut her own negative, and superintend the building of sets, and have an eye on the property room. Miss Doe has been driven seven automobiles to use during the production. She is an expert chauffeuse, and in fact Miss Doe is so versatile that she can do almost anything. Among other things, Miss Doe has a beautiful Pekinese, who’s nails she manicures, not trusting the maid to do it. She can mix bread, play the piano, as well as operate the self-playing piano. Swimming is play for this beautiful actress. Last summer she swam from Stanford to Longland, a distance of 17 miles, and when she had finished this she played twelve sets of tennis.”

Get the hook; any woman as good as that who does the work of the Camouflage Department of the Army.

We have just been feasting our eyes on one Mabel Condon, who arrived in our midst on Sunday. Miss Condon is the “smallest package of large ideas” ever transcontinentally shipped!” Ernest Shipman unboxed himself of the foregoing. As to Miss Condon’s lack of tonnage and physical elevation we hesitate to make comment, unless it be to say that the larger the idea thing, we heartily concur. Come back, Mabel, when you can stay longer.

Speaking of stellar luminaries, The Vite has thrown a large over Venus, and drawn her to the studio in the person of Nell Shipman. Might remark that star light is more expensive than Cooper Hewitts.

I do wish Helen Holmes would locate that “Lost Express.” Until she finds it, the elusive ones, that are always expected back in town “in the morning” will have an excuse.

A. M. Gallos is going to spring something very soon in the war picture line and it won’t be full of dupes negative like some others we have seen. (Duped negative means a duped public, generally.)***

Walter Burd, late of the Exhibitor’s Herald, now of the Thirty Ninth Coast Defense, writes that he would like to get into the Aviation Corps. Imagine that Burd would fly better than most artillerymen.

We are glad to be able to say that Daily M. Henderson, of McClures, has recovered from an illness which confined him to the house for some time and is back at his desk. Must be gratifying to him to see the imitators he had on that high class Petrova advertising art work—Probably laughed himself well again.

Miss Hedda Nova, the star of the “Calibre 36,” Edgar Lewis’ production, is about town again and—if possible—she is looking more beautiful than ever. We wish at this time to congratulate Capt. Oliver-Coolidge Barrett, 10th Coast Artillery, for having won the hand of Thirty-third Century’s Worthy of Liberty who will probably not be “Over there.”***

With a spy glass, one can at times see Harry Haven atop the Times Bldg. looking seaward. “Wait until my ship comes in,” says Harry.

Have to disagree with the “Longagre Lampoon”—says Bill Bournazal, of Artcraft and Spring Valley. “Christopher Columbus discovered this country 425 years ago, Friday, the 12th, at 4 P. M.” Among errors especially to the stature of Liberty long before that Columbus discovered Ohio and the Fifty-ninth Street Circle. That’s all very well, but what fancy guy first cast his lamps on Spring Valley?

H. F. Rendall must be batting in the 300 class on ad copy. Gee! I meet him in every office I hit—or miss.

Jim-Jam-Jems hasn’t turned an enfilading in that fancy gal for the game Jam is afraid of smelling her.

“Daughter of Destiny” Selected as Title for First Circuit Film Starring Mme. Petrova

Completed Play Now Being Cut and Titled; Concerns Adventure of An American Girl in Hotbed of European Intrigue; Starts New Picture at Once

“Daughter of Destiny” is the title selected by the Petrova Picture Company as the name of its initial feature production, starring Mme. Petrova, the noted player.

The method by which “Daughter of Destiny” was chosen is unique in the art of selecting motion picture titles. Twenty-five titles were proposed—some by Madame Petrova and her staff, some by the officers of the Petrova Picture Company and the remainder by officers of the First National Exhibitors Circuit, through the exchanges of which “Daughter of Destiny” is to be distributed. A list of these titles were then submitted to the members of the circuit, with the request that each select what he considered the most appealing and attention-getting title. “Daughter of Destiny” was chosen by a large majority—and its selectors are men who know the box office value of a good title.

“Daughter of Destiny” is now completed, and Director George Irving is cutting and titling the film. At a private showing arranged by Mr. Collins for Mr. Rothapfel and other officers of the Circuit, Madame Petrova was warmly congratulated, and it was enthusiastically predicted that the picture would fulfill every promise made for it.

“Daughter of Destiny” pictures the romantic career of a beautiful American girl. Her father is an American Ambassador whose embassy has its set in a hotbed of European intrigue. The girl soon finds herself entangled in a web of diplomacy, and her love affairs have a way of tangling themselves, too. Through many exciting adventures she holds true to her American ideals, and in the end, through sheer Yankee pluck, emerges triumphant.

Madame Petrova will begin work at once on the production of her next picture. This picture, like the first, will be made at the Biograph Studio on 17th Street. The director and the staff for the second picture will be announced shortly.
Exhibitors Will Gain Big Business by Stage Theatre Price Boost, Says Hoffman

Plan of N. Y. Managers to Charge $2.50 for Seats Previously Sold at $2.00, Will Send Thousands to Film Houses, Avers Distributor

Looking into the future, M. H. Hoffman, president and general manager of Hoffman Bros. Pictures, sees great advantages for the motion picture industry through the announced intentions of the stage theatre managers to raise seat prices.

According to Mr. Hoffman, the plan of New York managers to charge $2.50 for seats previously sold at $2, raising in proportion to other seats, as well as down, is certain to send thousands of new patrons into the motion picture houses. Mr. Hoffman declares that what holds true of New York will come to pass throughout the country.

"The picture," said Mr. Hoffman, "is essentially designed for the masses. I have always felt that while many thousands of people patronize stage theatres, the stage theatre also feels interested in the motion picture that they form the smaller percentage of the total patrons who go regularly to picture theatres.

"But now that stage theatre managers feel it necessary to increase their seat prices from 50 to 25 percent, I cannot refrain from speaking of my thoughts in this regard. I believe that pictures could have occurred. I believe I am right when I say that immediately this change of prices in the so-called 'regular' theatres goes into effect, that the motion picture exhibitor will find his business jumping forward. Within thirty days thereafter I predict the motion picture theatres of the United States will discover a marked increase in their receipts as nothing else than the raising of seat prices in stage theatres.

"Without seeking in any way to criticise the proposed action of theatre managers who feel increased seat prices to be imperative, I wish to state that with the picture steadily gaining in popularity as a form of amusement—that such methods are sure to be attended with threatened loss of patronage to the stage theatres.

"However, what they lose will be gained by exhibitors—especially those keen enough to recognize the chance which offers to hold the new business which comes into their respective houses.

"What I hope these exhibitors will likewise recognize is the necessity of securing the best pictures obtainable. If these men will pause to consider that their increased patronage may be maintained permanently if they will book only the best pictures, then the industry will profit by the approaching increased cost of legitimate seat prices."

Mary MacLane Stars in Own Love Story Film for Essanay Co.

Exhibitors soon will be offered a novelty feature by Essanay. The title is "Me, Who Have Made Love to Me." It is an elaborate comedy-drama, starring Mary MacLane herself, the noted authoress of unconventional books and magazine articles, and the writer of the story on which the picture is based.

Director Arthur Berthelet has spared no pains nor expense to make the setting of this love story as expensive as the wonderful apartments Miss MacLane describes in her story. One set alone, representing seven rooms of the apartment contains thousands of dollars worth of the most expensive furniture, pictures and rugs. When the camera is trained on the spacious library of this set glimpses of the other six rooms are revealed through wide doors.

The story deals with the love adventures of Miss MacLane, and is based on truth. In fact, Miss MacLane was really wooed by each of the six male characters in the picture. Their real names are not used.

Mr. Berthelet experimented with the love making methods of the six suitors and shows, in turn, how their attentions were received. By Miss MacLane. The authoress appears in all the roles. The story, while the picture is far different from the usual type of vampire stuff. In the first place, it has none of the morbid themes that are usually associated with "vampy" films. It might be called a comedy-drama with a vampire playing the lead.

Edna Goodrich Play "Her Second Husband" Flays Social Life

A film play that seems destined to make its mark on the social life of the country is "Her Second Husband," written by Hamilton Smith for Miss Edna Goodrich. The film will be published through Mutual.

Although the piece is referred to by its author merely as a drama of modern life, it preaches a forceful sermon against the heterogeneous habits of certain social coteries that thrive within hall of Wall Street and carry their associations of the market into their homes.

The play is one that suits Miss Goodrich admirably and seems likely to prove one of her most powerful mediums of photodramatic expression. The scene is laid in New York among the striving newly rich of the "war brides" contingent. It vividly portrays the extravagancies of the "social bounder" and the embarrassments of "society" due to the new invasion.

Big Feature Rights Get S. & S. Film Play "Whither Thou Goest"

Lee L. Goldberg, secretary and treasurer of the Big Feature Rights Corporation, has closed contracts with Joseph S. Klotz of Klotz & Streimer, Inc., for exhibition rights in the state of Kentucky for "Whither Thou Goest."

General Enterprises Makes Sale Record with "The Warrior" Which Stars Maciste

Four Western States, New Jersey, Alaska, Canada and Other Big Territories Sold. Dominion Rights Buyers Use Six Copies, Which Is Four More Than Usual

What is considered in film circles a remarkable record, has been made in the sale of state right territory by Arthur H. Sawyer and Herbert Lubin in their marketing of the seven-part screen feature, "The Warrior." Secured by General Enterprises, Inc., of which Messrs. Sawyer and Lubin are the moving spirits, just six weeks ago from Harry Raver, who introduced the spectacular starring Maciste to America, "The Warrior" was heavily exploited by a big publicity and advertising campaign reaching from coast to coast. Immediately following the launching of the exploitation drive bids were received from sixty-two representative state right purchasers in the country, many of them coming direct to New York from distant points in order to personally close the contracts.

Messrs. Sawyer and Lubin announced this week that in addition to the sale of Western Pennsylvania and West Virginia to the Rowland-Clark interests of Pittsburgh, Pa., the following contracts have been negotiated for territorial privileges to "The Warrior." W. S. Brewster, of the Jordan-Brewster Company, Seattle, has acquired "The Warrior" for the four western states embraced by Idaho, Montana, Oregon and Washington. Mr. Brewster also obtained the rights to distribute "The Warrior" in Alaska.

The Civilization Company of Newark, has been allotted the state right privileges for New Jersey.

The Globe Films, Ltd., of Toronto, Canada, to which organization the Canadian rights for "The Warrior" were sold, have broken all records in the matter of prints used on a feature in this territory. Six copies of "The Warrior" are in use throughout the Dominion which is four copies above the usual number of prints required for exhibition purposes for the average screen offering.

Mr. Sawyer states this week that four contracts for additional territory would be closed with prominent buyers within the next few days, and the rapidity with which state rights for the General Enterprises, Inc., feature are being bid for has more than met his expectations.
EXHIBITORS HERALD

“Who Leads The National Army,” Film Shown in Patriotic Eastern Theatres

Atlantic Seaboard Exhibitors, Oct. 22, Flashed One-Reel Feature of Training Camp Life on Screen; Cinema Is Being Distributed by Triangle

Hundreds of motion picture exhibitors throughout New York, the New England States and Northern New Jersey, on Monday, October 22, added to their patriotic obligations by running the one-reel picture, “Who Leads the National Army!” a film authorized by the government, promoted by the Military Training Camps Association of the United States, and being distributed by the Triangle Distributing Corporation as a patriotic duty.

The response of the exhibitors in the territory covered by the territory served by the New York, Buffalo, Boston and New Haven Triangle exchanges apparently was almost unanimous when they were asked to run the picture as a part of their program. Hundreds of them immediately volunteered to book the picture in place of some other one-reel subject and pay exactly the same rental price that they would pay for the other short subject for which they substituted “Who Leads the National Army!”

To Use Funds for Training

All funds derived from the rental of the picture are to be used in the first big gun of a campaign for universal military training, particularly with the younger generation. The plan is to establish camps throughout the country at which boys from 14 to 19 years of age will be given a course of one or two months each year in military tactics, under regular army men. The time at which the boys will attend these camps will be so arranged as not to interfere with their school attendance and will be without expense to the attendants.

The first object sought to be obtained through the showing of “Who Leads the National Army!” is to demonstrate to the people of the United States, and especially by relatives of those affected by the draft, that the officers of the National Army are efficient, well-trained men, thoroughly capable of taking complete charge of the physical and moral welfare of the men of their commands.

Depicts Camp Life

This object is attained in the picture by showing just exactly the training through which the officers were forced to undergo before they receive their commissions. They were “rookies” in everything and were treated as the rawest “rookies” that ever reported at a cantonment. Their military education started at the ground and gradually ascended the military ladder until they were capable of taking command. In this ascent many of them fell by the wayside, only sixteen thousand of about forty thousand applicants having the fortune to eventually become officers.

All of this training is present in the picture.

“Who Leads the National Army!” will be presented in volume in the districts of the New York, Buffalo, Boston and New Haven exchanges for the week of October 25, after which a few prints will be left in each of these exchanges and the balance will be shipped to the Philadelphia and Pittsburgh Triangle Exchanges, where the drive will be made during the week of October 29.

J. J. Laughlin Made Representative For Wolfberg in Ohio

J. J. Laughlin has been appointed special representative by the Harris P. Wolfberg Attractions, of Pittsburgh, Pa., to the Cleveland office in the North Ohio territory. Mr. Laughlin will handle bookings for “To-day,” and “The Mad Lover.”

Thorton M. Eckert, who is in charge of the Cleveland office for Wolfberg Attractions, has met with such success in exploiting the film “Caine’s Story,” “The Deemster,” and “The Crisis,” that he has been given full charge of the first National Exhibitors film, “On Trial,” and will book it for the entire state of Ohio.

CONSTRUCTION WORK ON THE FAIRFIELD THEATRE IN CHICAGO PROGRESSES

Big West Side House Will Have Seating Capacity for 1,000 Persons; Is on Good Location

Work on Chicago’s new West Side motion picture theatre at 2737-45 West Twenty-third street, between Fairfield and California avenues, is progressing rapidly.

The theatre, which will be known as the Fairfield, will have a seating capacity of 1,000 and the building will have four stores and six offices facing the street.

The work is being done by Edward Konovskay, and when completed will cost $91,000. A bond issue of $85,500 at 6 per cent on the property has been underwritten by C. C. Mitchell & Co.

ROBERT T. KANE AT FAREWELL BANQUET IN THE LOS ANGELES ATHLETIC CLUB BEFORE LEAVING FOR CAMP

SCENE AT DINNER TENDERED THE VICE-PRESIDENT OF PARALTA PLAYS, INC., BY HIS FRIENDS IN THE CITY, IN THE NIGHT BEFORE HIS DEPARTURE FOR THE TRAINING CAMP AT AMERICAN LAKE, WASH. MR. KANE SITS IN THE CENTER, WITH BESSIE BARRISCALE, NATE BROWN, RHEA MITCHELL AND HENRY W. WALTHER AT HIS RIGHT AND CLARA WILLIAMS, J. WARREN KERRIGAN, IDA LEWIS AND LOIS WILSON AT HIS LEFT.

(Paralta)
Goldwyn to Issue Mary Garden Film "Thais" to Exhibitors at Regular Rental Price

Quarter of Million Dollar Production, With Noted Star, to be Published December 30 at No Advance to Customers

Goldwyn Pictures Corporation makes an announcement of interest to exhibitors everywhere, with the statement that its next production, "Thais," in which Mary Garden makes her screen debut, is the most ambitious venture of its kind ever issued by Goldwyn. It is produced at a cost of $100,000, and will be the first of Goldwyn's new features to be issued on a rental basis. The production, according to the statement, is to be followed by a new series under the Goldwyn banner.

In a letter to exhibitors, Mr. Goldfish said: "The production has been made at the cost of $100,000, and will be issued under the Goldwyn banner to exhibitors at a rental of $30. I believe every exhibitor will agree with me that this is the largest possible output for a film of this nature, and the production is the result of the best talent available. The script is written by a world-known playwright, and the cast includes some of the most celebrated names on the stage. The production is a complete success, and I am sure that every exhibitor will be satisfied with the results. I am proud to announce this production to you, and I hope that you will do all in your power to support this venture."
$100,000 Paid for "Fall of The Romanoffs," Herbert Brenon Film, in New York State

Groups of Capitalists Form Syndicate to Exploit Feature Depicting Birth of Russian Democracy; Purchase Price Is Called a Record

With the New York state rights selling for $100,000, "The Fall of the Romanoffs," Herbert Brenon's spectacular picture drama, depicting the birth of Russian democracy, has established a new film record. The purchase was made from A. H. Wood, the theatrical producer and half owner of "Romanoffs," by Mr. Berman, in conjunction with Mr. Brenon, through J. Berman as sales manager of the New York territory.

"The Fall of the Romanoffs" has just completed a three weeks' run at the Broadway Theatre, where it attracted capacity business at a two dollar sale of prices. The successful Broadway run is looked upon as a test of the production's remarkable appeal. As one critic expressed it, no film drama in the history of the silent drama, has ever been based on a subject of such world wide interest. The whole world has its eyes today on Russia, The struggle of Russia for freedom, the theme of "The Fall of the Romanoffs" has held the attention of every nation.

The fact that A. H. Wood, who is considered one of the most astute managers in the theatrical world, invested a half interest in the production, testifies to the box office value. Mr. Wood has won a remarkable reputation for his skill in picking stage successes.

Mr. Berman, who will be sales manager of the production, states that the sales should exceed any individual screen offering ever made.

Mr. Berman was selected by the purchasers of the New York state rights, because of the great success he attained in handling Mr. Brenon's "War Brides." Mr. Brenon knows the New York field of exhibitors and theatres thoroughly, and is considered as the ablest exchange manager in his field.

His New York offices will be announced shortly.

"Jackie of the Navy" Mutual Feature is Now in Big Demand

With the country in the throes of an outburst of patriotism and with sailors everywhere in the streets, few productions have had a more remarkable revival than "Miss Jackie of the Navy," the five-reel Mutual film starring Miss Margaret Fischer.

"Miss Jackie of the Navy" was a success from the date of release and has been playing to large crowds and heavy bookings. There has come, however, during the last few weeks, an exceptional demand from exhibitors for the production, those who have taken advantage of the public's demand for pictures of this particular type have found "Miss Jackie" a big box office attraction, it is said.

Chandler and Wright of the American Theatre, Montrose, Colo., have written the following letter:

"When can we have return date on Miss Jackie of the Navy? It has taken immensely here. Pleased everybody. Would very much like return date."

King-Beef on Coast

It has been definitely decided by Louis B. Berman, president of the King-Beef Films Corporation, that their new studio will be located in Los Angeles, Cal. Immediately following the making of their latest two-reeler, entitled "The Musician," in which Billy West plays a musician, they will take a special car on route to the Coast, arriving there before Nov. 1st.

"Over There," New Patriotic War Feature Will Be Issued on Open Mart by Select Six Reel Charles Richman Corp. Play Starring Anna Q. Nilsson Contains Big Points of Trench Warfare With Strong Dramatic Story

Select Pictures Corporation has taken over Charles Richman's latest photoplay, "Over There," and is publishing it through Select Exchanges.

"Over There" is a patriotic photodrama in six reels, produced by the Charles Richman Pictures Corporation, with Charles Richman and Anna Q. Nilsson as the stars. The cast also includes Gertrude Berkeley, who won renowned as the mother in "War Brides," and Walter Hiers, who has played the role of a just friend to so many heroes and heroines of screenland.

"Over There" is notable for its war scenes, which rank with the best war scenes produced outside of the actual fighting lines, it is said. The battle areas in this picture are extensive. Instead of a few yards of trenches and sandbags, hundreds of feet are covered by a really menacing system of counter trench work.

These trenches were constructed under the supervision of Lieutenant W. A. O'Hara of the Twenty-fourth Battalion Canadian Expeditionary Force, who participated in the trench warfare in France.

The story of "Over There" is based on the influence exerted on a really brave man by pre-natal happenings which cause him to fear that he will prove to be a coward when put to the test. This failing results in his placing himself in an unfortunate light to his friends and comrades and in the breaking of his betrothal by the girl whom he is about to marry. Later, under stress of circumstances and compelled by the call of duty the fear of cowardice is proved to be a bugaboo and courage wins out on the battle front. Many patriotic scenes punctuate the picture.

The acquisition and distribution of "Over There," by Select Pictures marks the fulfillment by the Select Company of its announced policy of open booking of productions of merit.
Brennan to Follow "Empty Pockets" Film
With Fantasy, "Kismet," Starring Skinner

Plays Big Production for First Independent Picture: "The Woman Thou Gavest Me" From Hall Caine's Book Also Obtained

Herbert Brennan, the director-producer, announced a declaration of independence this week. In becoming an absolutely independent producer, Mr. Brennan is the only big director entirely without entangling screen alliances. Mr. Brennan is also the star devotee through his creation of the Annette Kellerman fantasies, including "A Daughter of the Gods," and of the Alla Nazimova productions, "War Brides." Mr. Brennan has just proven his discernment and knowledge of the public taste by producing "The Fall of the Romanoffs," which was built around the Russian autocracy and the birth of the new freedom. "The Fall of the Romanoffs" came into the Broadway Theatre last October 21, and since the premiere performance has played to capacity business. The advance sale was a record breaker. In fact, no picture drama since "The Birth of a Nation" ever started its public career with such marked success.

Man of Ideas

"The Fall of the Romanoffs" is Mr. Brennan's best production. Brennan is a man of ideas, distinct ideals and a determination to provide a picture immediately following the presentation of "The Fall of the Romanoffs" Mr. Brennan announced his independence.

The announcement came from a hospital bed, where Mr. Brennan underwent an operation for appendicitis at the Postgraduate Hospital. Mr. Brennan had personally supervised the preparations for the Broadway opening and attended the first performances.

Mr. Brennan now is in absolute control of the corporation bearing his name. Other interests have been purchased. Mr. Brennan has practically finished "Empty Pockets," visualized from Rupert Hughes's mystery romance.

Has Big Scenes

Mr. Brennan has also arranged to present Otis Skinner in Edward Knoblock's "Kismet," and intends to make it the greatest production of his career. The Knoblock fantasy of the days of Haroun-al-Raschid offers wonderful opportunities with its sumptuousness of mise-en-scene, the story sweeping through crowded bazaars, thronged mosques, glittering palaces, harems with pools of bathing girls, and even the desert itself.

The presentation of Mr. Skinner on the screen has unusual significance. Up to last week he had refused every motion picture offer.

Mr. Brennan's other big announcement is the furthering of Hall Caine's widely popular novel, "The Woman Thou Gavest Me." Mr. Brennan has arranged to present this romance with its widely discussed handling of religion and divorce on the screen.

Enthusiastic Reception of "Spreading Dawn"
First Jane Cowl Film, Expected in South

With the publication of Jane Cowl's first Goldwyn picture, "The Spreading Dawn," from the story by Basil King, in The Saturday Evening Post, the noted emotional actress of the speaking stage will be seen for the first time as a star in a number of cities of the south.

What managers of the speaking theatres have declared a Southern predilection for musical comedy and farce, has kept Miss Cowl in her tours from being booked south of the Mason and Dixon Line, and Southerners have come to know her only through her reputation as a favorite in the Northern cities where she has appeared. That the managers were utterly wrong in their estimate of native appreciation is proved in the booking in the South. Miss Cowl's present venture as a picture star. The picture field is utterly independent of the system of booking which brings attractions to the speaking theatres, so no handicap was offered in that direction.

Leading theatres in a number of southern cities are paying high prices for the privilege of showing "The Spreading Dawn."

"SUNSHINE ALLEY" NEXT MAE MARSH FILM
GIVES STAR CHANCE TO DO STELLAR WORK

"Sunshine Alley," Mae Marsh's next starring vehicle, under the Goldwyn banner, was written by Mary Rider. It is said to fit the capabilities of the little star especially well and gives opportunity for the full display of her talents. The story is replete with human interest and allows the star to develop her part in her own inimitable way.

The advertising possibilities of "Sunshine Alley" are many. Special lobby decorations in the way of cut-out animals and lithographs mounted on compo-board are suggested by the Goldwyn company, as well as photo-gelatin portraits of Mae Marsh.

"Sunshine Alley" is being given wide publicity, which can be enhanced considerably by securing the cooperation of local S. P. C. A. or Audubon societies. A large part of the production is played by animal actors and it is said to teach kindness to birds and animals, a subject heretofore untouched upon the screen.
Exhibitors and patrons should not be disappointed with "The Son of His Father," as it is a fitting production for this popular star to make his appearance under the Paramount banner. Mr. Ray's talent is given a wide range in characterizing Gordin Carboy, and he handles the role to a perfection which will no doubt please the most fastidious. The production is a clean, high class comedy which can be shown intelligent and refined audiences with as much confidence as it can be run to the class of audiences with lesser intelligence.

Mr. Ray is well supported by Viola Vale, Robert McKim, George Nichols, John K. French, John P. Lockney and George Hoffman. Victor Schertzinger directed the production. The story is adapted from Ridgewell Cullum's novel. The settings have been very well chosen and the photography is excellent.

The story: Gordon Carboy, the spoiled son of a wealthy father, owner of several railroads, is sent out by his father to turn $3,000 into $100,000 in six months, as Gordon has said he can do. He meets Silas Mallinsbee, who resides at Buffalo Falls, and is anxious to have the railroad build a station at that point. Mallinsbee cannot come to an agreement with Blossom, Carboy's representative. Gordon takes things into his own hands, has Blossom made a captive and the next day when his father arrives, he also is made a captive. Using his father's code, Gordon orders the train crew to Buffalo Falls, and construction is begun. After the work is well under way, Gordon brings his reports to his father, who is proud of his son. And then, the little love affair which had been going on between Gordon and Hazel, daughter of Mallinsbee, comes to a head, and Hazel promises to become Gordon's wife.

Charles Conklin in
"A PULLMAN BRIDE"
Mack Sennett-Paramount comedy; two parts; published Nov. 18

A production with suggestive comedy and vulgar humor best describes "A Pullman Bride." If an exhibitor is anxious to keep his high class patrons it will be well not to book this comedy. But if he wants to entertain audiences with nauseating risque comedies here is a good one. Little more can be said about it.

The story tells of a waiter, in the guise of a count, who marries a rich girl. They go for a honeymoon and on the train encounter many misfortunes, which, portrayed as they are, often disgust.

THEDA BARA APPEARS IN THE TITULAR ROLE OF THIS SCREEN STORY OF THE SIREN OF THE NILE, WHICH IS SAID TO HAVE COST MORE THAN $500,000 AND IN WHICH MORE THAN 1,000 PERSONS TOOK PART. (Wm. Fox)
Roy Stewart in
"ONE SHOT ROSS"
Kay-Bee-Triangle drama; five parts; published October 14.

As a whole: Average
Story: Good
Star: Enchanting
Support: Smart
Settings: In keeping
Photography: Clear

Audiences at the Lake Shore theater, Chicago, enjoyed "One Shot Ross," the Triangle feature, starring Roy Stewart, assisted by Josie Sedwick, Jack Richardson, Louis Durham and William Ellingford. The story was written by Lambert Hillyer and directed by Cliff Smith. It is typical western melodrama, with tough dance hall, stage coach holdups and rugged western characters, well acted and well staged amidst sagebrush-covered mountains.

The story concerns a daredevil reformer who cleans a town and puts to rout a gang of bad men with his trusty gun. He is also successful as an amateur detective and by assuming insanity gains information that enables him to capture the ringleader of a gang of thieves. He is rewarded in the end by a pretty miss whose father's name he has cleared of wrongdoing. This is an average feature for those who like lots of shooting in their picture plays. Chicago censors cut out so many scenes it made the picture very jumpy and left much to imagination.

The story: "One Shot Ross" cleans up a tough town by intimidation but in doing so shoots the father of a little child. He moves on to another town, is injured in a stage coach holdup and nursed back to health by Nan Sheridan, Jim Butler's girl. Jim, Butler and Hillyer attempt to win the love of Nan and when she repulses him he forces a minister to marry them. In the meantime Butler's henchmen have stolen some cattle and while driving them off, "One Shot" blows up a mountain, trapping the gang. He learns of Nan's predicament and saves her from Butler's rage, as well as exonerates Nan's father, who has been accused of sharing in the stage coach loot.

Mrs. Vernon Castle in
"STRANDED IN ARCADY"
Astra-Pathe drama; five parts; published October 14.

As a whole: Likeable
Story: Pleasing
Star: Enjoyable
Support: Suitable
Settings: Splendid
Photography: Excellent

Motion picture theatre patrons will enjoy "Stranded in Arcade" and will be pleased with Mrs. Vernon Castle, who undertakes some daring swimming feats in a seemingly easy manner. Miss Castle displays great ability to get across the screen this production, which is very successful and the photography is excellent. Elliott Drexel, Pell Trenton and Georgio Maeroni support Mrs. Castle. The scenario is by Philip Bartholomae and direction by Frank Craven.

The story: Lucy Millington and Donald Prime find themselves stranded on a seemingly deserted island. Prime is the author of a book in which he writes of women as knowing nothing and being useless. Lucy Millington soon shows to Prime that at least some women can do many things. While endeavoring to make their escape they find themselves attacked by ruffians and things begin to look bad for their safety, when two of Prime's friends come upon the scene. Donald and Lucy rush to learn they are heirs to a large sum of money. They make a dash to the attorney's office and find the reason they were stranded is that someone else is trying to claim the fortune. They are successful in getting the right to it, and Lucy Millington becomes Lucy Prime.

Charles Chaplin in
"THE ADVENTURER"
Lone Star-Mutual comedy; two parts; published October 22.

Every action of Charlie Chaplin in "The Adventurer" will make theatre patrons laugh. This undoubtedly is even better than any previous Chaplin comedy. Every exhibitor will make money with it. Charlie is an escaped convict and his efforts to elude his captors are exceptionally laughable.

The story: After eluding the prison guards, Charlie rescues the mother of a beautiful young lady and is taken to her home. He is afraid he will be caught and even the sound of a champagne bottle being popped from a champagne bottle forces Charlie to throw up his hands.

A jealous suitor of the young lady notifies the police that the convict is near by and several guards endeavor to catch him. The chase goes on inside the house, up stairs, and just when the guards think they have him, Charlie eludes them. One of the funny situations is when Charlie, at his wits end, dons a lampshade and the guards walk right by him.

A big, burly guard captures Charlie, but Charlie introduces him to his lady-love and while the guard is shaking hands, Charlie again escapes. As the film ends the guards are still chasing him.

Ethel Clayton in
"THE DORMANT POWER"
World Drama; five parts; published October 22.

As a whole: Good
Story: Melodrama
Star: Fine
Support: Ample
Settings: Excellent
Photography: Clear

There is a class of motion picture patrons who find delight in stories dealing with domestic difficulties. The exhibitor catering to this class will undoubtedly find "The Dormant Power" a well selected subject. The story has been handled in such a manner that theatre patrons will not be able to guess the outcome until it is worked out to its ending. Ethel Clayton at all times gives her role a pleasing interpretation. In "The Dormant Power," Edward Langford and Muriel Ostriche handle their parts well.

The story: Christine Maxwell is unhappily married and constantly thinks of Carl Randolph, whom she had once helped regenerate. Her husband, an unscrupulous businessman, steals an invention from one of his employees and then murders him when the employee discovers the plan. The dead inventor's wife and Carl Randolph plan to prosecute Maxwell. Frightened, Maxwell demands his wife win Randolph's silence, but Christine fails. When Maxwell learns the truth, he attacks his wife. The wife of the man he murdered, who is employed in his home, aids him. The maid is tried for the murder of Maxwell and is exonerated. Christine promises her that all proceeds from her late husband's invention will be turned over to her and then Christine and Carl pursue the road to happiness.
Herbert Rawlinson in
"THE MAN TRAP"
Bluebird drama; five parts; published October 29.

As a whole: Good
Story: Well Handled
Star: Likable
Support: Plenty
Settings: Faithful
Photography: Clear

There is a well developed plot in "The Man Trap" and the outcome of the story is not divulged in the second reel, as is frequently the case, but the story is not at all times easy to follow. However, many audiences will enjoy the unfolding of this screen drama. Herbert Rawlinson makes a clean cut hero and his work registers good. His supporting cast consists of Ruby LaFayette, Sally Starr, Jack Nelson, Mark Penton, Frank MacQuarrie and Hal Wilson. The direction is by Waldemar Young.

The story: R. H. Steadman and Inspector Finch, holding civil positions, find themselves in a tight place and decide to fix the evidence of their guilt upon John Mull, a young newspaper reporter. The trick works and Mull is sent to prison. He escapes and plans revenge upon both Steadman and Finch. Burton Grange is in love with Bess Miller, niece of Steadman.

A TENSE MOMENT FROM "THE MAN TRAP," FEATURING HERBERT RAWLINSON. (Bluebird.)
Steadman objects to Grange and when the young people plan an elopement, Steadman and Grange have an argument. Grange strikes Steadman, and believes he has killed him, but Steadman recovers. While Grange flees, Finch comes upon Steadman and kills the latter in another fight. However, Grange not knowing of the second encounter, thinks that he is guilty of murder. When John Mull hears that Steadman is dead, he goes to Finch to get revenge and finds the papers which caused him to be sent to the penitentiary. Mull captures Finch and takes him before Grange's father, who is district attorney. The third degree forces a confession from Finch that he killed Steadman. Grange, not knowing of the confession and believing he killed Steadman, blames Bess. This estranges the sweethearts, and Bess finds that John, a former suitor, is the man she really loves, and the picture closes showing her as a new member of the Mull family.

Mme. Petrova in
"MORE TRUTH THAN POETRY"
Metro drama; five parts; published October 22

As a whole: Good
Story: New
Support: Adequate
Settings: Suitable
Photography: Agreeable

There is originality in the story of "More Truth Than Poetry" and a variance in the role of Mme. Petrova that should win an audience almost from the start. Mme. Petrova has an opportunity to show her versatility in a role other than that of a cold, dignified woman of the world and she handles the part of Vera Blair in a satisfactory manner.

The originality in this production lies in the part where Mme. Petrova takes over the leading part. Undoubtedly this is a sort of production that will prove appealing to the majority of audiences. Mahlon Hamilton and Violet Reed are among Mme. Petrova's supporting cast.

The story: While waiting for her fiancé to take her to the theatre, Eleanor, a novelist, dictates a story to her stenographer. She tells of Vera Blair, who is married to a law-yeaver client. John thinks she has been to help a rich home, and does all in her power to help her husband, who is possessed of latent will power. One of their friends kills a man for making love to his wife and Blair is given the case. This makes the man and becomes successful. With success comes neglect of wife and one night Vera, finding her husband in a hotel with another woman, kills him. She is tried for murder and freed by the unwritten law. At the close of the thrilling drama Eleanor and her fiancé make preparations for their departure to the theatre.

Alice Brady in
"THE MAID OF BELGIUM"
World-Brady drama; five parts; published October 15

As a whole: Brilliant
Story: Excellent
Support: Splendid
Settings: Excellent
Photography: Splendid

"The Maid of Belgium," with Alice Brady in the title role, sets a new standard of excellence for the World-Pictures. It is a gem of the first water, a vivid, vivid story of a charming girl whose spirit becomes derailed by the horrors of the Belgian bombardment. Alice Brady is splendid in this chargeable theme far removed from the usual picture, and Alice Brady's sterling portrayal of the heroine proves her a star of exceptional ability. If she has an ambition to play in a Shakespearean production, this characterization gives promise of an Ophelia that will go down in history.

She was excellently supported by a cast including Anthony Merlo, Louise deRigney, George MacQuarrie, Richard Clarke, Lotta Bernal.

The story: In the little town of Saint Michele the bombardment of the enemy kills practically all the citizens and disfigures Adoree, a Belgian girl. She is found with broken doll near the road and is adopted by Mons, wealthy American tourists. They return to America and Adoree's childish ways rouse in the husband the old longing for children of their own. Adoree faints at the garden party given by the Hudsons and the physician who is called tells Mrs. Hudson that Adoree faces the responsibility of motherhood. Mr. Hudson is called away on business and Mrs. Hudson plans to adopt the baby when it is born and to tell her husband that Adoree is the new mother. This is done, all goes well until the pangs of mother love consume Adoree and she steals her child. The family believe they have been dowered and dynamite the lake to recover the bodies. Adoree has hidden on an island, but the shock from the dynamite restores her memory. In the hospital she tells her past, her marriage to the Viscount de Michelet and the doctor goes to Mrs. Hudson to tell her the baby must be restored to the court, who had had the affair with the maid-off-duty. The child is restored to her and the Viscount, who is in America collecting funds for Belgium, is brought to her and their happiness is restored.

"FATTY AT CONEY ISLAND"
Arbuckle-Paramount comedy; two parts; published Nov. 4.

Vulgarity creeps into this Arbuckle comedy despite Mr. Arbuckle's emphatic pronouncement that he would make clean, wholesome farces.

Persons with refined tastes will be insulted at the situations in many cases.

There are many comical points in "Fatty at Coney Island" which are clever, original and funny and some that do not reach the objectionable, but for the exhibitor catering to the high class audience this production should be rejected.

Addison Field, who was lucky enough to get away from his wife and does so by concealing himself in the sand and watching her maneuvers by means of periscope. After she is well out of the way he embarks for Coney Island, where he meets a group of men, which he becomes a favorite with the men. Wife appears on the scene and when the wig is lifted things begin to happen to Fatty.
Adequate photography and settings are good. The cast includes Margery Wilson, Edwin J. Brady, Frank Brownale, Wilbur Highy, Ray Smith, Charles Alton, and George Chesbro. The story: Lupine kills Pierre DuFere during an argument about a card game. Wild Sumac, Lupine's adopted daughter, is accused of the murder and placed under arrest. Jacques Fontaine loves Sumac and decides to help her. He is suspicious of Lupine and finally forces him to confess to the crime. The villagers are making preparations for burning Sumac at the stake, but she is rescued. She then finds out that Lupine had killed her father, that her father was the brother of Armand DuFere, father of Pierre. She also realizes that she and Jacques love each other.

Mary McAlister in

"YOUNG MOTHER HUBBARD"

Essayan-Perfection drama; five parts; published October 29.

Exhibitors who have found the brilliancy and charm of Baby Mary McAlister a drawing card with their patrons, will undoubtedly find "Young Mother Hubbard" just as successful. Though she is widely known as Baby McAlister, after seeing her in this picture, it is hard to think of her as a baby. Her acting has a finesse which is frequently lacking in the work of more experienced stars, and this combined with a charming winsomeness, should make of little Miss McAlister a strong attraction for exhibitors. Undoubtedly this will prove an appealing production to most picture fans. Director Berthelet should be given credit for the excellent direction and the splendid cast of children players chosen to supply the story.

The story: The step-father of Mona Fairfax finds it too difficult a task to provide for the four motherless children left in his care by his dead wife and he abandons them. Daniel Banning, who lives in the same block, a well-to-do young man, adopts the rent and finding the father gone and the children alone, he turns them over to the welfare society and each child is given a home with a very ghoulishly kind woman. Mona, the oldest, pleads for one last evening together. This is granted, and in the small hours of the night the children steal away. They wander to the home of Banning, and his maid, having sympathy for the children, takes them in. Banning is very much displeased, but little Mona soon wins her way into his heart and Banning plans to adopt them. The welfare society patrons, finding their charges gone, trace them to the Banning home, and while Banning is out looking over his farm they steal the children. Banning is notified and starts in pursuit. He denounces the welfare society for their action and tells them he will adopt the children legally.

Jane Cowl in

"THE SPREADING DAWN"

Goldwyn drama; six parts; published October 13.

"The Spreading Dawn" is a good production. Undoubtedly patrons will tell their exhibitor friends this after having seen the picture. The story is an enjoyable one and exceedingly well handled. The photography is excellent and the settings are of the very best. Miss Cowl has none of that camera consciousness which so many stage stars bring to the screen, but is at all times natural, beautiful and charming. She is given excellent support by Orme Caldara, Harry Springer, Florence Fillin, Harry Stephenson, Alice Chapin, Helen Blair, Ceci Owen, Mabel Ballin, Edmond Lowe and Mrs. Edith McAllan. The direction is by Larry Trimble.

The story: Georgina Vanderpyle loves Capt. Lewis Nugent, but her aunt, Patricia, will not allow her to marry, and as proof she has sent Miss Vanderpyle to Georgina's father. Leaving another letter of explanation to Patricia, but Patricia has never opened the letter, Georgina coaxes her to read it. Patricia does and learns of her husband's innocence. Asking his forgiveness, she goes to meet him in the spreading dawn.

THE CONQUEST PROGRAM

While the Edison program No. 11 does not contain as much interesting material as previous issues, the material is not trite and undoubtedly it will prove interesting to film theatre patrons.

If the entire program is not used there are several one-reel subjects which would make excellent fillers. These are both entertaining.

"The Story The Keg Told Me," by Adirondack Murray, is a three-reel subject telling the story of a miser, who has lost interest in life, neglected his daughter and wife through his quest for gold. He goes to a lonely island and delights in his gold. One day his conscience begins to hurt him and he goes to a small lake and hurls the gold into it. He returns to the shore and dies. The story of this production is that a camper finds the barrow of gold in the water, brings it to shore and a spirit seems to come from the barrel and tells this story.

"Wild Arnika," featuring Raymond McKee, is a farcical comedy that should please most persons and bring out many a laugh. The story concerns an animal trainer, who when receiving an invitation requesting his company at a masquerade, believes the invitation includes his animals, and so he takes them all to the masquerade and creates a sensation.

"Getting Acquainted With Bees" is a fascinating one-reeler, showing the various devices used for getting bees under control when taking the honey from the combs, and how, after they are accustomed to their keeper, they will tend his honeycomb. This is a reel so entirely different that it should please.

Another interesting feature is entitled "Man's Triumph Over the Mighty Forest," showing the handling of trees from the woods to the mill. The logs are hauled to the mill, they are put aboard trains and boats and shipped to markets.

Some scenes in far off India, and how a cab conceals himself in a sea shell, completes the program.

Film Star Sells $100,000 Worth of Liberty Bonds to Hub City Admirers

Marguerite Snow, the noted picture star, made a personal appearance at the Park Theatre, Boston, Mass., October 22 and 23, and through the courtesy of Manager Thomas D. Soriero, Miss Snow sold Liberty Bonds for the Manufacturer's National Bank at their booth in Houghton & Dutton's, one of Boston's largest department stores.

Originally booked to appear in Boston only one day, so many of Miss Snow's admirers were turned away from both the Park and Houghton & Dutton's that she was persuaded to remain a second day. Miss Snow was tendered a dinner at the Hotel Lenox by Manager Soriero and George A. Feke, manager of the World Film Corporation's Boston branch.

At Houghton & Dutton's Miss Snow succeeded in disposing of more than $100,000.00 worth of Liberty Bonds. Miss Snow also started a little tobacco fund of her own for the benefit of the drafted soldiers at Camp Devens, situated at Ayer Mass., and so well did the patrons of the Park Theatre respond to Miss Snow's appeal that Manager Soriero decided to continue the fund indefinitely.
Edna Goodrich, Miss Minter and Helen Holmes Are Stars on Mutual’s Oct. 29 Program

Edna Goodrich and Mary Miles Minter lead Mutual’s schedule of films for the week of October 29. Miss Goodrich stars in “Rah Rah Maryand” and Minter in “Peggy Leads the Way,” both five-reel productions. The week’s list includes two comedies and two tropicaals.

“A Daughter of Maryland” is the third of the series of Mutual productions featuring the beautiful Miss Goodrich. It provides her with a role admirably suited to her talents and she has done it so well that it has been pronounced by those who have seen it to be one of the best bits of acting in which Miss Goodrich ever appeared.

The picture casts Miss Goodrich as a pretty and haughty southern girl. The production was directed by John B. O’Brien and an especially notable cast was selected to support the star.

“Peggy Leads the Way,” Minter Play

“Peggy Leads The Way” is one of the most delightful pictures in which Mary Miles Minter has appeared in many months, it is said. Miss Minter is cast as the daughter of a poor but indolent father, who runs a small store in a country town and lives in poverty to keep his daughter in a fashionable boarding school.

The child, kept away from home for years, finally spends her vacation allowance for a trip home and discovers the exact state of affairs. Whereupon “Peggy” begins to clean house, drive out the “sitting-up” closets and re-establish the family fortunes. In the meantime she falls in love with a rich young man and her career in storekeeping ends in a romance.

The picture was directed by Lloyd Ingraham and is in five reels. Ashton Dearholt plays the leading role with a capable supporting cast.

Helen Holmes engages in an exciting automobile race with a passenger in “The Race With the Limited,” Chapter VII of “The Lost Express,” the new Mutual-Signal photomurial, scheduled for publication in first run houses on October 29.

“The Lost Express” is a mystery story. It involves the disappearance of an express train, a secretformula for granulating gasoline and a secret and rich gold vein in a mountain mine.

Two Comedies and Two Tropicaals

The comedy films of the week are “A Two-Cylinder Courtship,” one of the one-reel comedies starring pretty Billie Rhodes, and “Jerry’s Lucky Day,” a two-reel Cub, starring the famous “Two-Cylinder Courtship.” Miss Rhodes is supported by Jay Belasco. It is one of the cleverest of the Strand-Mutuals. Its issue date is October 30.

The publication date of “Jerry’s Lucky Day” is November 1. Chapter VII is issued on November 8, and Chapter VIII is issued on November 15. The two-reel pictures of the construction of America’s new wooden fleet, pictures important industries in Argentina and a dry land periscope. The animated drawing from Life, a part of the reel, is entitled “Had Your Mining Stock Paused Out?” Mutual Weekly, the regular news reel carrying pictures of the news up to date of publication, comes to the screen on October 31.

Rex Beach’s “The Auction Block” Story of City and Small Town Now is Ready For Exhibitors

“The Auction Block,” from Rex Beach’s novel, is now ready for publication through Goldwyn Distributing Corporation offices throughout North America, it is announced. It is a busy town story and a small town, blending the two environments and people.

The story concerns Lorelei Knight, the daughter of a crooked country town politician and a shrewd, nagging mother. She is beautiful but that her mother has never allowed her to turn a hand to household tasks for fear she will mar her physical attractions, which the mother hopes to turn to monetary profit.

Lorelei’s brother, Jimmy, who has inherited dishonesty and shrewdness from his parents, makes an engagement by mail for Lorelei to be seen by the manager of New York’s most famous “girl show.” She is engaged at sight and her family moves with her to New York with the avowed intention of putting her on the matrimonial auction block to be knocked down to the highest bidder.

She is bought in marriage by the dissolve son of a millionaire, who appears to have more money than he really has. When she discovers this and he learns that she does not love him there is an awakening which results in pronounced domestic unpleasantness.

When Lorelei becomes the reigning beauty of the night world in which she lives, her black sheep brother, impatient of the battle between Mrs. Goodrich and the blackmailer, and other crooked schemes, which ultimately threaten to involve Lorelei in a murder committed by another victim of “auction block” society. With the danger which thus menaces her, is tied up the solution of her domestic situation. Her dissolute young husband, disinherited by his father, is forced to work; but while he meets with success in business, his craving for liquor is not wholly conquered. Not until Lorelei leaves him does he come to a full realization of his mistake, and win her love. When they are happy together the advent of a baby brings about a reconciliation between the young husband and his parents.

Paralta Studio and Activities Pictured as Prelude to Showing of “Madame Who” Film in New York

A large and appreciative audience witnessed the special showing of Bessie Barriscale’s second Paralta play, “Madam Who,” at Aeolian Hall, New York, last week. As a novelty, scenes in and about the Paralta Studios at Hollywood, Calif., were also shown, which gave the spectators an idea of what a motion picture production plant looks like.

The various buildings and big exterior sets constructed for “A Man’s Man,” “Turn of a Card” and “Madam Who,” were pictured, and the southern mansion utilized in filming the last named play. The open-air and glass covered stages with directors and companies working; the property rooms and department heads working; new buildings; new sets are seen. The new direction problems and the carpenter shops and planing mill were shown. Jessie Boothe, Monte M. Katterjohn, Hayden Talbot, Frances Guinan, William Horwitz, Thomas J. Geraghty and other scenario writers were caught at their machines.

Vice-President Robert T. Kane, in consultation with Robert Brunton, manager of productions, was pictured as well as active operations of making titles, assembling films and other interesting parts of the work of making a big production. Miss Barriscale in “Madam Who” was then shown.

N. Y. 71st Men Go “Over the Top” in Fox’s “Les Miserables” Film

In Fort Lee, N. J., William Fox has in preparation a film version of Hugo’s “Les Miserables.” Standing on the big studio lot is a reproduction of the San Antoine district of Paris, nine city blocks in extent.

Men with real military training were needed to personate the guard for those scenes in “Les Miserables” depicting the Revolution of July, the fighting in the streets behind barricades, the clashes between the citizenry and the National Guard of France. Through the courtesy of the officers of the 71st, Frank Lloyd, under whose direction William Farnum is making the picture, obtained the services of a large number of an
Chaplin Emerges From Sand
Like Caterpillar in Opening
His New Comedy "Adventurer"

Charley Chaplin's latest Mutual comedy, "The Adventurer," which will be out October 22, opens with a novel comedy angle in which the inimitable farceur, who is being sought high and low by armed squads of aentiarymen from which he is supposed to have escaped, emerges like a striper caterpillar from the sand of the beach, leaving a deep hole behind him into which the astonished guard tumbles backward, while Charlie makes good his escape for the tune being:

"The Adventurer" is made up of one continuous effort on the part of Mr. Chaplin's pursuers to corner him, and an amazing number of narrow escapes on the part of the star, each of which is more comical than the last.

The play opens on the sea beach, with Chaplin in his convict stripes and the little round cap of the penitentiary inmate. There is a view of rough and rugged coast with some precipitous cliffs up and down which Chaplin leads his pursuers, eluding them with flit-footed dexterity for which he is noted.

Becoming wearied of the sport of being shot at by the guard, Chaplin exchanges his suit of stripes for the bathing trights of a fashionable beachcomber, and, thus disguised, he proceeds to save the life of the fair Edna Purviance, as well as that of her mother, the former having gotten in deep water while trying to save the latter.

Chaplin executes the rescue with his usual nonchalance and incidentally gives a fine exhibition of swimming and diving. This is the first Chaplin picture, by the way, in which the comedian's skill at water sports has been demonstrated.

Of course, the gratitude of the beautiful young woman whom he has rescued prompts her to make Charlie her guest at the family mansion and it is there that he arouses the hostility of a Count, who is paying his hostess attention. The Count recognizes Charles as an escaped convict, but the tables are cleverly turned on him by the former who diverts suspicion to the foreigner by drawing whiskers on his own picture in a newspaper, thus making it resemble the Count instead of himself.

Despite this subterfuge, Charlie, habited in a borrowed dress suit, is traced down by the guards, who break into the house and begin an extraordinary pursuit up and down stairs, over balconies and in and out of folding doors, the agility of Chaplin in eluding them being characterized by rather more than his usual oddity of gesture and expression.

Throughout his wild leaps over balustrades and all sorts of obstacles, Chaplin preserves his gravity of visage, varying this with a comical grin whenever it appears that for the moment he has eluded his enemies.

Fox Exclusive Feature Series
Will Star Tom Mix, Cowboy Actor

William Fox announces as the latest star of the Fox Exclusive Feature Series, Tom Mix, one of the most noted cowboy actors of motion pictures.

For the last ten months Mr. Mix has been starring in comedies on the Fox program. His entry into the five and six-reel class of subjects should attract much attention among exhibitors.

The type of drama in which he will appear, will be largely Western, and will afford Mix ample opportunity to display his riding "stunts" which have gained him the title of most fearless of screen players. Tom's picture work is merely a chapter from the adventurous story of his life.

"By The Sea" An Early Chaplin Comedy,
Scheduled by Essanay

The next Essanay-Chaplin film, "By the Sea," is one of the first of the series on which the famous comedian built up his reputation. At the time of its original publication, it proved one of the most popular of the Chaplin series, and is sure of a warm reception on its return engagement. It has a running time of twenty-five minutes and will be issued through the General Film Company, November 10.
Maxine Elliott Theatre in N. Y.
Used by Paramount as a Studio

Maxine Elliott's theatre on 39th street, New York, became for one afternoon recently a Paramount studio, when Marguerite Clark enacted some of the playhouse scenes in "Bah! My Man's Idol," third of the "Sub-Deb" stories from Mary Roberts Rinehart's series of highly amusing tales in the Saturday Evening Post. Also some three hundred extra people constituting an audience of elite first-nighters saw Miss Clark act in a theatre which was not, for the moment, a theatre but a studio; and while she acted it was not for the audience but for the camera—or rather for future screen audiences. As a matter of fact the audience was not an audience at all but a company of actors. In fact, the entire affair was an involution of contradictions; a paradoxical turning of the theatre upon itself, so to speak.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS

ZIEGFELD—Arca, "The Narrow Trail," with Wm. S. Hart.

Holmes and Mary McAlister Are Featured in Essanay Co.

Program of Films Next Week

Essanay's offerings to exhibitors this week consist of a comedy-drama starring Taylor Holmes, the comedian, a comedy-drama starring Little Mary McAlister, and two George Ade Fables. The Holmes picture is entitled, "Two Bit Seats," and is full of amusing situations, with a light romance running through the story. It has a screen time of sixty-five minutes and will be published through the George Kleine exchanges November 5.

Little Mary's picture, "Young Mother Hubbard," while containing much comedy, has a dramatic appeal. The principal characters are all children, especially well acted and staged and has a screen time of sixty-five minutes. It will be issued October 29 through the Kleine System.

The fables, which have a screen time of twenty-five minutes each, are "The Fable of the Uplifter and his Dandy Little Opus," and "The Fable of the Girl Who Took Notes and Got Wise and then Fell Down." All Ade fables are published through the General Film Company, Inc.

Gaumont-Mutual Weekly Ready Nov. 4.
Gives Happenings Throughout World

The Gaumont-Mutual Weekly has its first showing on November 4, and No. 119 of the news reels will reach the theatre on the same day. There will be many scenes showing important happenings throughout the world. War news will be featured, and it is planned to present pictures in that issue which have been taken by Gaumont photographers on the actual battle front.

The second Gaumont publication of this week will be No. 56 of its screen magazine, Reel Life, which will be issued on November 5. There are five attractive subjects, including an animated drawing, "The Great Divide."
Fire Destroying Grain Worth $2,000,000 Featured in Gaumont Reels for Oct. 21

Brooklyn Elevators Containing Cereal for Shipment to U. S. Allies Burn While Cameraman Records Spectacle for News Film; Other Interesting Subjects Scheduled

It is quite evident that German spies, or other enemies of the United States and its allies, will do all they can to destroy our supplies of food. The fire in the Brooklyn elevators, which destroyed grain intended for shipment to our allies, was evidently of incendiary origin. For conditions as they started, Gaumont photographers were on the scene. The result is shown in some of the most startling fire scenes ever photographed, which will appear in No. 147 of the Gaumont-Mutual Weekly, to be published Sunday, October 21. It is probable that this fire will lead to the guarding of all food or other war materials, as this predominates in this number of the Mutual Weekly. In New York City, env voys of the Allies are received at City Hall as guests of the Southern Commercial Congress, now in session; Governor Whitman makes a patriotic address and advises everybody to invest in Liberty Bonds; and the U. S. Signal Corps instructs the fair guests of the big hotels in flag signaling. In Washington, Governor Denny reviews the Coast Artillery of that state. In collecting old shoes so that the leather can be used for other purposes, Fresno, Cal., sets an example which all towns should follow. A picture that needs no title shows a marine bidding his family farewell.

Among the pictures from other countries is one showing French soldiers who accompanied the War Mission to Russia, marching through the streets of Moscow.

Scenes of general interest show the sudden opening in the Great Lakes of the big freighter, "The War Hound," a big tonement blaze in San Francisco; and Mayor Mitchel of New York City, turning on the water from the completed Catskill system. The new styles in Fall Coats complete the reel.

Better Trade at Theatres Causes Becker to Issue "Who Is Your Neighbor" Earlier

Amusement Conditions Show Such Big Improvement General Manager Becker of Master Dramas Features Decides to Publish Play Now Instead of in Winter

"S. Rankin Drew's 'Who's Your Neighbor?' was shown to the trade press immediately upon its completion last summer," says Herman Becker, general manager of Master Dramas Features, Inc., which concerns owns the world rights. "But in view of what we thought would be a slight depression through war conditions," he continues, "I decided to hold the film for territorial sale until winter. But I guessed wrong. Amusement conditions as a whole have never been so good as right now and it would be a mere waste of time to keep a big picture off the market.

'I have a right to speak of amusement conditions as a whole.' My interests are not only picture ones, but I produce for vaudeville also. The latter connection showed me just what the theatres are doing. A demand for my acts set in. 'Time' suddenly became easy to fill. And it was easy to fill for the houses felt a freshered public patronage, due no doubt to the desire of the people to bear their war burdens better. I reports from my acts showed that in every district played, the theatres were being better patronized. I believe that the English showed the same reaction to entertainment after they went into the war, but that the theatres did no obviously better business until a full year after the outbreak of the war. Here it has been different, for the public showed the desire of theatrical relaxation almost immediately."

Quotes "Herald" Review

Actuated by these facts, Mr. Becker has already opened the winter sales campaign of 'Who's Your Neighbor?' and in his letters to the trade phrases from the EXHIBITOR'S HERALD criticism are prominently quoted.

Already Washington, Colorado, Nevada, Oregon, Arizona, California, New Mexico, Utah, Wyoming, Idaho, Montana, Northern New Jersey have been closed and deals are pending in New York, Southern New Jersey, Mexico, Pennsylvania, Porto Rico, and several of the South American countries. The American popularity of the picture is indicated in the endorsement of Robert W. Helber, famous reformer and secretary of the New York Committee of Twelve, to the effect that the country would be better off if the people "took more interest in their neighbors and found out for themselves just who and what they are." Similar endorsements have been given by other prominent Americans.

Three Stars in Film

Willard Mack wrote "Who's Your Neighbor?" S. Rankin Drew, who directed the feature, now is in France, according to Mr. Becker, where he is serving with the American Ambulance Corps. Mr. Becker states that it is Mr. Drew's intention to produce another

Willard Mack play when conditions would permit his return from Europe. Three stars now employed by Mr. Drew in the "Who's Your Neighbor?" cast: Christine Mayo, Evelyn Brent and Anders Randolf, with Frank Morgan and William Sherlock in support. Director Drew called for the stars to work a week after finishing the picture.

General Manager Becker has had advertising ads prepared to go with the picture. Among these are four-color, 1, 3, 6 and 34-sheet lithos, two styles of window cards and half sheets, 8x10 lobby display photos, twenty to a set; four sizes 23x29; hand-colored; thirty subjects 11x14, and display frames to match in imitation of genuine Florentine marble; announcement slides and 3 posters in four colors on extra heavy three-play canvases; advertising mats from fourteen lines single column to a half page, one and three column newspaper cuts of scenes and players make a striking "reasons why" herald.

Mary Garden Makes Flying Trip to Florida to Get Desert Scenes

Mary Garden, the newest Goldwyn film star, who has just started work on technical, is making a flying trip to the South, accompanied by directors Ballin and Crane, a publicity man, several cameramen and a still photographer, to secure several desert scenes. It will take about six hours to film the scenes for which the thousand-mile trip is being made.

He will have pictures of the sand dunes, temples, houses and streets of Alexandria, called for in the story, are being built at the Fort Lee studio for the balance of the story, which will be taken on Miss Garden's return from Florida.

King-Bee to Celebrate

Nat H. Spitzer, sales manager of the King-Bee Films Corporation, has invited all the sales managers of the various exchanges throughout the United States to come to New York Thanksgiving week to celebrate the success made by Billy West comedies.

SELECT PICTURES CORP. OPENS NEW EXCHANGE

The Select Pictures Corporation has established new exchanges in Detroit and Minneapolis. Mr. E. W. D. Ward will be in charge of the Detroit exchange, which is located at 906 Peter Smith building, and he will have the greater part of the staff in Michigan.

The Cincinnati office is in the Strand Theatre building and will be under the supervision of Sam E. Morris, manager of the Cincinnati Exchange. Southern Indiana, including Indianapolis, will be served from this exchange.

The St. Louis Select exchange will be under the management of E. W. Dunn, which will serve southwestern Illinois, southern Kentucky and St. Louis will be served.

The Pittsburgh Exchange has been placed in charge of Harvey B. Day.
GENERAL

"The New Fable of the Uplifter and His Dandy Little Opus"—October 17 (two-reel Essanay Drama with Rod La Rocque).—The literary man thinks he is an author because editors have sent back everything he has ever submitted. He writes an opera, but managers will not buy it. One day a manager does buy it, but nobody comes to see the production. He decides to revise the opera and put a little more life in it. The literary man objects to having his literary art so utterly disguised, but finally consents and now his pockets are lined with monopoly and the royalties are still coming in.

"The Girl Who Took Notes and Got Wise and Then Fell Down"—November 2 (two-reel Essanay-Ade with Rod La Rocque).—The girl decides that in order to win in the matrimonial game, she must stop all twaddle and become a sort of Lady Emma Bovary. She tries out the theory that the girl who uses slang and drinks cocktails freely, is the girl who wins out. When she is invited to a party again, she does just the things which she set down for herself not to do, and wins.

UNIVERSAL

"The Mysterious Iron Ring"—October 22 (three-reel Gold Seal drama with Kingsley Benedict).—Craig is sent by the state department to recover some valuable plans which have been mysteriously stolen. Craig learns that the Countess Irena is in possession of the plans and by representing himself as one of the men known as H. I. J., he recovers the plans. The real H. I. J. is captured, when Craig makes the countess’ mistake. He goes to the secret cellar, where Craig comes to him. As he enters the cellar H. I. J. covers him with a revolver, but Craig places the table apart of the arm of H. I. J. holding the revolver, is thrust into the opening and caught when Craig jams the table together. With the H. I. J., a prisoner, and the countess forced to accept the hospitality of the United States, Craig is successful in returning the stolen papers to the state department.

"A Marked Man"—October 29 (five-reel Butterfly drama with Harry Carey).—Cheyenne Harry, a bad man, has led his mother to believe that he is well fixed and is happily married. He wins the sympathy of Molly Grant, and her husband and they give him a chance to make good. Harry enters a rodeo, hoping to win sufficient money that he might travel east to visit his mother. Bill Kawen, a rival of Harry’s, just out of prison, fixes it so that Harry loses and then induces him to help in a stage coach robbery. Harry, needing money, consents. In holding up a stage coach he shoots one of the passengers and both Ben and Harry are arrested. Harry receives word that his mother is coming to visit him, and Grant, still believing in Harry, lends him his ranch and daughter. The mother has a good time and after her departure, Harry gives himself up. But a witness to the robbery proves that Harry is innocent and he goes back to the ranch and Molly.

"The Leap for Liberty"—October 25 (Episode 2 “The Red Ace,” Universal serial, two reels with Marie Walcamp).—Virginia is taken to a deserted island by two halfbreeds, and at a moment when they are off their guard, manages to escape by diving into the river. She is pursued by the men. The men are attacked by Little Bear, and when a volley of bullets surrounds them, they lose interest and give up the chase. Kelly and Winthrop, learning of the girl’s disappearance, start in pursuit.

"A Bad Little Good Man"—October 30 (three-reel Joker comedy with Maurice Compton).—Texas Tommy arrives in Peaceful Gulch in the midst of a rousing dance and finds it difficult to walk around with his hands behind his back. He comes to his rescue and throwing her arms around him promises to protect him. Montana Joe decides that he will marry Ida. Ida decides to head a deserted shack, where Tommy has taken refuge. He sends two of his men for the minister. Tommy rises up, strikes Montana Joe on the head and when he does not come to life Tommy and Ida are married.

"Even As Him and Her"—November 1 (two-reel Lo comedy with Bill Bevan).—When Mrs. Lampen tells her husband that she has married a man whom she does not know, an argument is started and Mrs. Lampen leaves. She goes to the park and sits on a bench. As Mrs. Spifflefoot sits with Bill Snookums, and Lucille Snookums sits with a man who turns out to be a detective. The husbands taken the other men’s wives to a cafe and when they all meet, the arrival of the detective causes a hurried exchange, each husband taking his own wife.

"The Shame of a Chaperone"—November 1 (two-reel Nestor featurette with Eddie Lyons and Lee Moran).—Eddie plans a week-end party and his father instructs him to bring a chaperone. Miss Bruner, instructor of the girls, is elected, but an encounter the previous night when the revelers are taken for burglars, makes it impossible for Miss Bruner to attend. Gold, the party host, is to be elected the chaperone. Eddie’s father becomes very much infuriated with the chaperone and is very unattractive to her. When on retiring, he peeps through the keyhole and finds Lee with his wig off, smoking, he is surprised, but enters into the joke.

"The Fifth Boy"—November 2 (one-reel Victor comedy-drama with Buster Emmons).—Doug and his companions, members of the Jesse James Honor Club, of which Doug is the leader, make the secret underground passage to the hen coop of Mrs. Thompson and steal her chickens. An officer catches them and takes them to the juvenile court. The boys are asked to raise sufficient funds to pay Mrs. Thompson. All the boys promise to steal no more chickens.

"A Devil With the Wimmin"—November 3 (one-reel Joker comedy with Max Asher).—Max is a born flirt and when the Newlywed is away, it is his custom, while he is stopping he immediately begins to flirt with Mrs. Newelywed. This arouses the enmity of Mr. Newleywed, who warns Max to keep away. Max cannot resist Mrs. Newleywed and so Newleywed orders him out of the town, and then to avoid scandal the Newleywed desert and board the same train taken by Max. Many complications arise from the flirt and is vanished.

"Danger Ahead"—November 3 (two-reel Bison railroad drama with Helen Gibson).—Lucille, a railroad lover, Ralph Lasher, which arouses the jealousy of Tom Covington, a bully. One day Ralph is given the position as engineer on the limited passenger train. Tom decides to get Ralph into trouble by oiling the tracks. When he is running his freight over the tracks, however, he is caught in his own trap and is forced to fall for his life while the cars run away. Lucille, out riding, sees the runaway cars and starts in pursuit and at the risk of her life, she is able to sidetrack them. The limited is expected, the trouble has been reported, to the superintendent who anticipates a smashup. By a narrow margin a wreck is avoided and is a reward to Lucille. Ralph is given the run permanently, while Tom is discharged for carelessness.

"This Is the Life"—October 21 (five-reel Fox drama with George Walsh).—On his way to South America, Billy meets Von Nuttenburg, a revolutionist, who is in possession of a new machine gun. Billy thinks Von Nuttenburg and all persons on board the ship are motion picture persons. Von Nuttenburg, when he is asked if he is to be in possession of a new machine gun. When they arrive in South America, a revolution is started and Billy, believing it to be a motion picture production, takes it all as a
joke even when he is made a prisoner and ordered to be shot. At the last moment, he realizes his danger, manages to escape and also manages to save a beautiful young girl, who helps Betsy give the picture a happy ending.

**KING BEE COMEDY**

**"The Hobo"**—November 1 (two-reel King Bee comedy with Billy West).—Via freight train Billy arrives in Hicksville. He becomes infatuated with Dolly the station master's daughter. He is given the position of assistant station master. An automobile thief comes into the town and promises Billy an automobile for a ticket to New York. Billy consents and going in the wrong direction gets the car which Fox, Dolly's sweetheart, has just purchased. Billy takes Dolly out in the car and Fox seeing the thief, calls the police, who pursue Billy and Dolly. They stop at a roadside for something to eat. The automobile thief seeing the car attempts to steal it, but the police arrive and Billy tells them the automobile thief sold him the car. Later on the notorious thief and Billy gets a large reward which is out for the capture of the automobile thief.

**MUTUAL**

**"The Race With the Limited"**—October 29 (Episode 7 "The Lost Express" Signal serial, two reels with Helen Herz and Victor Ovey).—Detective Murphy and together they trail Pitts to the office of the Valquez Offices.

**"A Daughter of Maryland"**—October 29 (five-reel American drama with Edna Goodrich).—When John Standish, a young Northerner, comes to the Treadwell home to reconstruct the grounds, he arouses the suspicion of Beth Treadway, the haughty daughter of the house. Beth is wooed by Ripley, a young Southerner of doubtful reputation. When Beth learns that Dorothy Pen nell has been deserted by Ripley, she forces the young man to marry Dorothy. Her father is angered when Beth tells him that she is to marry the young Northerner. One evening, while looting Treadwell's safe, Ripley is surprised by the appearance of Treadwell. There is a struggle and Treadwell is killed by Ripley. Ripley and Standish then fight. Standish killing Ripley.

**"A Two-Cylinder Courtship"**—October 30 (one-reel Strand comedy with Billie Rhodes and Jay Belasco).—Jay and Billie, unable to overcome father's objections, plan to marry. Ripley, a Fast Track man, succeeds in an auto, but the gasoline gives out, so he calls his lawyer and tells him to halt the pair. The lawyer, dressed as a minister, meets Jay and Billie. They are delighted at finding a minister and accompany him to his home, where they are trapped. They endeavor to escape by a ladder of sheets and blankets when father comes in. The husband and while father is trying to decide whether they escaped by the ladder or not, they run out of the door. A minister comes along and from the window father witnesses their marriage.

**"Jerry's Lucky Day"**—November 1 (one-reel Cub' comedy with George Ovey).—Jerry meets a hobo. Both being hungry they make plans to get a good meal. A detective hides his disguise in a nearby bush. Jerry plans that he will go to the restaurant, order a meal and when time comes to pay he will drop a plate out of the window and the hobo, in disguise, will arrest him. The plan works and then they reverse the affair. The hobo throws one plate out of the window after another, but Jerry has become interested in his sweetheart and forgets everything. A policeman comes along and arrests the hobo. Jerry is successful in apprehending a notorious crook, saves his sweetheart from robbery and with the money he receives as a reward he frees the hobo and everybody is happy.

**Reel Life**—November 8 (one-reel Gaumont weekly).—Safety Last showing how many automobile accidents might be prevented; The Pipe Organ, showing the manufacture of the pipe organ; A Cord tire machine, showing a $40,000 machine cress-crossing the cords used in the manufacture of automobile tires; The Story of Water, how it begins on the mountains, and how it goes into the streams, and in the valley a peaceful river, used in electricity and fertilizing the lands, cartoon, "It Wasn't the Colic."

**PARAMOUNT**

**"Home Defense"**—October 22 (one- reel Klever comedy with Victor Moore).—Vic and the boys are very fond of cards and every night they start a game and play until morning. The wives get tired of it and break up the game. After much planning they decide to organize a home defense league and by telling that they will have something to do they still continue their games. The wives organize a first aid society and one night come to the club house to see the boys drill. They have a lot of fun, make all sorts of uniforms and knowing nothing about drilling, they go through it with a will. Everything goes all right until the water brings up the usual refreshments. A few pieces of the uniform, a few pieces of the parchment, made from the husbands win.

**TRIANGLE**

**"The Stainless Barrier"**—October 28 (five-reel Triangle drama with Irene Hulin, Betsy Shelton, who has been planning to receive money willingly sacrifices the money to her brother, a parasite and the dupe of En derleigh, a shyster promoter. It is necessary for Enderleigh and Dick to flee public notices of Betsy and her aunt. In a struggle between Enderleigh and Dick, Dick kills Enderleigh. Dick is tried and confesses to the crime because Enderleigh had ruined his sister. Betsy is engaged to Calvin Stone, but she sacrifices her good reputation and happiness in order to free her brother. Stone suspecting Dick and the falsehood behind it all, makes Dick confess his cowardly act. Betsy's good name is restored and all ends well.

Rights ‘Mother-Love and Law’ Films Are Bought for 3 States by Greive & Herz

Chicago Distributing Concern Gets Seven-reel Feature From Crystal Corp. to Issue in Indiana, Illinois and Southern Wisconsin

Crystal Photoplays Corporation announce that the rights to "Mother-Love and The Law," the new seven-reel feature drama, have been sold to Greive & Herz, of Chicago, for Illinois, Indiana and Southern Wisconsin.

This deal was consummated some time ago, but news regarding the deal was held in abeyance because of an auxiliary deal having been closed whereby the picture now is being shown in the "Loop," at the Casino Theatre, 58 West Madison street.

In speaking about this picture, Mr. Greive of Greive & Herz, said: "Many people in this trade knowing the big price we paid for "Mother-Love and The Law," have manifested great surprise, but our judgment has been vindicated, our advance bookings have been large. Within a very short time fifty-two theatres have requested bookings on "Mother-Love and The Law." They realize the interest that the public will exhibit in a picture in which Dolly Ledgerwood Matters takes the lead and also as she is going in the fight for baby Irene, now in the possession of Margaret Ryan, the Canadian girl, who also claims to be the mother of the baby, will go down in history as one of the most bitterly fought cases in court annals. The story was so remarkable and so intensely interesting that oil newspapers all over the United States and Canada for many weeks. The Matter cases overshadow all the famous Smith and Daughters in England, which attained world wide notoriety. Another feature of interest is the reality that is depicted in many of the scenes where Mrs. Matters herself took part in the actual occurrences in her strenuous life."
Chicago Trade Events

George West, manager of the Langley Theatre, was a busy youngster the past few days, showing his brother, Billy West, the funny little film comedian, the many sights about the old home town. Just as soon as the entire Billy West company of fun makers arrived from New York City, Billy joined them in their special train to the coast, leaving early evening, October 24.

Joseph Roach of the Triangle scenario staff, has been called to the colors. Joe and his charming wife, Ruth Stonehouse, have a host of friends in old Chi, from the days when they were both affiliated with Essanay.

F. J. Flaherty, manager of the Hoffman Foursquare Pictures, has certainly arranged a business office to talk shop with his numerous exhib friends, that can aply be termed novel, neat and noiseless. And leave it to the "modest" one to arrange a suitable name and the little signature on those contracts, eh Francois? R. O. Lawhead, sales manager, is now covering Illinois and Iowa on a general trip. Herbert P. Morgan has just been appointed sales representative for the Indiana territory.

Abie Stern, manager of the L-Ko studio, Universal City, paid the boys of the local office quite a lengthy visit on his way to New York.

Allan Dwan passed through the city October 8 on his way to the coast to join Douglas Fairbanks' directorial staff, alternating with John Emerson on forthcoming Fairbanks features.

Looks to us as though Spence Rogers, personal representative for W. H. Clune productions, is not satisfied with offering the exhibs films par excellence but must show them "some speed" by way of a Packard speed creator, and from what we hear—It's enough—they tell us Spence was born in a Stutz racer and his play room was one of those ovals where a mile a minute was a disgrace to register.

If you think Doug Fairbanks has "peeped" in film land, you all should have been on the Northside October 21. He had the regular "Four-Minute" squad, who are so busy now with the Second Liberty Loan, cheated a mile and the best part of it. Doug got their dough.

L. Van Ronkel announces that for the future Bluebird photoplays will be screened for the exhibitors and the press Wednesday mornings, instead of Saturday as heretofore.

Beware, ye fair maidens of the film theaters, usherettes and cashiers, A. M. "Hensum Jeck" Silverman, the Swedish nightingale, is in our midst again. He is now warbling for "The Deemster," the feature being handled exclusively in this territory by Warren & Clark. He reports encore galore.

Someone of a curious trend of mind, quizzes us: "What kind of a car is that which H. J. Bayley, manager of the local Vitagraph office, recently requested the photos of his salesmen to be run in the Family Journal and for which the salesmen have received an additional $3-for-25 cents postcard size to Bayley, modestly murmured as his second attempt at posing before the camera. The other was a group tin-type, which the other fellow gave Tom. Shh, don't let the government get next to such wilful waste.

Herman Wolfgram, sales manager of the Universal Milwaukee office, was in the city last week under the doctor's orders, but the trouble. He could just about whisper audibly enough to explain that he had lost his voice purveying Universal service. Listen, Hermie, we believe you, but with those Sox-Giants series just past, you've got to admit, the alibi has a sour flavor.

Marguerite Snow arrived in the city October 21 and will while the time away with friends in town for a brief visit.

Maurice Fleckles, manager of the state rights features for Universal, breezed into town last week from Broadway, letting the Twentieth Century, conductor clip his commutation card for another fourth in less than 2 weeks. Sign a year's contract Maury, mebbe they have special discounts.

H. J. Bayley, manager of the local Vitagraph office, recently requested the photos of his salesmen to be run in the Family Journal, Tom Delaney, upon slippin' one of his 3-for-25 cents postcard size to Bayley, modestly murmured it was his second attempt at posing before the camera. The other was a group tin-type, which the other fellow gave Tom. Shh, don't let the government get next to such wilful waste.

General Enterprises to Show "Mother" Film

"Mother," the six-reel feature recently produced by George Louis Tucker, will be shown in the terminals of Sing Sing this week. A request has been received by the General Enterprises, Inc., from the chairman of the Mutual Welfare League of the New York state prison, asking for a showing of the film, featuring Elizabeth Risdon, because of its strong appeal.

Mr. Tucker will appear in person at the conclusion of the performance and give a short address on motion picture making in general and on his film "Mother." The picture was made in England, under the direction of Mr. Tucker, and was shown at the instigation of a prominent prison official of London to the inmates of the penal institution. Miss Risdon, the English star, was present at the showing and has the following to say:

"As the various scenes of "Mother" were unfolded before the eyes of the assembled convicts a noticeable change in the emotions of the prisoners could be discerned. The usual stolid faces lighted up or became overcast as the story progressed. One man near whom I was sitting, wiped away a tear with his coat sleeve, while the attitude of the entire assemblage testified to the appeal which a mother's influence still made to the criminal hearts.

At that point in the picture where the erring son prays aloud for forgiveness to a vision of his dead mother, an audible sob escaped one of the 'shut-ins.' The tableaux had undoubtedly awakened in some unregenerate heart tender thoughts of a boy and mother who 'used to be.' The following day I was somewhat surprised to receive a note from one of the prisoners who had witnessed 'Mother.' In a finely written hand and beautiful English he said, among other things, that the picture had left an indelible impression upon him and his mates. He had written his own mother that day for the first time in many years and solemnly assured me of his intention to 'go straight' immediately his present term had expired.

Miss Risdon highly prizes the letter in question.

Hyland Joins Pathe

Peggy Hyland, noted English player, has abandoned the Mayfair Film Corporation and agreed upon an elaborate feature with Pathe, on Monday, October 22. Miss Hyland was only associated with the Mayfair company for a few months, her previous connection having been with the Vitagraph company.

Chicago A. E. A. Moves to New Quarters in the Mallers Building

The Motion Picture Theatre Owners' Association, the Chicago A. E. A. branch, has moved from the North American building, on State street, to more commodious quarters in the Mallers building, on Wabash avenue. This action was made necessary owing to the rapidly increasing membership and volume of business to be handled by the association. A booking department has been established in room 706 Mallers building.

The new quarters are partitioned off into separate rooms for the officers, a meeting room and stenographer's office, and have been furnished with golden oak chairs, writing desks and directors table.
The new Allen Theater of Toronto is rapidly nearing completion and will throw open its doors to the public in a few weeks. Without question this theater, which occupies an excellent site in the downtown district of Toronto, will be the theater de luxe of the Dominion. In keeping with the high policy it has already been set by the Allen Brothers, contracts have been closed with Canadian Universal Film Co. Limited, for the Screen Magazine to be shown in this house for a period of one year.

Finley Nature Study Subjects are going to be handled in Toronto by J. R. McKenny, who will take these interesting pictures under his Bluebird wing. Mr. McKenny, who has just returned from a tour of inspection of various exhibitors that the concern will take these pictures as soon as an opportunity affords. Mr. McKenny believes that with these films the exhibitors can make an excellent profit and have it. Films of educational interest seem to be very popular in the Toronto territory just now.

The Motion Picture Distribution Committee of the Food Controller's Office, is making arrangements to show the second Food Conservation Film throughout Canada. The title of the first film was "Everybody's Business," which was shown a few weeks ago in the leading houses in Toronto to large audiences.

The film now being booked is entitled "Waste Not, Want Not." It is an English film. The committee has received six prints for Canada. The film goes into detail, showing how food can be prepared with the least waste and also showing to what splendid purposes even the least bit of food can be put by the careful housewife. Mr. Hague states to the correspondent that the Food Controller's Office Officials are very enthusiastic about the manner in which the film is being utilized to bring home vital facts to Canadian people. The Government realizes that in the film they have at their disposal a power second to none but the press for the dissemination of the public intelligence.

Announcement of importance to the film trade in Canada has been made by the Superfeatures Limited. The film company has closed all negotiations for the purchase of the entire Canadian rights to the feature "Twenty Thousand Leagues Under the Sea," and have already secured some splendid bookings in the larger theaters. Mr. Chas. Stevens, who is general manager for the Superfeatures Limited, is one of the best known film men in the industry in Canada and has always been noted for big winners. He has cleaned up on "The Whip," which he controls in Canada with such success that has amazed Ontario, and it is still the talk of the industry.

"Twenty Thousand Leagues Under the Sea" has never been shown to Canadians, although practically every exhibitor knows of the picture through the extensive advertising campaign which was conducted on this picture when it was shown in the United States. The first booking will likely be in one of the largest houses of Montreal for a two weeks' run. Mr. Stevens is at present in Montreal closing negotiations in Montreal. The film will likely come to Ottawa and then to Toronto.

Mr. Phil. Kaufman, general manager for Globe Films, Ltd., is leaving Toronto for a trip throughout Western Canada for the purpose of inspecting the newly opened offices there. During Phil. Kaufman's absence, Mr. J. A. Kaufman, manager of the Montreal territory, will make headquarters in Toronto.

Globe Films, Ltd., announce that the first Lillian Walker Feature, "The Lust of the Ages," has been booked through Ontario and will have its first showing in the Madison Theater, Bloor St., Toronto. This theater also played "Birth," to women only, which film is being issued by Globe Films, Ltd.

The Empress Theater, Calgary, was reopened early this month under the management of I. Wener, after it had been renovated and redecorated to make it one of the most attractive in the smaller houses in Calgary. Mr. Wener decided on a policy of mixed program of high class film features and stock vaudeville for the house.

Groves Walker Company, controlling a circuit of houses in Western Canada, announces the formal reopening of the Empire Theater, at Saskatoon. G. A. Stuart is the manager of this house.

Globe Films, Ltd., Canadian distributors of Lillian Walker’s "Lust of the Ages," screened this film in Toronto for the first time under dramatic circumstances. The film was to be shown to exhibitors on Thursday night, Sept. 27, at the Rialto Theater, Toronto. A few minutes before the start of the screening a great fire broke out in a large building directly opposite the Rialto, causing a loss of $250,000. The assembled exhibitors could not get out of the theatre on account of the police lines and the screening took place without interruption in spite of the possibility of the fire spreading.

NORMAN KERRY, PARALTA STAR TO FIGHT BOCHES

Norman Kerry, leading man for Besse Barrasscle in the forthcoming Paralta play, "The Rose O' Paradise," has leaped from actor to aviatory in a few brief hours and is now in New York on his way to Canada with a commission in his pocket as a lieutenant of the Royal Flying Corps.

D. W. Griffith from War With Big Scenes for Spectacle

D. W. Griffith arrived in New York this week after spending several months on the battlefields of France and Belgium. Mr. Griffith has been working in cooperation with the British war office filming scenes on the battle fronts. He was in the front lines of the Allies and went very close to the German trenches.

He announced that he will incorporate these scenes into a mammoth war spectacle which he is now bringing to the screen. Mr. Griffith has drawn long shots that heretofore could never have been taken.

NEW CORPORATIONS

Buffalo, N. Y.—Papers of incorporation have been filed by the Triunphant Amusement Company, capitalized at $10,000, for the purpose of manufacturing and exporting films. The directors are Frank S. Hopkins, James S. Savage and James S. Savage, Jr.

Austin, Tex.—The Southern Feature Film Corporation has secured a charter and will manufacture and export films. The company is capitalized at $50,000 and was incorporated by Charles F. Presley, H. D. Cheatham, H. C. Graves and J. F. Presley.

Utica, N. Y.—The West Point Films Corporation has been granted a charter to make films of military evolution. It is capitalized at $10,000. T. H. Ferris, C. K. Dewer and J. Burgess are directors.

Marion, Ind.—The Royal Grand Theater Company, with a capital of $150,000, has been granted a charter. The company is capitalized at $150,000. Frank L. Talbot, Maxwell M. Nowak, Ben Starr, S. K. Talbot and Charles McCarey are directors. A studio will be built in Buffalo.

Brooklyn, N. Y.—The Heptesia Films Company has been granted a charter to make films of military evolution. The company is capitalized at $100,000. James Carty is named as one of the directors.

Austin, Tex.—Southern Feature Film Corporation has been granted a charter. The capital stock is $50,000, and Charles E. Presley, H. D. Cheatham and H. C. Graves are directors.

HAMBURGER DENIES OPPOSITION TO OCHS

In a news story in last week's issue of the Exhibitors Herald it was stated that at a meeting of the Ochs league in Chicago Alfred Hamburger, director-general of the Continental Theatres, Inc., "admitted to exhibitors that they could expect little co-operation from the national league officers.

Mr. A. Hamburger states that this does not correctly set forth his position; that he has confidence in the national officers and that he is in accord with their efforts and policies.
A KAY COMPANY

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

AMERICAN STANDARD PRODUCTIONS

Oct. 7--"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM COMPANY

"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.

"Where D'ye Get That Stuff," five reels.
"The Celebrated Steven Corbett," five reels.
"Absinthe," five reels, with King Baggot.

ARIZONA FILM CORPORATION

"Should She Obey?" six reels, with Billie West.

ARROW FILM CORPORATION

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

BREACH FIGURES CORPORATION

"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

D. BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

BIOGRAPH COMPANY

"Her Condemned Sin," six reels.

BLUEBIRD

"Eagle's Wings," five reels, war drama.
"Even as You and I," five reels, with Lois Weber.
"Come Through," seven reels, with Herbert Rawlinson.

BREMEN PRODUCTIONS

"Lone Wolf," seven reels, with Hazel Dawn.
"Fall of the Romans," seven reels, with Nancy O'Hara.
"Empty Pockets," seven reels.

JOAN the Woman, eleven reels, with Geraldine Farrar.

CINEMA NEWS SYNDICATE

American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORPORATION


CINES CORPORATION OF AMERICA

"The Fated Hour," six reels.

CHRISTIE FILM COMPANY

May 21—"The Milky Way," one reel.
May 28—"His Last Will," one reel.
June 4—"Those Six-Wedding Bells," one reel.

CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.

CLUNE PRODUCTIONS

"Ramona," ten reels.

CORONA CINEMA COMPANY

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

COSMOBOTOFILM CORPORATION

"I Believe," seven reels, with Melton Blassmer.

CREATIVE FILM CORPORATION


CREST PICTURE CORPORATION

"The Chosen Prime," eight reels.

DIXIE FILM COMPANY

"Tempest and Sunshine," five reels.
"Just a Song at Twilight," five reels.

D. P. DONOVAN PRODUCTIONS

"Billy Goes to War," one reel, with Billy Quirk.
"Billy's Day Out," one reel, with Billy Quirk.
"Billy's Ellopement," one reel, with Billy Quirk.
"Billy, the Governess," one reel, with Billy Quirk.
"Butting Into Society," one reel, with Lou Marks.

EBONY FILM CORPORATION COMEDIES

"Dat Blackband Waitah Man," one reel.
"Shine Johnson and the Rabbit's Foot," one reel.

E. F. R. JUNGLE FILM COMPANY COMEDIES

"Discovered," one reel.
"Napoleon's Night Out," one reel.
"When Jones Went Wrong," one reel.
"Circus Brides," one reel.
"Food Play," one reel.
"Jungle Rats," one reel.
"When the Clock Went Cuckoo," one reel.

EDUCATIONAL FILM COMPANY

"The Valley of the Hoh," one reel.
"The Shepherd of Chelan," one reel.
"High, Low and the Game," one reel.
"The Mysteries of Crystallization," one reel.

EFFIGEY FILM COMPANY

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

E. I. S. MOTION PICTURE CORPORATION

"Trooper 46," five reels, with George Soule Spencer and June Dave.

EMERALD MOTION PICTURE CORPORATION

"A Shaker's Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY

"Birth," six reels.

EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION


EXPORT & IMPORT FILM COMPANY

"Humility.,""Ivan the Terrible," six reels.
"Loyalty," seven reels.
"Tyranny of the Romanoffs.," seven reels.

FAIRMOUNT FILM CORPORATION

"Rape," seven reels.

J. W. FARNHAM

"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

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

FLORA FINCH FILM CORPORATION

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

BUD FISHER FILM CORPORATION

"Caws and Cows.""Submarine Chasers.""Cheese Tamers..
"Janitors.
"A Chemical Calamity.
"As Prospects.

FORT FITT CORPORATION

The Italian Battle Front.

FRATERNITY FILMS, INC.

"The Devil's Playground," with Vera Michelines.
"The Witching Hour," six reels, with Jack Sherrill.
"Conquest of Canada," five reels.

FREDERICK FILM COMPANY

"The Spy," six reels, with Dustin Farnum.
"The Honor System," ten reels, with Miriam Cooper and R. A. Walsh.
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.
"Bethany," one reel.

FROHMANN AMUSEMENT CORPORATION


GENERAL ENTERPRISES

"The Warrior," seven reels, with Maciste.

GOLD MEDAL PHOTOPLAYS

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

GRAND FEATURE FILM COMPANY

"Rex Beach on the Spanish Main," five reels.
"Rex Beach in Pirate Haunts," five reels.
"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

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

HANOVER FILM COMPANY

"Maciste," six reels.
"How Uncle Sam Prepared," four reels.
"Lamplite," six reels, with Helen Hesperia.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

HERALD FILM CORPORATION


HILLER AND WILK

"The Battle of Gettysburg," six reels.

HISTORIC FEATURE FILMS

Apr. 30—"Christus."

M. H. HOFFMAN, INC.

"A Trip Through China," eight reels.
"Little Cigars," eight reels.
"Her Fighting Chance," six reels, with Jane Grey.
"The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.

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

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IVAN FILM PRODUCTIONS
"Two Men and a Woman," five reels, with James Morrison.
"One Law for Both," twelve reels, with Lesl Baird.
"Disharmony Tongues," five reels, with Grace Valentine.
"Married In Name Only," six reels.

JEWEL PRODUCTIONS, INC.
"Pay Me," five reels, with Dorothy Phillips.
"Sirens of the Sea," five reels, with Louise Lovely.

JUVENILE FILM COMPANY
"Chip's Rival," one reel.
"For Sale--A Daddy," one reel.
"Chip's Carma," two reels.
"Chip's Movie Company," one reel.

KEEN CARTOON CORPORATION COMEDY CARTOONS
"Mose Is Eured," half reel.
"The Old Forty-Niner," half reel.

KING BEE COMEDIES
"The Genius," two reels, with Billie West.
"The Midgets," two reels, with Billie West.
"The Chief Cook," two reels, with Billy West.
"The Candy Kid," two reels, with Billy West.

KLOTZ AND STREIDER, INC.
"Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.
"The Secret Trap," five reels.

KULEE FEATURES
"Germany on the Firing Line," five reels.
"France on the Firing Line," six reels.
"The Unborn," five reels.

LEA-BEL COMPANY
"Modern Mother Goose," five reels.
"Snow White," four reels.

LIBERTY FILM CORPORATION
"The Three Musketeers," seven reels.

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

LINCOLN MOTION PICTURE COMPANY
"The Realization of a Negro's Ambitions," two reels.
"Trooper of Troop K," three reels.

MARINE FILM CORPORATION
Aug. 28--"Lorelei of the Sea," five reels, with Tyron Power.
C. POST MASON ENTERPRISES
"The Wonder City of the World."

M picture features, INC.
"Who's Your Neighbor?" seven reels, with Christine Mayo.

"The Mother," five reels, with Elizabeth Risdon.

MAYFAIR FILM CORPORATION
"Persuasive Peggy," five reels, with Peggy Hyland.

MILO COMEDIES
"Great Danbury Fair," one reel.
"Never Again," one reel.
"The Devil In Again," one reel.
"Gooseberry Gooseberry," one reel.

MONITOR FILM COMPANY COMEDIES
"Those False Teeth," one reel.
"Robinson Crusoe," one reel.
"How Lew Fooled the Foks," one reel.
"Dear Old Dad," one reel.
"The Ghost of Mooredown Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA
"It May Be Your Daughter," five reels.
B. S. MOSS
"The Girl Who Doesn't Know," five reels.
"In the Hands of the Law," five reels.
"One Hour," six reels.

MO-TO-COMEDIES
"A Kitchen Romance."
"Mary and Gretel."
"Dinkling of the Circus."
"A Trip to the Moon."
"Gofle Locks and the Three Bears."
"Dolly Doings."
"School Days."

NEYADA MOTION PICTURE CORP.

NEWFIELD'S PRODUCING CORPORATION

JOHN W. NOBLE PRODUCTIONS, INC.
"Shame," six reels, with Zena Keefe.

OGDEN PICTURES CORPORATION
"The Lust of the Ages," five reels, with Lillian Walker.

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

PARAGON FILM COMPANY
"The Whip."

PARALTA PLAYS
"Madame Who?" five reels, with Besie Barricale.
"Rose of Paradise," five reels, with Besie Barricale.

PATRIOT FILM CORPORATION
"How Britain Prepared," eight reels.

PIONEER FEATURE FILM CORPORATION
"The Soul of a Child," five reels.

POPULAR PICTURE CORPORATION
"Corruption," six reels.

PRIVATE FEATURE FILMS
"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION
"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.


HARRY RAPP

BAY COMEDIES
"Casey's Servants," two reels.
"Casey the White Wing," two reels.

HARRY RAYNER

REPUBLIC PICTURES CORPORATION
"In Trevor's Grass," five reels, with Grace Cunard and Francis Ford.

SELECT PHOTOPLAY COMPANY
"Humanity," six reels.

SELCIG SPECIALS
"The Crisis," seven reels, with Besie Eyton.
"Beware of Strangers," seven reels, with Besie Eyton and Thomas Sanachi.
"The Garden of Allah," ten reels, with Thomas Sanachi and Helen Ware.
"Shall I Take My Life?" six reels, with Thomas Sanachi and Fritzie Brunette.
"The City of Purple Dreams," six reels, with Besie Eyton and Thomas Sanachi.

SHERIOT PICTURES CORPORATION
"The Black Stork," five reels.

SHERMAN PICTURES CORPORATION
"The Land of the Rising Sun."

FRANK J. SENG

SIGNET FILM CORPORATION
"The Masque of Life," seven reels.

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

STANDARD NEWS FILM, INC.
"Demons of the Air," six reels.

SUNBEAM MOTION PICTURE CORPORATION
"Somewhere in Georgia with Ty Cobb," six reels.

SUNSHINE FILM PRODUCING COMPANY
"What the World Should Know," five reels.

SUPERIOR FILM COMPANY

TODAY FEATURE FILM CORPORATION
"Today," with Florence Reed.

TRIUMPH FILM COMPANY
"The Liberrine," six reels.

ULTRA PICTURES CORPORATION
"The Woman Who Dared," seven reels, with Beatris Michele.
"The Passion Flower," five reels.

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

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

VICTORIA FEATURE FILMS
"The Fated Hour," six reels.
"The Slave Mart," six reels.

WARREN BROTHERS
"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS

WHARTON BROTHERS, INC.

ELLA WHEELER WILCOX FILMS
"Meg's Curse," two reels.
"Late When Young," two reels.
"A Married Coquette," two reels.
"Angel or Demon," two reels.
"Lord Speak Again," two reels.
"Divorced," two reels.

WHOLESALE FILMS

Sept. 10--"Cinderella and the Magic Slipper," four reels.
Sept. 11--"The Penny Philanthropist," seven reels, with Peggy O'Neill.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.
"The Bird's Christmas Carol," five reels.

WILLIAMSON BROTHERS
"The Submarine Eye."
ARTCRAFT PICTURES

July 26—Selig, "A Runaway Colt," two reels, Hoy C.
July 23—Essanay, "The Unseen Road," five reels, with Mary McAlester.

April 1—Essanay, "The Kingdom of the Chess Count?" series, two reels, with Mary McAlester.
Aug. 2—Selig, "A Date with the Devil," five reels, Hoy C.
Aug. 1—Essanay, "Shimmer's Baby," five reels, with Bryant Washburn.
Aug. 6—Edison, "The Parlor of Thieves," five reels, with Lew Fields.
Aug. 13—Selig, "The Children Count?" series, two reels, with Mary McAlester.
Aug. 21—Selig, "A Trip to Chinatown," two reels Hoy C.
Aug. 24—Selig, "A Date with the Devil," five reels, with Bryant Washburn.

ART DRAMAS, INC.

Sept. 3—Essanay, "Efficiency Edgar's Courtship," five reels, with Taylor Holmes.
Sept. 2—Selig, "A Midnight Bell," two reel Hoy C.
Sept. 1—Selig, "A Date with the Devil," five reels, with Mary McAlester.
Sept. 20—Selig, "A Date with the Devil," five reels, with Mary McAlester.

BLUEBIRD PHOTOPLAYS

July 30—"The Little Terror," five reels, with Violet Mersereau.
Aug. 6—"The Clean-Up," five reels, with Franklin Farnum and Brownie Vernon.
Aug. 13—"The Show Down," five reels, with Myrtle Gonzales and George Herriman.
Aug. 20—"Mr. Opps," five reels, with Neva Gerber and Arthur Hoyt.
Aug. 27—"The Charmers," five reels, with Elisa Hall.
Sept. 3—"Triumph," five reels, with Dorothy Phillips.
Sept. 10—"A Stormy Knight," five reels, with Franklin Farnum and Brownie Vernon.
Sept. 17—"The Mysterious Mr. Tiller," five reels, with Ruth Clifford and Rupert Julian.
Sept. 24—"Flirting With Fate," five reels, with Brownie Vernon and Herbert Rawlinson.

BUTTERFLY PHOTOPLAYS

July 16—"High Speed," five reels, with Jack Mulhall.
July 23—"The Double Standard," five reels, with Roy Stewart.
July 30—"A Wife on Trial," five reels, with Mignon Anderson.
Aug. 6—"Follow the Leader," five reels, with Essanay.
Aug. 13—"Midnight Man," five reels, with Jack Mulhall.
Aug. 20—"The Lure of the Wolf," five reels, with Lloyd Lederer.
Aug. 27—"Straight Shooting," five reels, with Harry Carey and Molly Malone.
Sept. 3—"Who Was the Other Man?" five reels, with Francis Ford.
Sept. 10—"The Judge," five reels, with Robert Herring.
Sept. 17—"The Spindle of Life," five reels, with Neva Gerber.
Sept. 24—"The Mother of Power," five reels, with George Walsh.
Oct. 8—"49th," five reels, with Leo Pierson.

FOX FILM CORPORATION

July 29—"The Innocent Sinner," five reels, with Miriam Cooper.
July 29—"Wife Number Two," five reels, with Valesca Suratt.
Aug. 4—"Wrath of Love," five reels, with Virginia Pearson.
Aug. 11—"Jewel of the Bad Lands," five reels, with Dustin Farnum.
Aug. 18—"The Song of Satan," five reels, with Gladys Brockwell.
Sept. 1—"When False Tongues Speak," five reels, with Virginia Pearson.
Sept. 8—"The Yankee Way," five reels, with Robert Herring.
Sept. 15—"North of Fifty-three," five reels, with Dustin Farnum.
Sept. 22—"A Rich Man's Plaything," five reels, with Victoria Sura.
Oct. 6—"You Shall Not Steal," five reels, with Virginia Pearson.
Oct. 13—"This Is the Life," five reels, with George Walsh.
Oct. 20—"The Scarlet Pimpernel," five reels, with Dustin Farnum.
Oct. 27—"Miss U.," five reels, with Marguerite Clark.
Nov. 3—"The Painted Madonna," five reels, with Sonia Markova.

GOLDWYN PICTURES CORPORATION

Sept. 9—"Polly of the Circus," six reels, with Mae Marsh.
Sept. 16—"Baby Mine," six reels, with Madge Kennedy.
Sept. 23—"Bright Eyes," six reels, with Gertrude Elliott.
Sept. 30—"The Spreading Dawn," six reels, with Jane Cowl.
Oct. 7—"Sunshine Alley," six reels, with Mae Marsh.

KLEINE-EDISON-SELIG-ESSANAY

July 18—Essanay, "When Sorrows Weep," "Do Children Count?" series, two reels, with Mary McAlester.
July 26—Selig, "A Runaway Colt," two reels, Hoy C.
July 23—Essanay, "The Unseen Road," five reels, with Mary McAlester.

April 1—Essanay, "The Kingdom of the Chess Count?" series, two reels, with Mary McAlester.
Aug. 2—Selig, "A Date with the Devil," five reels, Hoy C.
Aug. 1—Essanay, "Shimmer's Baby," five reels, with Bryant Washburn.
Aug. 6—Edison, "The Parlor of Thieves," five reels, with Lew Fields.
Aug. 13—Selig, "The Children Count?" series, two reels, with Mary McAlester.
Aug. 21—Selig, "A Trip to Chinatown," two reels Hoy C.
Aug. 24—Selig, "A Date with the Devil," five reels, with Bryant Washburn.

METRO PICTURE CORPORATION

July 9—"Peppy the Will O' the Wisp," five reels, with Mabel Taliaferro.
July 23—"The Belle of the Season," five reels, with Emlyn Williams.
July 30—American, "Under the Canopy," five reels, with William Russell.
Aug. 6—"The Jury's Fate," five reels, with Mabel Taliaferro.
Aug. 20—"To the Death," five reels, with Mme. Petrova.
Aug. 27—Yorke, "Undertones," five reels, with Harold Lockwood.
Sept. 3—Edison, "The Empress," five reels, with Mme. Petrova.
Sept. 10—"The Lifted Veil," five reels with Ethel Barrymore.
Sept. 17—"Their Compact," five reels, with Francis X. Bushman and Beverly Bayne.
Sept. 24—"The Silence Sellers," five reels, with Mme. Petrova.
Oct. 8—"Life's Whirlpool," five reels, with Ethel Barrymore.
Oct. 15—"The Sleeping Memory," five reels, with Emily Stevens.

MUTUAL STAR FEATURES

July 16—Horkheimer, "Betty Be Good," five reels, with Jackie Saunders.
July 23—American, "Melissa of the Hills," five reels, with Mary Miles Minter.
July 30—American, "The People's Eighteenth," five reels, with Mabel Taliaferro.
Aug. 6—American, "Souls in Pawn," five reels, with Gail Kane.
Sept. 3—American, "Charity Castle," five reels, with Mary Miles Minter.
Sept. 10—American, "The Bride's Silence," five reels, with Gail Kane.

Oct. 18—American, "Her Country's Call," five reels, with Mary Miles Minter.
Oct. 1—American, "Queen X," five reels, with Edna Goodrich.
Oct. 8—American, "Southern Pride," five reels with Gail Kane.
Oct. 29—Empire, "The Unquiet Mind," five reels, with Olive Bell.
Oct. 30—American, "Peggy Leads the Way," five reels, with Mary Miles Minter.
Nov. 5—American, "A Game of Wits," five reels, with Gail Kane.

PARAMOUNT PICTURE CORPORATION

July 2—Famous Players, "At First Sight," five reels, with Mae Murray.
July 9—American, "Big Timber," five reels, with Kathryn Williams and Wallace Reid.
July 30—Lasky, "What Money Can't Buy," five reels, with Pickford, Hush and Roberts.
Aug. 6—Moroque, "Cook of Canyon Camp," five reels, with George Beban.
Aug. 20—Lasky, "The Squaw Man's Son," five reels, with Wallace Reid and Anita King.
Aug. 5—The Amazonian," five reels, with Marguerite Clark.
Aug. 12—The Varmint," five reels, with Louise Huff.
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"The Moth," five reels, with William Desmond.
Nov. 4—"Up Or Down?" five reels, with George Hernando.
Nov. 11—"Indiscernet Corrine," five reels, with Olive Thomas.

TRIANGLE COMEDIES
June 24—"His BITTER Fate," one reel.
June 24—"Dad's Downfall," one reel.
July 1—"A Janitor's Vengeance," one reel.
July 1—"Aired in a Black Bird," five reels, with Pauline Frederick.
July 8—"His Thankless Job," one reel.
July 8—"A Sudden Rival," one reel.
July 15—"The House of Scandal," one reel.
July 22—"An Innocent Villain," one reel.
July 29—"Sole Mate," one reel.
July 29—"Her Widow's Might," one reel.
Sept. 2—"A Fallen Star," one reel.
Sept. 2—"His Foot-Hill Comedy," one reel.
Sept. 9—"A Dark Room Secret," one reel.
Sept. 16—"A Warm Nest," one reel.
Sept. 16—"His Baby Doll," one reel.
Sept. 16—"His Uncle," one reel.
Sept. 23—"His Taking Ways," one reel.
Sept. 23—"Her Fickle Fortune," one reel.
Sept. 30—"His Saving Grace," one reel.
Sept. 30—"Caught in the End," one reel.
Oct. 7—"Half a Heart," one reel.
Oct. 7—"All at Sea," one reel.
Oct. 14—"A Prairie Heiress," one reel.

KEYSTONE COMEDIES
Aug. 19—"The Pawnbroker's Heart," two reels, with Caroline Rankin and Chester Conklin.
Aug. 26—"Two Carpetbeaks," five reels, with Harry Gibbon and Bobby Dunn.
Sept. 2—"A Shanghaied Jon," two reels, with Billy Armstrong.
Sept. 9—"His Precious Girl," five reels, with Bobbo Vernon.
Sept. 15—"Hula Hula Land," two reels, with Billy Armstrong.
Sept. 23—"The Late Lamented," two reels, with George Biss.
Sept. 30—"The Sultons of Egypt," five reels, with George Biss.
Oct. 7—"His Crooked Feathers," five reels, with Fritz Schade.

GREATER VITAGRAPH-V.L.S.
July 9—"The Message of the Mouse," five reels, with Anna Stewart.
July 6—"The Stolen Treaty," five reels, with Earle Williams and Corinne Griffith.
July 23—"Bad Brazen," five reels, with Alice Joyce and Harry Mory.
July 30—"By Right of Possession," five reels, with Antonio Moreno and Winifred Burke.
Aug. 13—"The Secret of the Blackboard," five reels, with Marion Anderson.
Aug. 19—"The Story of a Box," five reels, with Dora Rogers.
Aug. 20—"The Miss of the Misfits," five reels, with Ewart Overture and Julia Graeme.
Sept. 10—"An Alaska Diamond," five reels, with Alice Joyce and Marc Darmott.
Sept. 17—"For France," five reels, with Edward Earley and Betty Howe.
Aug. 24—"Sunlight's Railroad," five reels, with Mary Anderson.
Oct. 1—"Princess of Park Row," five reels, with Mildred Manning.
Oct. 1—"The Love Bug," five reels, with Billie Davis.
Oct. 29—"The Bowery Phantom," five reels, with Evart Overture.
Oct. 29—"The Flaming Omen," five reels, with Alfred Whitman.

WORLD FILM CORPORATION PROGRAM
July 2—"The Price of Pride," five reels, with Carlyle Blackwell and June Elvidge.
July 9—"The Brand of Satan," five reels, with Montague Love, Gerda Holmes and Evelyn Greutry.
July 16—"The Beloved Adventuress," five reels, with Kitty Gordon.
July 23—"A Self-Made Widow," five reels, with Alice Brady.
July 30—"The Iron Ring," five reels, with Arthur Ashley, Gerda Holmes and Edward Eulenberg.
Aug. 6—"Youth," five reels, with Carlyle Blackwell and June Elvidge.
Aug. 13—"Soul's Adrift," five reels, with Ethel Clayton.
Aug. 20—"The Little Duchess," five reels, with Madge Evans.
Aug. 27—"The Guardian," five reels, with June Elvidge, Montague Love and Arthur Ashley.
Sept. 3—"The Marriage Market," five reels, with Carlyle Blackwell, June Elvidge and Arthur Ashley.
Sept. 10—"Betsy Ross," five reels, with Alice Brady.
Sept. 17—"Crying Time," five reels, with Alexandra Carllse.
Sept. 24—"The Woman Beneath," five reels, with Ethel Clayton.
Oct. 1—"The Corner Grocery," five reels, with Madge Evans and Laura Overton.
Oct. 8—"Rascupin, the Black Monk," five reels.
Oct. 15—"Shall We," five reels, with June Elvidge and Arthur Ashley.
Oct. 22—"The Dormant Fire," five reels, with Ethel Clayton.
Oct. 29—"The Burglar," five reels, with Carlyle Blackwell and Madge Evans.
Nov. 5—"The Maid of Belgium," five reels, with Alice Brady.
Nov. 12—"The Aikhi," five reels, with June Elvidge and Arthur Ashley.

SERIALS
Universal, "The Grey Ghost.
Pathes, "The Neglect," five reels, with Ethel Clayton.
Pathes, "The Fatal Ring.
Pathes, "The Seven Pearls.
Vitagraph, "The Fighting Tar.
Paramount, "Who Will Be Number One?
Mutual, "The Lost Express.
Universal, "The Red Ace."
Fox Sunshine Comedies to Solve Problem Program Problem, Say Producer

Director Henry Lehrmann Has Made Series of Best Two-Reel Farces in World for Exhibitors, Picture Magnate Asserts

William Fox, after two years of experimenting and at a big financial expenditure, presents to exhibitors Sunshine Comedies.

In Sunshine Comedies Mr. Fox believes he has solved the exhibitor’s most troublesome problem—the comedy for the program. As an exhibitor himself, Mr. Fox was forced to the realization that the selection of this part of the program was the most vexing with which an exhibitor had to contend.

Why can’t we have better comedies? was Mr. Fox’s constant demand of his managers and producers.

“We are getting the very best the market affords,” he was told.

Out of this situation came Mr. Fox’s ambition to make the best comedies in the world.

To Make Best in World.

“I am going to make the best comedies in the world,” Mr. Fox declared.

“I am going to be the first in the field or I will not offer a single comedy to an exhibitor.”

Mr. Fox sent for Henry Lehrmann, who, while admittedly a master comedy director, was regarded as “too expensive” for the average producer.

“I want to make the best comedies in the world,” Mr. Fox told Mr. Lehrmann when they were brought together.

It is my ambition to make comedies on a scale commensurate with my other productions. Do you think you can do it?”

“But it will be an expensive undertaking,” Lehrmann said.

“I do not care what they cost,” Mr. Fox told him. “What I want is to produce the best comedies in the world—remember now, I say the best comedies in the world.”

“Who is to be the judge of whether or not they are the best comedies in the world?” asked Mr. Lehrmann.

“There is but one judge of any production in which I may be interested,” Mr. Fox said. “That is the public. The public judges without prejudice, and it is the public that you must please.”

“Now, go ahead and make me the est comedies in the world,” Mr. Fox continued. You have the entire resources of the Fox Film Corporation behind you and you will not be hurried, take your time, experiment all you please, but remember I want the best, I want the real the only thing that I demand.

On this basis Henry Lehrmann began making Sunshine Comedies a year and a half ago. His efforts to enable every exhibitor to make the best comedies in the world went unrewarded. He worked quietly and quickly.

He made a Pacific Coast, in a specially-staged event. When Mr. Fox revisited the Coast last spring, he saw the fruits of Mr. Lehrmann’s work.

Is Certain of Success

“Your comedies appeal to me, but remember it is the public that must be pleased,” he told Mr. Lehrmann.

Continuing his work and Mr. Fox is confident that in offering Sunshine Comedies he has realized the ambition of his producing the best comedies in the world.

Discussing Sunshine Comedies and the making of comedies, Mr. Fox declared it to be the most difficult proposition in the film industry.

“Sunshine Comedies have demonstrated that it costs as much, if not more to make a two-reel comedy than it does to make five-reel dramatic features,” Mr. Fox said. “We have not spared time nor money in making Sunshine Comedies and I am sure we are offering exhibitors the best comedies ever made. They should not be confounded with ordinary comedies. They are not ordinary comedies. They are two-reel comedy productions.”

“If the public does not believe them to be the best comedies over offered, I shall withdraw every one of them. I do not want to produce ‘among the best’ comedies. I am going to have the best or none.”

“Never were comedies more needed than now. With all the world at war, there is no need of horrors and the high cost of living and being entertained. Nothing is more refreshing to the tired mind of the average person than good comedy. I am going to give the public not good comedy—but the best comedy.”

A Word to Exhibitors

“In planning to issue Sunshine Comedies, I have to have in mind that every exhibitor, no matter what his financial strength, may be able to book Sunshine Comedies. Before an exhibitor books a Sunshine Comedy, he wants to go to the nearest Fox exchange and look at one of the comedies. If he is doubtful or skeptical, I do not want him to buy a single copy until his opposition plays one, and then go to his competitor’s theatre and listen to the laughs. That will convince him.”

Lehrmann has demonstrated that he has the stuff of which the great director—to the making of comedies is an art—as much as so was painting to Rembrandt or Music to Liszt, or singing to Patti. He knows, as do we all, that to be a success, a comedy must be clean, free from vulgarity, as full of action as a rapid fire gun and with a laugh for practically every foot of film. The last is the final test of a comedy.”

Sunshine Comedies are going to be published every other week—two a month—twenty-six a year.

The first three Sunshine Comedies to be issued with the dates are: November 11, “Roaring Lions and Wedding Bells”; Sunday, November 25, “A Milk-Fed Vamp”; Sunday, December 9, “His Smashing Career.”

In addition to the three films announced, there are eight other Sunshine comedies ready, and in the entire 11, there is not a second-rate comedy—everyone is a masterpiece of comedy—comprising a veritable world’s storehouse of mirth.

HOFFMAN DOES AWAY WITH ISSUE DATES ON ALL FILMS FOR FOURSQUARE BRANESHC

Ancient methods of booking subjects on publication dates have been done away with by Hoffman-Foursquare exchanges,” declared M. H. Hoffman, vice-president and general manager of his organization on his return to New York a few days ago from his western trip. From now on there will be no such thing as an issuance date in any of our service stations.

“Every Hoffman-Foursquare exchange will be ready at any time to supply the demands of the exhibitor, and will issue any desired feature the moment prints and advertising material are ready for runs. Because of this, exhibitors need not look for advance dates on any picture we control. They have merely to examine our list of subjects available and act accordingly.

There is one thing, however, I wish to emphasize: the elimination of issue dates does not mean that there will be no protection of first, second or third runs. A regular run will be amply guarded by our division and branch managers, whose instructions to salesmen will be clear in this matter.

“It is my belief that this policy—which I regard as a long step in the direction of advancement—will work to the advantage of both exhibitor and public. When an exhibitor requires a certain production we have we will see to it that he gets it. The fact that some of our pictures may not suit his need of that particular moment will not prevent him from getting those of later production, which he can use.

To the exhibitor running a theatre may readily see, and will be protected under our system as well as any other. It is simply that our method, which is new, has all the advantages of the old system and none of its disadvantages. An exhibitor interested in the tail-end feature may have it: ‘the last will be first,’” whenever he says the word.

Washburn Goes West

Bryant Washburn, the former Essanay, who recently signed with Pathe, left Chicago on October 20 for Los Angeles, Cal. His contract with Essanay does not expire until January 1, 1918, but by mutual agreement the film star was released. He will start work at once in several photoplays in which he is to be featured.

Houston Tex. — Maurice F. Barr, former advertising manager for the Saenger amusement Co. of New Orleans, has succeeded Harry Van Demark as manager of the Isis Theatre. Mr. Barr is a former New Orleans newspaper man, but has been in the motion picture business for the past ten years.
William Fox Assembles New York Exhibitors to Discuss Methods to Solve Tax Problems

Various Methods of Handling Government Levy on Admissions Are Considered; William A. Brady Is Among Speakers

An exhibitor's emergency meeting was called by William Fox, at the Hotel Astor, Friday, Oct. 19; two hundred exhibitors were present. The purpose of the meeting, as outlined by Mr. Fox, was to seek the consensus of opinion as to the best method of applying the new war tax to the theatre ticked sales.

Many suggestions were made as to what was the best method, but a motion was made and unanimously carried that the tickets would be sold at the regular price, plus 1 cent war tax on 10 cent tickets, plus 2 cents on 15 cent tickets, plus 3 cents on 20 cent tickets, etc. No special form of ticket was selected or decided upon, but the opinion of those present seemed to be that the plan outlined by the Exhibitor's Herald i.e., to make an audit each day of the number of tickets sold and refund a corresponding war tax is the most feasible. William Brady addressed the meeting, by courtesy of Mr. Fox, and stated among other things, that the president of United States had conferred the highest commendation and honor on the moving picture industry when he appointed Walter Irvin, Patrick A. Powers and Francis Marion as picture ambassadors to three of the allied countries.

Quoting the chief executive, Mr. Brady, said: “The moving pictures may yet win this war.” Mr. Brady made a plea for solidarity and organization of the theatre trade in the solid body which would stick together.

Fox Explains Meet

William Fox labored hard and successfully to show the exhibitors exactly what he intended as many of the exhibitors were under misapprehension as to what the nature of the meeting was. An exhibitor, whose name could not be obtained, made a plea that the business be henceforth classed as a profession and not as an industry and stated that this was the time to raise all admissions, to abolish nickelodians and to gain the title of “profession.” This exhibitor was very earnest in his efforts, but Mr. Fox found him out of order.

Lee Ochs demanded the floor and tried to stampede the meeting and do a little personal advertising as President Mrs. Fox about her own private interests. He was somewhat discourteous to Mr. Fox when he stated that another meeting had been called for Monday for the very purpose that this meeting was called for, but Mr. Fox showed him the error of his way, and promptly relegated him to a seat in the rear of the hall.

Exclude Non-Exhibitors

W. H. Hallaneen, of Brooklyn, injected a little humor into the meeting when he got the floor and said that the hall was well sprinkled with heads and people who hadn't any theatres. Mr. Fox asked all those who were not theatre owners to stand up, whereupon the front rows took it as an opportunity for an asparagus bed, in the height of season.

When the non-taxables went to the rear of the hall, order was restored and the meeting proceeded. During the proceedings a messenger entered the hall and handed Mr. Fox a message, whereupon Mr. Fox announced, in clarify, “Mr. Dole, your theatre burning.” Then, Mr. Fox announced that he was requested to break the new.

Romayne Superfilm Co.

Will Produce Big Spectacular Film

The Romayne Superfilm Company, Ltd., has begun the production of a number of spectacular feature the concern announces. The films will include historical, allegorical, mytho- logical, industrial, etc., and it is stated that each play will cost $100,000.

George L. Hutchin has been engaged to act as supervising director. Mr. Hutchin received a fundamental training in spectacular work at the Mx Gras at New Orleans. He did "his bit for the Columbia Exposition, Chicago, the Welles Prophet parades at St. Louis, the Knights of Elektra, Milwaukee;" Hudson-Fulton Exposition, New York; the Lewis & Clark Exposition, Portland; the Alaskan-Yukon Pacific Exposition, Seattle, and other national and for two years he conceived and built many of the most popular pageants, parades and spectacular features of the Panama Pacific International Exposition at San Francisco. Mr. Hutchin conceived and built the beautiful "Fire of 1811." He has now been noted for this ever since.

The Romayne Superfilm Company, H. Y. Romayne, president, has closed option on a twenty-acre tract of wooded land which is to construct one of the largest and most complete studios in America. The present studio is at Hollywood and their general offices in the Marsh-Strong Building, Angeles.

For Freedom of the World” To Be Issued by Goldwyn Corp. Give a Panorama of War

A vivid presentation of what the million men of the new National Army are doing to make themselves fit soldiers for the United States service in France, will soon be flashed before motion picture patrons and members of the Allied forces, by the new patriotic photoplay, “For the Freedom of the World,” made by Mr. M. Lowry, and to be issued shortly through the world by the Goldwyn Distributing Corporation.

In the course of the story of this patriotic panorama of the present war, the hero enlists in the Foreign Legion of Canada—a favorite avenue for red-blooded Americans anxious to see quick and active service in defense of the rights of democracy—and goes through the course of training prescribed by the High Command of the Allied Armies after the most thorough of trials at the actual front.

This means that spectators of “For the Freedom of the World” will not have to content with the tedious parades, drills and marches which have figured hitherto in “military spectacles” as the only alternative to scenes of battle. Mr. M. Lowry’s production shows all the fascinating details of actual training in trench warfare through which the members of the new National Army must pass before they can go “over there.”

Not only the military side of the war will be filmed, plays so directly upon the interest of millions of Americans in the life their kinsmen and friends are now leading under the guidance of Uncle Sam, it is declared.

Under Ocean Scenes of “Queen of the Sea,”

Kellerman-Fox Play, Soon to be Filmed

Having completed the Bar Harbor portion of the new subsea picture “Queen of the Sea,” which Miss Annette Kellermann is making for William Fox, the company now is finishing up the studio scenes preparatory to making the deep sea scenes of the film.

In order to find water of the proper temperature in which Miss Kellermann and her mermaids and sirens of the sea can work, it will be necessary for these scenes to be done either in Florida or in California.

Director John G. Adolfi is undecided whether to go to California or Florida. Should he decide upon California “Queen of the Sea” will be made on both the Atlantic and Pacific coasts. The introductory part of the picture having been made at Bar Harbor on the Atlantic. Even though he goes to Florida the range of the picture will have been from Maine to the southernmost bit of continental United States.

In the making of the under-sea portions of the picture Mr. Adolfi will have the assistance of the officials of the United States Fish Commission, which is vitally interested in the success of the apparatus which has been designed for the photography of scenes under water.
JEWEL CARMEN
(Fox Film Corp.)
"The Wickedest Woman in the World"

She played the game as thousands of big city girls play it. Her reputation—the least said about that the better. Her name was always on the tongues of men.

And beneath this cynical exterior—there was the real girl. The girl who could cook and sew; the girl who wanted a home and "kiddies;" the girl who hungered for love and affection. She is but one of the hundred human characters in

Rex Beach's Greatest Story

THE

AUCTION BLOCK

which tells the life story of a million girls in the big cities and small towns. This and all future Rex Beach productions are released exclusively through the offices of

Goldwyn

Distributing Corporation

16 East 42d Street
New York City
Available November 12

A SUPER-FEATURE of action, action, action!! Made on the spot in Southern Mexico—scores of big scenes, a plantation burned—a battle with hundreds of slaves in mutiny—a man-hunt in the jungle—beautiful women in tense dramatic situations—sure fire at the box office

Starring: TYRONE POWER, presented by F. M. Manson—big supporting cast including:

Helen Bateman    Louis FitzRoy    Lamar Johnstone
George O'Dell    Pearl Elmore    Mabel Wiles    Lucille King

THE SEASON'S PREMIER SPECIAL
Distributed by
MUTUAL FILM CORPORATION

thousand dollars a week
KRELLBERG and BERG
Present

IRVING CUMMINGS
The Popular Matinee Idol

in "A MAN'S LAW"


A State Rights Production

FOR TERRITORY APPLY TO

Overland Film Company
Samuel Krellberg, President
729 Seventh Avenue, New York

Territory Now Sold Includes

Mammoth Film Company
New York and Northern New Jersey

Globe Feature Film Company
Boston and New England
HARRY BERG Presents

Barbara Castleton

The Beautiful Star of 'Parentage' and 'On Trial' in

"The Ashes of My Heart"

A sensational expose of the drug evil. Revealing the grim battle waged by a physician against the use of opiates by the girl he loves. Scenes laid in Chinatown and amid the "bright lights" of a metropolis. Adapted from Edith Blinn's famous novel. A picture that should be seen by mothers and daughters the world over. Produced under the supervision of E. George Sheer.

Ready for Release
December 15th

FOR STATE RIGHTS APPLY TO
Harry Berg Productions
729 Seventh Avenue, New York City

J. Frank Brockless, Inc., has purchased World's Rights on this subject, exclusive of the United States and Canada
THOMAS H. INCE'S
Newest and Greatest Spectacle
A powerful drama by G. Gardner Sullivan, containing an overwhelming procession of smashing episodes including:

The Zeppelin in action.
The inner workings of the mighty air monster.
The bombing and burning of towns and villages.
Mutiny in the gondolas of a dirigible.
A huge "terror-of-the-skies" destroyed by fire in mid air.
Multitudes of enslaved people sounding the battle cry of freedom.
The triumph of democracy over Kaiserism.

BOOKED DIRECT TO THE THEATRE
by the
U.S. Exhibitors' Booking Corporation
Executive: Frank G. Hall, William Oldknow
LONGACRE BUILDING, NEW YORK

Through the following Exchanges: HOFFMAN-FOURSQUARE—NEW YORK (729 7th Ave.)—BUFFALO (47 W. Seneca St.)—PHILADELPHIA (1325 Vine St.)—PITTSBURGH (127 4th Ave.)—CLEVELAND (Shansi Bldg., Prospect St.)—CINCINNATI (301 Strand Thea. Bldg.)—DETROIT (Peters & Smith Bldg.)—CHICAGO (207 So. Washington Ave.)—ST. LOUIS (301 Empress Thea. Bldg.)—FRANK GERSTEN, Inc., NEW JERSEY (220 W. 42d St., New York City.)
$100,000 FOR NEW YORK STATE
A.H. Woods makes biggest sale in history of motion pictures
First territorial allotment of
Herbert Brenon's FALL of the ROMANOFFS
with Iliodor former confess to the Czar

A. H. WOODS, the theatrical producer and half owner of "The Fall of the Romanoffs" with Herbert Brenon, has sold the New York State rights of the production for the record breaking sum of $100,000. The purchasers, a group of capitalists, were won by the sensational three weeks' run at the Broadway Theatre, where, at a two dollar scale of prices, the picture-drama drew absolutely capacity business—proving the tremendous office value of Mr. Brenon's masterpiece.

With the eyes of the world centered upon Russia's struggle for democracy, "The Fall of the Romanoffs" stands as possessing the widest appeal of any screen-drama ever made.

THE SYNDICATE OF PURCHASERS FOR NEW YORK STATE HAVE SELECTED SOL. J. BERMAN, THE ABLEST EXCHANGE MANAGER IN HIS FIELD, TO HANDLE THE NEW YORK STATE TERRITORY. Berman, who first came into prominence with his phenomenal booking of Herbert Brenon's "War Brides" in the New York territory, states that the sales will exceed any individual photo-drama ever produced. It has been determined to book "The Fall of the Romanoffs" at once in the Motion Pictures Theatres of New York State, thereby giving exhibitors an immediate opportunity to take advantage of the remarkable New York run and metropolitan advertising campaign.

KITTY KELLY, WHO CAME TO NEW YORK TO SEE THIS PICTURE SAYS, IN THE CHICAGO EXAMINER

"The much-talked-about "Iliodor, or the Fall of the Romanoffs," of Herbert Brenon extraction is now a public fact, showing twice daily at the Broadway Theatre, where quaint little Russian peasant girls, as costume goes, find you your dollar-and-a-half or less seats.

Comparisons are odious, perhaps, but sometimes things lay themselves open to them. So seeing "Iliodor" after "Rasputin" is like seeing the substance after the shadow. This Brenon offering has dignity, depth and force, the seasoned quality of caretaking production that stamps it as a masterpiece.

That sincerity is the strength of its appeal. It seems so honest that one hangs on it as the truth. There is good production to it, interesting and magnificent settings, splendid playing.

... It holds the house tense, and when Rasputin falls the tenseness bursts forth in an avalanche of applause.

And as pictorial humanized history "The Fall of the Romanoffs" shines forth."
**Perfection Pictures**

"The Highest Standard in Motion Pictures"

**LITTLE**

**MARY McALISTER**

is presented in

"Young Mother Hubbard"

By CHARLES MORTIMER PECK

A charming story of a young orphan girl's battle with an unsympathetic world to keep a home for her brother and baby sister; how she wins the heart of a crusty old bachelor who finally adopts her.

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**SELECT PICTURES**

JOSEPH M. SCHENCK

presents

Norma Talmadge

in

"The Moth"

Both fans and exhibitors have been loud in their praises of this new picture in which the star of "Panthea" and "Poppy" rises to new heights—in a screen play greater than either of these former successes. It is a superb picture, telling a dramatic story: a young girl—a tragic marriage—the pace that kills—and the way out! "The Moth" is big!

Directed by Edward Jose

Story by Wm. Dana Orcutt

Distributed by

SELECT PICTURES CORPORATION

729 SEVENTH AVENUE

NEW YORK CITY

A new photograph of the distinguished Select Pictures Star
Star-Light Comedies
CLEAN AND WHOLESOME

Turn Dimes to Dollars

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One Reel

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Each Negative to be Sold to the Highest Bidder. What Do You Offer?

STAR-LIGHT COMEDIES
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NEW YORK

Screening on Request
The New Service Bureau of the National Association of The Motion Picture Industry Abolishes Agency and Commission Abuses for Artists, Directors, Assistants, Cameramen and All Other Workers in Motion Pictures.

No longer is it necessary for those seeking employment of producers or distributors of motion picture to pay exorbitant or double commissions or put up with any of the evils which have caused them loss and annoyance in the past.

All of the important producing and distributing organizations are now members of the National Association of the Motion Picture Industry and they have organized a Service Bureau to protect the thousands of men and women who wish to work for them.

Through this Service Bureau you may register without cost and one registration will be known to the entire industry, and each member of the Association will utilize the Service Bureau in quest of future employees, players, artists and technical aids.

The Service Bureau Ends All of the Abuses and Humiliations to which Players and other Employment Seekers Have Been Subjected.

The Service Bureau will do away with the granting of special favors to agents; of the payment of extra commissions, the insults suffered by feminine artists, and the unscrupulous casting and employment agencies operated outside of the control of producing companies.

It is important that all artists and those seeking employment remember that all of the important producing and distributing companies will seek their employees through the Service Bureau, beginning Monday, Oct. 15, 1917.

Suite 329-321 Longacre Bldg., 1476 Broadway, New York City.

The following companies are members of the National Association and active participants in the operation of the Service Bureau:

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ARTCRAFT PICTURES CORP.
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A TWO REEL COMEDY

Written and Directed by

WALLY VAN

In the cast of live-wire comedy makers are: Nita Fraser, Hatty Delario, Charles Eldridge, Nora Cecil, Billy Beckwell, and

A Galaxy of Beauty Never Exceled on the Screen

This comedy scintillates with wit and humor. Is replete with side-splitting situations and never verges on the vulgar.

Each Reel a Complete Chapter of Mirth and Laughter

Communicate TODAY with

WALLY VAN, 210 West 44th St., New York City
William Fox announces the arrival to stardom of Madame SONIA MARKOVA.
Hats Off to Freuler!

GENTLEMEN, hats off to John R. Freuler, Mutual Chief! Mr. Freuler has agreed to let the footage tax stay where the government placed it.

* * *

Await Government’s Rulings

As in practically every commercial line, so in the motion picture business has the imposition of the various governmental taxes caused a great deal of confusion, not so much from the nature of the taxes themselves as from the fact that at this early date it is impossible to obtain a correct interpretation of the various provisions of the law as it will be applied to the various activities of the film industry.

For the exhibitor and others it will be well to be as patient as possible for the time being, and meanwhile study the text of the law as it seems to apply to their particular cases. While some time necessarily will elapse it will not be long before authoritative rulings are issued by the Treasury Department which will set at rest speculations as to just how the law is to operate.

* * *

Patriotism and Taxes

It now develops that the tax measure as applied to the motion picture industry apparently has been framed in some particulars either without due regard to the motion picture business or else a lamentable lack of information as to the exact nature of the business.

In either case, without being over-optimistic, it may be presumed that the coming session of Congress will bring about a change which will accomplish what the government really has in mind to do—that is, exact from the film industry a sum that will be its fair share of the cost of the nation’s defense, and nothing more.

During the readjustment to the new conditions many individuals and companies will be put to quite a little hardship, but as it is the film industry’s opportunity to “do its bit” the loud and impatient howls that are issuing from several sources are very much out of order.

* * *

A State Rights Fraud

We have encountered a new form of state rights thiery. This time it comes in a rather ingenious guise.

The plan is something like this: A war pictorial is sold for a particular territory. After a lapse of a few weeks another picture of a similar nature comes back into the same territory. The picture, of course, carries a different name and is supposed also to contain new scenes. But in reality the picture is half new and half old.

Certain new scenes have been placed in the picture and the desired footage is obtained by tak-
ing scenes out of the old picture and pasting them in. Because of the similarity of many pictures of this type it frequently is necessary for a close inspection to be made before the fraud is detected.

Almost every business has its corps of tricksters, but work as crude as this certainly cannot be profitable for very long.

The surest way to end this practice is for state rights buyers to purchase only pictures which have an identity before the trade and which have been announced by a responsible owner.

* * *

**The Exposition Co.**

The formation of the exposition company, recently announced in New York, to conduct trade shows seems to be a step forward in making the best out of a difficult job.

Without question, there has been widespread dissatisfaction regarding the manner in which many of the previous shows have been conducted and the lack of actual results. Obviously, many of the grossest difficulties of the past can be eliminated through the operation of the shows by a regularly constituted company which shall be truly representative of the various branches of the motion picture industry.

While the newly formed exposition company cannot be said at this time to be fully representative of the industry, it has called together a number of individuals who represent big interests in producing, distributing and exhibiting.

With this much accomplished to date there seems to be an excellent prospect that with the progress of the work there will be evolved a more representative membership that will be able to work in unison and will be able to eliminate many of the evils that formerly attended trade expositions and will also be able to direct these trade gatherings along lines that will insure profit to companies and individuals that participate.

* * *

**The open season for comedy and comedy-drama is at hand; casualty lists from France soon will require a counteracting influence.**

**MARTIN J. QUIGLEY.**

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Mutual to Absorb Footage Tax

M. H. Hoffman Also Announces That There Will Be No Additional Fifteen Cents Per Reel Charge

The best news of the week for the American exhibitor is the following message from President John R. Freuler of the Mutual Film Corporation:

Oct 26, 1917

To the Exhibitors of the United States:

We are pleased to inform you that the Mutual Film Corporation will absorb the special war excise tax imposed on film, and that it has instructed its branch managers to this effect in a telegram under date of October 25th, reading as follows:

CANCELS ALL WAR EXCISE TAX INSTRUCTIONS AND OPERATIONS MAKE NO CHARGES OR COLLECTIONS. GOVERNMENT PERMITS US TO PAY DIRECT WITHOUT PASSING TAX ON TO EXHIBITORS. DESTROY ALL STAMPED CONTRACT BLANKS AND DISCONTINUE USE RUBBER STAMP ON VOUCHERS. NOTIFY EXHIBITORS STOP. HAD PREVIOUSLY UNDERSTOOD THAT LAW REQUIRED US TO CHARGE TAX TO EXHIBITORS AND BELIEVED THAT EXHIBITORS SUPPORTED FIFTEEN CENT TAX CHARGE PROPOSED BY NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY IN WHICH EXHIBITORS ARE REPRESENTED.

This means the Mutual Film Corporation will pay the war tax on film.

MUTUAL FILM CORPORATION.
John R. Freuler, President.

Up to the present time the only other distributing company that has agreed to absorb the footage tax and not pass it on to exhibitors is M. H. Hoffman, Inc.

The announcements of these two companies will be received with great satisfaction by exhibitors everywhere, as the prospect of meeting the additional footage tax has created great apprehension among managers of motion picture theaters.

The first announcement of the Mutual policy to absorb the footage tax was made to the Motion Picture Theater Owners Association of Chicago, which is the local organization for the American Exhibitors Association.

The American Exhibitors Association, through its general manager Charles C. Pettijohn, is planning to make a big effort to prevail upon distributors to compromise on the footage tax and not seek to compel exhibitors to pay fifteen cents additional on each reel of film used.

With a view of seeking an adjustment of the footage tax a special meeting of the local members of the American Exhibitors Association was scheduled to be held in Chicago on Tuesday, October 30. At this meeting Mr. Pettijohn planned to be present and offer his plan for bringing about a compromise in the matter.

Jack Standing
Popular Star Dies at Coast

Death Ends Career of Leading Man; Appeared on Stage

Los Angeles, Cal.—Jack Standing, the popular star, died here on October 25. Mr. Standing was well known upon the screen having appeared in Lubin, Pathé, Famous Players and Fox pictures for number of years.

In “Fanchon the Cricket,” he appeared in support of Mary Pickford, and is leading man in the Fox productions “Labor” and “One Touch of Sin.” Mr. Standing also appeared upon the making stage in support of Henry Mill, Olga Nethersole, Cecilia Loftus and Margaret Anglin. Eleven years ago Mr. Standing was a member of the New Theatre Company of Chicago, which played in the Central Music Hall.

His father, Herbert Standing, and two brothers, Guy and Percy, have also on distinction as motion picture actors. Jack was born and educated in London, England.

U. S. To Eliminate Footage Levy; Officials Agree to Single Charge

Informal Decision of Treasury Department Drops One-Half Cent Positive Print Tax for One-Time Payment of $5 Per Reel

Washington, D. C., Oct. 30—(Special to Exhibitors Herald.—The treasury department in an informal decision yesterday placed itself as favoring the abolition of the 3/4-cent footage tax on all positive films. In its stead a tax of $5 a reel, to be applied but once, will be imposed.

This decision comes as the first real indication that the motion picture industry will be successful in its fight to alter the government’s plan to place the tax on a print each time it is issued.

The government officials in their discussion of the matter, it is said, were of the opinion that films are in the same class as automobiles, musical instruments, etc., upon which the tax is applied only once.

It is also believed that the activities of the various film companies in aiding the war department and other governmental bodies in spreading the war propaganda was instrumental in the conclusion of the treasury officials.

It has been contended, since the start, by producers and distributors, that if the tax as now in effect is continued, it will prove ruinous to the film industry.

15
M. H. Hoffman, Inc., Assumes Film Tax to Relieve Exhibitors’ Excessive Burden

Foursquare Pictures to Be Sold at Regular Rental Price; Means Sacrifice of Thousands of Dollars

Exhibitors booking Hoffman–Foursquare pictures will not be asked to pay anything extra beyond the regular price for features. This decision was reached a few days ago, after careful consideration of the exhibitors’ rights, by M. H. Hoffman, Inc.

“The determination,” said P. V. R. Key, sales and advertising manager, “is merely the outcome of Mr. Hoffman’s impregnable stand for the exhibitors. He has always stood with them in their struggles to make their theatres more than commonplace mediums for financial return and time invested in them.

“A former exhibitor himself, Mr. Hoffman knows the difficulties confronting the majority and that few motion picture theatre proprietors can expect an adequate profit without exercising the purchase and showing of pictures. It is this keen sympathy which Mr. Hoffman feels for the exhibitors which first prompted him, in establishing Hoffman–Foursquare exchanges, to insist upon a policy of booking prices that should be as consistently low as was possible.

“When President Wilson signed the positive-print war tax bill,” continued Mr. Key, “it was evident that the exhibitor faced an added burden, unless distributors were willing to share the load, if their wisdom was not sufficient to cause them to assume the entire burden.

“While the decision of Mr. Hoffman means that Hoffman–Foursquare must sacrifice thousands of dollars during the approaching year by assuming the expense attendant upon this positive print war tax, he feels that this task should be cheerfully approached. His contention is not alone that it is a patriotic duty, but that the loyalty shown Hoffman–Foursquare pictures, by exhibitors, commands exceptional reciprocation.”

Mabel Normand Makes Tour of N. Y. Theatres and Speaks for Loan

Mabel Normand, the screen comedienne and Goldwyn star, made a whirlwind speaking tour of eighty New York City theaters on Sunday night, October 22, in behalf of the Liberty Loan.

Beginning at 8:30 in the evening at Marcus Loew’s American Theater, Miss Normand made a two-minute talk to an audience on the roof-top theater and, a few minutes later, met the audience in the main floor theater. Thereafter, she averaged one theater every fifteen minutes, appearing at the Strand Theater at 9 o’clock. Miss Normand received an ovation from the large audience.

Marcus Loew’s New York Theater came next at 9:15 and was followed by trips to Loew’s Circle, Loew’s Lincoln and Loew’s New York roof. The last stop of the evening was at A. L. Shakman’s 81st street theater.

In the course of the evening Miss Normand faced a total of 18,000 persons.

Chicago Faith in Motion Picture Industry Shown by Big Building Operation Gain

If there is any doubt as to Chicago’s belief in the future of the moving picture industry this will be dispelled by an investigation of the files of the city’s building commissioner. If the information to be obtained there can be taken as a criterion, Chicago is well under way to become the motion picture theatre center of the world.

Despite the high cost of materials and the general tendency toward retrenchment, because of war conditions, more than a score of motion picture theatres are now in the course of construction, representing investment running into the millions.

The opening of the Central Park Theatre, owned by Balaban & Katz, located at Central Park and Twelfth street, and of the Peerless, Ascher Brothers’ newest theatre at Grand and Oakwood boulevards, last Saturday night, marked the completion of two of the many now under construction.

The Central Park theatre contains many novel features and is an up-to-the-minute playhouse. In the opening Saturday night Dorothy Dalton appeared in her first Paramount picture, “The Price Mark,” directed by Thomas H. Ince.

The new play house has a seating capacity of 2,600. It abounds in special picture setting variations and its high lights are especially fitted for productions showing reproductions of places in Cairo and other Egyptian locations.

The string of theatres owned and controlled by Herman Schoenstein & Sons will be led by the Atlantic, 3941-43 West Twenty-sixth street. It will seat 2,000 persons and is being built at a cost of $215,000. It is expected to open during the Christmas season.

Marguerite Snow Is Honored Guest at Chicago Luncheon

A luncheon in honor of Marguerite Snow, the film star, was given on Tuesday, October 25, at the Hamilton Club, Chicago, by Daniel F. Crilly.

Miss Snow was accompanied by her publicity director, T. E. Letendre, and was on her way back to New York after attending the motion picture ball at Indianapolis on October 20. The following were Mr. Crilly’s guests: A. E. Curtis, Mosaicgraphy; Daniel F. Crilly; Wm. K. Hollander, News; Kitty Kelly, Examiner; Oma Moody Lawrence, Post; Luella O. Parson, Herald; Casper Nathans, Billboard; J. R. Murray, Exhibitor’s Herald.

SCENES FROM GOLDWYN FILMS

LEFT—MABEL NORMAND IN “JOAN OF PLATTSBURG.” RIGHT—A SCENE FROM “NEARLY MARRIED,” WITH MADGE KENNEDY. (Goldwyn.)

16
City Council to Pass Graded License Law; Chicago Aldermen Favor Immediate Action

Loss of Revenue to City Through Small Exhibitors Being Forced Out of Business; Big Factor in Decision of Law Makers

Failing, they say, in their efforts to obtain co-operation from the exhibitors, the members of the city council of Chicago are now in the mood to frame and pass without further discussion with the theatre men an ordinance which will provide for a graded license fee for motion picture theatres.

With the advent of theatres with larger seating capacity came a resultant less than eighty small houses went out of business and their places were taken by fifteen large theatres.

"It is absolutely necessary that a graded scale of license be put into effect," said Mr. Lohman, "both for the protection of the city, property owners and the small exhibitor.

"From my observations, it has been the case where a large picture house is erected in a neighborhood there has been the failure of four or five small exhibitors in that vicinity.

"Some steps have got to be taken to keep the small exhibitor in business. The city needs the revenue and when a property owner has remodeled his building to house a picture theatre, if his tenant is forced to close through the erection of a large picture house in the neighborhood, he has a white elephant on his hands."

General Enterprises Acquires "The Liar" a Six-Part Drama Dealing With City Life

Company Gets World Rights to Film Directed by William A. Haddock; Jane Gail and Stanley Walpole in Cast

Through the consummation of a contract negotiated by Messrs. Sawyer and Lubin, General Enterprises, Inc., has purchased the negative rights for the entire world to "The Liar," a six-part drama dealing with a subject of great public import. The picture was directed by William A. Haddock, who made "Paid in Full" and other film successes. It has a notable cast, headed by Jane Gail, former Universal star, and Stanley Walpole, who has appeared in many World Film productions.

The strong sex interest which pre-dominates throughout the six parts of "The Liar" has been most effectively and delicately handled by Mr. Haddock and the picture points a strong moral for the innocent girl who is unaware of the dangers which lurk behind the bright lights of Broadway and its famous "midnight life."

Messrs. Sawyer and Lubin are offering "The Liar" for state right sale and have placed the marketing of the film for the foreign trade in the hands of M. R. Fink, a departmental head of General Enterprises, Inc.

THEATRE MEN URGED TO PREPARE B. O. STATEMENTS IN FULL

The following bulletin has been sent out by the American Exhibitors' Association:

To All Exhibitors:

An intelligent box office statement for the month of October, compared with the same kind of a statement for the month of November will reveal facts upon which to base our contention that many ten-cent theaters will be compelled to discontinue because of the war tax. Box office facts and figures for these two months are desired from every exhibitor operating a ten-cent house. These statements should be full and complete, showing receipts, expenditures and profits for the month, with an additional statement showing the investment of capital bringing about the profit if any.

If we receive enough of these reports to show the effect of the tax upon the ten-cent theater, something may be accomplished in December. Comparison must be made upon these two months, as they are the only months intervening.

Prepare these reports and send them to the headquarters of either of the exhibitors organizations, so that they may be tabulated and put into proper shape for presentation. These reports should be in our hands not later than December 5.

This is important to every exhibitor operating a ten-cent theater, and we should have hundreds of these reports in our hands by that time. Start working on your October report now.

AMERICAN EXHIBITORS ASSOCIATION.

MARY PICKFORD IN THREE SCENES FROM HER NEXT ARTCRAFT FILM

"AMERICA'S SWEETHEART" WILL MAKE HER NEXT SCREEN APPEARANCE IN "THE LITTLE PRINCESS" FOR PUBLICATION NOVEMBER 8. (Artcraft.)
Jewel Carmen Becomes Full-fledged Fox Star To Be Featured in Future Productions

Heroine of "Tale of Two Cities," "The Conqueror" and "When a Man Sees Red" Elevated to Stardom for Her Beauty and Ability

William Fox announces the creation of another star and presents the name of Jewel Carmen. Miss Carmen has been with the Fox forces less than a year as leading woman for William Farnum, and is advanced to stardom because of her dramatic ability and unusual beauty.

Miss Carmen has been in the East for the last two months for the making of scenes in "Les Miserables," in which she appears as Cosette. She will leave for the Western studios soon to begin a series of special features in which she will have the chief part.

Four Years in Films

Although Miss Carmen has been in motion pictures about four years, she scored her greatest success recently in her characterization of Eliza Allen, in "The Conqueror," the eight-ree drama based on the life of Sam Houston. Miss Carmen's portrayal of Eliza, the belle of Nashville, is one of the most interesting and deftly done screen heroines of the season.

Miss Carmen's first Fox appearance was in the role of Lucy Manette, opposite William Farnum, in the picturization of Dickens "A Tale of Two Cities." She also had the leading feminine part in "American Mulatto," and took part in "To Honor and Obey." The five productions already cited, need only one other to complete Miss Carmen's record with Fox films. The drama in point is "When a Man Sees Red," said to be the strongest "fighting" story William Farnum has ever had.

Has Magnetic Personality

"Miss Carmen possesses a magnetic personality," said Mr. Fox, in speaking of his new star. "She has, too, that ilusive quality which one master of stagecraft called, for want of a better term, 'charm.' It is one of her greatest assets."

Fairbanks Sells Liberty Bonds in N. Y. and Chicago

Film Star Expects to Sell Million Dollars Worth on Flying Trip

Douglas Fairbanks, the film star, has ceased activities before the motion picture camera to "do his bit" for his country.

When the first Liberty Loan was announced he purchased $100,000 worth of Liberty Bonds, and upon conclusion of his newest Arctraft picture, "Reaching for the Moon," Mr. Fairbanks gave his staff a vacation, while he commenced a coast-to-coast tour of the country in behalf of the Liberty Loan. On his trip from Los Angeles to New York, he sold $500,000 worth of bonds.

Sunday morning, October 31, he arrived in Chicago, and was met by a delegation from the local Liberty Loan flying squadron. He immediately started to work on his campaign for Liberty Loan bonds. Max Goldstine, general manager of the Arctraft and Paramount Pictures in Chicago was the first to purchase, signing for a $2,000 bond. The second purchase was made by Melvin S. Flynn, 112 South Michigan avenue, and after this the campaign was conducted through the hotels and theaters of the city during the entire day. At 10 o'clock Mr. Fairbanks again started westward.

While in New York during a two days' traveling campaign of the big department stores and theaters, as well as other Liberty Loan headquarters, he made forty-two appearances, selling over $2,000 worth of bonds. Mr. Fairbanks is now in a state to California and expects to sell $1,000,000 worth of bonds on reaching Los Angeles, where he will end his campaign in connection with the second loan.

"THE BELGIAN," SIDNEY OLCOTT'S FILM STIRS LARGE STRAND THEATRE AUDIENCE

Termed a Classic by Invited Guests at New York Showing; Approved by Belgian Authorities; Offers Received From Buyers

Sidney Olcott's production, "The Belgian," from the story of Frederic Arnold Kummer, author of several novels and successful plays, was shown to an invited audience at the Strand Theatre, New York City, Thursday, October 25.

Mr. Olcott, who produced the Kalem masterpiece, "From the Manager to the Cross," directed many Famous Players films, among them Mary Pickford in "Madam Butterfly" and "Poor Little Peppina"; Marguerite Clark in "Seven Sisters"; Valentine Grant in "The Innocent Lute" and others.

Director Olcott has contributed to the screen, according to the Strand audience, another motion picture classic. "The Belgian" is a dramatic document of social, military and economic conditions of that stricken country. No drama of recent years, it is said, contains more dramatic incidents. Belgium has stirred the imagination of the world's greatest literate, who have made it the shrine of universal sympathy as well as the future tombstone of militarism and autocracy.

Olcott's production of the Kummer story has received the general approval of the Belgian authorities in this country. It is the first of four big production planned for the coming year, and in the light of his previous work it is safe to assume that coming Olcott productions will be of undoubted worth.

Mr. Olcott states that immediately after the first presentation he received many offers, both from the state rights buyer and large distributing corporations, for the world rights to, "The Belgian."
Hoffman-Foursquare Exchanges to Handle Serial Written by Chief of Secret Service

Telling of German Spies Activities to Be Pictured by Whartons—Hoffman Concern Will Place Film Throughout United States

After lengthy deliberation, M. H. Hoffman, Inc., has finally been chosen as the distributing organization best fitted to look the forthcoming serial that is being written by Chief of the United States Secret Service William J. Flynn, which will present the machinations of the Imperial German Government against America.

For the first time the untold story of how German spies have done and tried to do to us will be set forth. The advantage of its presentation in picturized form need not be dwelt upon, when one pauses to consider that the Bible has no idea of the lengths to which Germany has gone to cripple the United States, and that all these details (proper sequence) will be shown in the William J. Flynn serial, its importance looms to a magnitude difficult to scribe.

Having such a motion picture feature, is only natural that its distribution should impress those identified with it as a matter of imperative concern. This requires, primarily, a method of distribution which will enable every exhibitor in the United States to show Chief Flynn's serial. Such a campaign necessarily demands a degree of concentration possible only to the distributing organization occupying a peculiarly fortunate position.

It was largely due to this fact that M. H. Hoffman, Inc., through its Hoffman-Foursquare exchanges, can approach the distribution plan with that degree of efficiency essential. Freed from the necessity of having to devote attention to too numerous features, and not being tied to program procedure, the Hoffman-Foursquare exchange managers and attaches will be able to devote their energies to this serial in the measure required to put it into the thousands of motion picture theatres which will want it.

The Planter" Reveals Social Conditions in Mexico Known to Few Americans

Lowering Mountains, Rich Plantations and Broad Rivers Are Part of Little-Known Country Shown in Mutual's Special Feature

"One-half the world doesn't know how other half lives" is a truism that has been completely vindicated thousands of times, but never more strikingly than in new Mutual special dramatization of "The Planter," Herman Whitaker's exciting story of the rubber plantations in southern Mexico. This is something more than a mere motion picture. It is a revelation of social and civil conditions that few Americans have known to exist on this continent and as well a scenic panorama of engaging interest.

The prevailing idea of Mexico is that it is a sandy desert, covered with cacti and overrun with vandoliered bandits, but here is quite a different Mexico—a tropic region, covered with jungle so dense that the machette is in constant use to cut trails through it.

There are towering mountains, too, and reed thatched stockade villages, in which plantation hands are herded. The old Spanish monasteries rear their battlemented walls here and there in most unlikely places, and broad rivers sweep along whose names would be hard to identify on any map.

The new play, in which Tyrone Power is starred, forms one of the most interesting of recent motion pictures.

Aside from its scenic and other fascinations, "The Planter" is an engrossing drama of love.

Lund to Direct Russian Actress in First Fox Film

William Fox has obtained the services of O. A. C. Lund as director for Sonia Markova, the Russian star whose acquisition was announced recently. Mme. Markova has been busily at work for some time at Fort Lee, N. J.

Fox Film Corporation now has what is probably the largest directorial staff of any one motion picture producing company. Fifteen film makers are engaged in Mr. Fox's eastern and western studios. Four of these men do comedies under the supervision of Henry Lehrman. The other directors are: J. Gordon Edwards, R. A. Walsh, Frank Lloyd, John G. Adolli, Richard Stanton, Carl Harbaugh, Kenean Buel, Bertram Bracke, Harry Millarde and O. A. C. Lund.

Oscar Lund, who has charge of the direction of Mme. Markova's initial starring vehicle, has been identified with stage and screen nearly all of his life. He was born in Stockholm, Sweden.

A large cast has been assembled to support Sonia Markova in the film. The principals include Sidney Mason, who played Blackie Daw in the stage production of "Get-Rich-Quick Wallingford"; William Lampe, David Herbst, Albert Tavernier, Anita Navaro, Edith Reeves and Julia Stuart.

STAR OF "MOTHER" AND TWO SCENES FROM PRODUCTION

6 SCENES FROM GEORGE LOANE TUCKER'S SIX-PART FEATURE, "MOTHER," IN WHICH ELIZABETH KISDON PLAYS THE LEADING ROLE. (McClure Pictures.)
W. W. Hodkinson Re-enters M. P. Business
With Feature Distributing Organization

Former President of Paramount and Triangle Forms "W. W. Hodkinson Co." and Opens Offices on Fifth Avenue, New York

W. W. Hodkinson, founder and first president of the Paramount Pictures Corp., and recently president of the Temple Distributing Corporation, announces his re-entry into the motion-picture business with a distributing company to be known as the W. W. Hodkinson Company.

Mr. Hodkinson has made important producing connections, which will be announced next week. He stated last Friday that he was re-entering the business with a definite plan of procedure, and a full recognition of the difficulties under which the exhibitors are at present operating.

"I entered the business as an exhibitor," said Mr. Hodkinson, "and my contact with the exhibitors of the country and with their problems has always been a very close one. I am coming back into the business at this time because I feel, in common with many thousands of men in all branches of the industry today, that the present critical situation requires other medicine than a mere readjustment of details of the business side of relationships between exhibitor, distributor and producer.

G. L. Tucker's Film "Mother" Receives Board Commendation

It is rare for a six-part feature to pass the keen scrutiny of a censoring committee of the National Board of Review without the necessity of a single elimination, The latest production of Geo. Loane Tucker, "Mother," sponsored by McClure pictures, has accomplished this feat and in addition has received warm praise from the chairman of the reviewing committee.

Mr. Sherwood, the gentleman in question, and a member of the National Board of Review, expressed himself as highly pleased with the wholesomeness of "Mother" throughout the entire six parts which comprise the Tucker offering. He remarked upon the grateful absence of purient sex interest and sensationalism so prominent in many of the present-day picture offerings, and commended highly the artistry of Elizabeth Risdon in the difficult role of Mother, praising her sympathetic and intelligent handling of the part.

"Mother" was passed in toto by the Board and will be published to the various state right buyers exactly as produced by George Loane Tucker from the novel by Eden Phillpotts.

"My company will be a distributing organization pure and simple, and I can say now only that my plan is to give a service to the exhibitor in the way of selection of pictures and guarantee of quality which will be really worth the price of distribution. I have no state rights pictures or individual groups of picture to distribute, but a plan which will give the exhibitor something he can get his teeth into and hang onto.

"I have given my own name to the new company because it will stand only for the things which I am willing that my name should be given to, and as a guarantee that I am in it for all that I am, all that I have learned and all that I believe about the motion picture business."

Mr. Hodkinson resigned as president of the Triangle and Superciputres about six months ago, and during the summer took his first vacation since he entered the business ten years ago. His "coming back" just now cannot but be regarded with genuine interest by everybody interested in motion pictures.

Mr. Hodkinson has associated with him in the new company, Raymond Pawley, former treasurer of Paramount and also of Triangle during Mr. Hodkinson's presidency. The new company has taken offices in the Harriman Bank building, 527 Fifth Avenue, New York City.

WALLACE MACDONALD, NEW VITAGRAPH STAR, IN LEADING ROLE

Wallace MacDonald, Vitagraph's new leading man, makes his appearance in a five-part feature entitled "The Prince of Park Row."

G. L. TUCKER'S "MOTHER" RECEIVES BOARD COMMENDATION

In the Vitagraph film Mr. MacDonald appears in support of Mildred Mannin and a strong cast. His pleasing personality and easy stage appearance should meet with instant favor with motion picture patrons.

WALLACE MACDONALD
(Vitagraph Star)

CONSTANCE TALMADGE IN A SCENE FROM "SCANDAL"

A SELZNICK PRODUCTION MADE FROM COSMO HAMILTON'S STORY, FEATURING YOUNGER OF THE TALMADGE SISTERS. (Selznick-Select.)
"Over The Top"

with

J. B.

Lads, let's up and at it again: "Shame," whispered "Conscience" to "The man God Forgives," "Painted Madonna," and for one more drink. "This is the Life," said, "For the Power of Evil" was strong in his heart. "I'll do what I can," said he. "There is nothing to do," whispered "The Fatal Glass of Beer" to the Clutching Hand" grasped her "Snow White," and as she drained "The Fatal Glass of Beer," she said, "This is the Life." She took "A Trip Through Time Town," "The Beautiful Adventure." At a stroke she was "Bride of Captain Jack," then the "Unforeseen," "When False Queens Speak" and "Mr. Opp Set The Trap," trying Anything Once," said he, and she breathed he Spirit of the Poppy" and from that Fated one she became "A Rich Man's Plaything" and bowed "Forbidden Paths." The Golden Idler fell for her. "The Go-By," and she became "The Case!" There was no "Rescue." She fell into the hands of Mrs. Bert McClure's. "Jewel" put out in odourage. She reflected, and the thought of surely drove her mad: there was a shot, and as he "Spreading Dawn" bathed "Sunshine Alley" in its light, a Bluebird was carolling "Where Sor. She spied: "A hundred and costs," shouted the dge, calling the next case.

* * *

E. J. O'Donnell is honeymooning in Chicago with "The Belgian." He says, he is the best ever." Hotel La Salle.

The Liberty day parade was a huge success. Aeroplanes sailed over Fifth avenue, dropping Liberty bond literature to the folks below. Several fly-by-night film companies went up in the fumes at the same time to join the aviators it this had no connection with Liberty bands. They scattered their bonds long fore they left the ground.

* * *

Nat Strange is out of town. He didn't give any address, probably because he promoting the welfare of the U. S. A. didn't want to be dogged by Hun lies.

* * *

Bert Ennis made a standing broad leap from the eleventh floor of the piggery building to the building at West 44th street, and he landed plumb the publicity chair of McClure's. Bert was employe by the other when he s he was a regular Heather-bloom, nay Island papers please copy.

* * *

Harry Ennis, Chas. Condon and sev al other boys have been delayed mornings of late and we have been wondering to find that last week the Brook rap Transit Company put good hoping girls on as guards on the Flats special, and we surmise that the work is have been so enchanted with the forms that they got to off at mrs Square.

* * *

Shades of Anthony Comstock! It mainly was the naked truth—or, by ance, did you miss the showing in the rior last week?

* * *

Thirsty reviewers and some press ents are bemoaning the fact that arry Lauder on his return from the old country only brought back Scotch songs. A home supply of the latter is be had at six bits per jolt. Jack Mea- dor remarks that the old adage, "You can't keep a good man down," is no longer to be countenanced. Jack says, "Air and 'Aig" kept many a good guy down, vice versa.

* * *

Hoover says, "Hams are going up." Coney agents won't overlook this bet when furnishing the next batch of extras.

* * *

"Go West, young man, go West." Walter Hill didn't say that but a greater publicity man than Walter did. Where would Billy go but West? The troip left the Bayonne studios this week and all hands are ticketed to the coast.

* * *

The storming of Stony Point was as nothing compared to the attack on Hudson Heights by the ad-hounds. Arthur E. hurls 'em over the cliffs as fast as they arrive. How about chewing some cloves before crossing the river and there would be no Ill-odor. Halt! Rum-e-ouff.

* * *

Any man who is afraid to volunteer and parades about in an officer's uniform should be ham strung and quartered. I know one.

It would be entirely wrong to suspect that the Metro Picture Corp. would take an unfair advantage of another film company by purloining one of their stars. President R. A. Rowland says so, and goodness knows, how anyone could be so unkind as to suspect that the Metro would stoop to such low-brow tactics, is beyond comprehension. Wonder if "Jim, the Pennman," tried to get Anita Stewart and Vitagraph dragged the case into court for some free publicity. Well, Anita, Justice Whittaker's injunction compels you to go back to the old job. Hard luck kiddo.

* * *

Frank Hall's office is a beehive of activity these days and with what he has put over, and what he is going to put over, the whole trade is wondering. what next?" But they will have to take it out in wondering—because the old reliable Hop Hadley is on deck, and you can't warn him for a line of info till he is ready to break it.

* * *

Roy McCardell says the moving picture business is now a stable enterprise, because it is so full of stalls. Might add that no motion picture stall is large enough to hold the bull.

* * *

Charley Henkel is so quiet these days we are wondering whether he is just bashful or cursing Eve, in privacy.

* * *

Rumors! and then some more rumors! I'egusus himself would get broken wind ed, and spavin, trying to run them down. Ha, Ha, smarty; I wasn't thinking of that story at all.

JULES BURNSTEIN PREPARES TO LAUNCH "SHAME" NEW JOHN W. NOBLE FEATURE

Jules Burnstein is preparing to launch the new John W. Noble picture, "Shame," which will be distributed on a state rights basis.

Mr. Burnstein has been devoting his time exclusively to the E. K. Lincoln Grey Seal Serial since it was launched last spring. While his duties as vice-president and general manager of the Monmouth Film Corporation have made him a familiar figure on Broadway during the summer, the mysterious Jimmy Dale has called him out of town at frequent intervals and has recently made a trip through New England while announcing at the same time the coming of the John W. Noble feature.

ALICE BRADY IN "MAID OF BELGIUM" FILM

TWO SCENES FROM GRIPPING STORY IN FIVE PARTS FEATURING THE WINSOME ALICE BRADY. (World)
Herbert Brenon Buys Hudson Heights Studio and Becomes Sole Owner of $250,000 Plant

Independent Producer Obtains Complete Control of New Jersey Property; Buildings Modern in Detail to House Big Staff

Herbert Brenon is now the sole owner of his large studio property at Hudson Heights, N. J., a business transaction involving the firm having just been consummated. By this deal, Mr. Brenon becomes the biggest single factor in the film industry today.

Mr. Brenon recently acquired control of the producing corporation bearing his name, purchasing the other interests in the organization. This gave him complete control of production.

The producer then turned to the purchase of a studio to insure complete freedom and scope for his extensive plans. The studio property which he has been occupying was owned by William G. Bunstead, the Jersey City capitalist.

Negotiations have been progressing for several weeks, being briefly held up by Mr. Brenon's operation for appendicitis. The final papers have just been signed by Mr. Brenon, who has resumed active production at his studio.

**Model Studios**

The studio property includes some two and a half acres of land, two studio buildings, laboratories, administration building, garage and carpenter shop. The studios are model ones of concrete and steel with every up-to-the-minute detail of equipment. They have a complete electrical equipment, with Cooper-Hewitts, etc. The larger studio has a floor space of 10,000 square feet, while the other studio building has floor space of 50,000 square feet. The construction of the studios, by means of sliding sides and balconies, permits of unusually long shots, ranging up to 150 feet. One hallroom scene in "The Fall of the Romanoffs" revealed the great depth possible.

A large outdoor stage, the first in the east, is being constructed on the property. Aside from this, there are, atop the studios, two outdoor spaces, each 50x40 feet, which are utilized for exteriors. The two studio buildings have forty individual dressing rooms and four star dressing rooms. Adjoining the studio buildings is a restaurant capable of handling 500.

**Offices at Plant**

The administration building houses the private offices of Mr. Brenon, his general business office and the departments of exploitation and accounting.

Mr. Brenon's plant, with its completely equipped laboratories, handles a motion picture from actual filming to the finished positive print. This assures him exactly the sort of work that he desires in every department.

**Studio's Big Staff**

The plant has a staff of 500. George Rush is studio manager. The photographic department is headed by J. Roy Hunt and technical department by George Fitch. George Edwards Hall heads the scenario department, with Joseph Ezechel as assistant.

The studio also has its own title man and printer. The laboratories, fitted with six developing machines and four printing machines, have room provided for a staff of twenty-five girls.

The Hudson Heights studios have been occupied by Mr. Brenon since their construction in June, 1916. On August 7th, Mr. Brenon started his first production there, "War Brides," and his subsequent productions, "Lone Wolf" and "The Fall of the Romanoffs," were also made there. Every scene of "The Fall of the Romanoffs" was taken on the studio property, proving the possibilities and efficiency of Mr. Brenon's studios.

**JEANNE EAGLES STARS IN NEW WORLD FILM**

A photoplay, as yet unnamed, the scenes of which are laid in Belgium at the outbreak of the war, is now in the making by World-Pictures Brady-Made. The picture, in which Jeanne Eagles will star, is said to contain a number of impressive military scenes depicting some of the most significant historical episodes of the great conflict.

**Exhibitors Approve of Goldwyn Plan to Exploit "Thais"**

Mary Garden Film to Be Sold to Customers at Regular Rates

The announcement made in the Herald last week that Goldwyn Pictures Corporation would give its customers the Mary Garden production "Thais" at no advance in rental prices has won the approval of exhibitors.

"Thais" involves a big expenditure of money besides the salary that Miss Garden receives and the high price paid to M. Anatole France for the use of his story.

Samuel Goldfish and his associates feel that the basis of exhibitor confidence, as in any other business, is honorable treatment of a company's customers. That all Goldwyn exhibitors are entitled to the best the company creates. They know that no producing organization ever formed has been able to make all of its productions attain one hundred per cent perfection and it is their feeling that the exhibitors who obtain the regular output of the company are entitled to the exceptional productions at the same rental prices they are called upon to pay for other pictures under their contracts.

**Walthall Completes "His Robe of Honor" First Paralta Film**

Word has been received from the coast studios that "His Robe of Honor," which will mark Henry B. Walthall's debut as a star in Paralta Plays, has been completed.

The picture is a seven-reel production adapted for the screen by Julian Louis Lamothe from the popular novel by Ethel and James Dorrance. The story was selected from a number submitted by many of the best known writers and is entitled "His Robe of Honor." It is held to be an exceptional opportunity, it is said to appear in the kind of role which has won for him his greatest popularity and a delineator of dramatic types.

Supporting Mr. Walthall are Miss Mary Charleson, Miss Lois Wilson, Miss Mary Berry, Jr., J. J. Dowling, Bessie Hunt, Mr. J. S. Dorrance, Fred Montague and Eugen Palette.

**Hoffman's Mid-West Exchange to Handle 25 Features a Year**

Twenty-five features a year will be handled through the Hoffman-Four square exchange in Chicago, according to F. J. Flaherty, manager, who is busily engaged getting his offices in shape.

Seven states will be under the juridiction of the new Chicago office at Mr. Flaherty expects to have six sales men attached to his offices in the states included in the Chicago territory: Wisconsin, Illinois, Indiana, Iowa, Minnesota, Missouri and North and South Dakota.


J. S. Exhibitors' Booking Corp. Organizing  
Large Sales Force to Handle Output

Will Make Country Wide Drive Before Publishing "Zep-  
pelin's Last Raid" Ince Production—Well Known Men Engaged

Having disposed of the preliminary details preceding the launching of the  
J. S. Exhibitors' Booking Corporation, rank Hall and William Oldknow,  
leading spirits in the new concern, are now engaged in organizing their sales  
forces.

No publication date for the first pro-  
duction, Thomas H. Ince's new specta-  
tcle, "The Zeppelin's Last Raid," has  
et been announced, but the sales divi-  
sion already has begun a country-wide  
drive to spread the doctrine of co-op-  
eration among exhibitors and reports from  
all points indicate a prosperous future  
for the new enterprise.

A number of men who have held im-  
portant posts with well-known picture  
concerns have cast their lot with the  
new undertaking. Among the best  
owned, perhaps, is Joseph Partridge,  
vice president of the Triangle-Distributing  
Corporation. He will hold a similar  
post in the new organization.

Alexander, Foreign Agent

William Alexander, who has been  
with the Fox Film Corporation, since  
the inception of that concern, will serve  
as an important capacity with the new  
corporation. Mr. Alexander has had  
many years as foreign representative for Fox  
in all parts of the world. In that period  
Mr. Alexander established twenty-two  
branches for the Fox enterprises, a  
chain of branches that girdled the globe.  
He visited more than 10,000 picture  
houses in the United States, Canada,  
South America and Great Britain.

Another important post will be handled by Lynn S. Card, who sold his  
interest in the L. S. Card Booking Cor-  
poration, the New Jersey exchange of  
the First National Exhibitors' Circuit,  
to affiliate himself with the U. S. organ-  
ization. Mr. Card will devote his ef-  
forts to the development of New York  
territory for the Exhibitors' Booking  
Corporation.

New Jersey Representative

Louis D. Lyons will represent the  
new organization in New Jersey, where  
he has had long experience. Mr.  
Lyons formerly represented Pathe and  
served with the Mutual and the Civil-  
ization Film Corporation. His wide ac-  
quaintance among exhibitors in that  
territory makes him a valuable acquisi-  
tion.

The Goldwyn Distributing Corpora-  
tion has received a post card contain-  
ing the most remarkable proposal for film salesmanship yet  
found in America. It comes from a  
manager of a theatre many miles  
from New York, and reads:

Dear Sirs: Kindly forward sample  
pieces of film from "The Manx-Man," each  
to be about five yards in length, and taken  
from different parts of the picture, as I  
wish to make a careful examination before  
booking. Pieces must arrive not later than  
Oct. 28, 1917, to be of any use.

The Goldwyn Corporation and the Manx-Man Company, Inc.,  
makers of the film, are naturally  
flattered at this evidence of the  
widespread popularity of the Hall  
Caine story and the interest  
roused by the film. The execu-  
tives, however, are a trifle discon-  
cereted at the correspondent's re-  
quest. They are puzzled over just  
what sort of test the eight discon-  
ected portions are to be subjected  
to.

George Wood Opens  
the Chicago Theater  
As Amusement Hall

The Chicago Theatre, at Eighth street  
and Wabash avenue, Chicago, formerly  
the old American Music Hall, will here-  
after be used for motion picture attrac-  
tions, concerts, halls, athletic tourna-  
ments and professional and amateur per-  
formances.

The theatre has been redecorated and  
is well equipped for almost any form of  
entertainment. It has a seating capacity  
of 1,251, with adjustable floors, allowing  
an exhibition space of 13,900 square feet.  
George S. Wood, one of the oldest show-  
men in Chicago, is manager of the Chi-  
cago Theatre.

Theater Advertisers

Bomb-Proof Shelter

London, Oct. 36—The largest  
motion picture theater in Lon-  
don advertises:

SCALA THEATER  
Moonlight nights. Open as usual  
Extensive bomb-proof shelter

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Select's Sales Manager Studies Field
Reports Middle West Conditions Promising

Exhibitors Turning Towards Higher Class Films and Two-Day Runs, Says C. E. Shurtleff; Despite Increased Expense Profits Reach Higher Level Than Formerly

C. E. Shurtleff, sales manager for the Select Pictures Corporation, has just completed a three-weeks' tour of central west cities, including St. Louis, Kansas City, Des Moines and Pittsburgh, and reports that conditions are most favorable for the producer who has the highest grade of pictures to sell.

Mr. Shurtleff has been visiting Select branches and establishing an office at St. Louis under the management of E. W. Dustin.

According to Mr. Shurtleff, there is a general recognition on the part of the exhibitors of the advantages accruing from showing only highest grade pictures and running them for more than one day. Runs of two or more days are becoming much commoner than heretofore.

Demand "Star" Films

With this movement is the accompanying demand for star pictures, and only the very best of these. Also there is a willingness on the part of the exhibitor to pay a much higher price for these attractions than he has been accustomed to paying for the program features which he has been showing under a policy of daily changes.

As an example, Mr. Shurtleff told of an exhibitor in a small city in the middle west who had never paid over $12.50 for a picture. This amount was paid for program features which he was able to show for one day only. This exhibitor has now paid Select Pictures as high as $100 for star pictures which he proposes to show for runs of two days each. What is most promising is the fact that the exhibitor reports better business and better profits for himself under the new arrangement.

Mr. Shurtleff also cites other instances of exhibitors who have changed from the one day run to the two day run program with success.

One of the contracts signed up in the territory visited by Mr. Shurtleff was with A. H. Blank, one of the largest of the middle west exhibitors. Mr. Blank's contract calls for all Select Pictures for his Garden Theatre in Des Moines, one of the premiere houses of the middle west. Select attractions will also be played by Mr. Blank in his Davenport, Iowa, theatre.

LAEMMLE EXPLAINS TEMPORARY SUSPENSION
OF SEVERAL UNIVERSAL FEATURE COMPANIES

Approach of Cloudy and Rainy Season Given as Reason for Shut-Down—Will Not Affect Serials, Current Events Nor Weekly Films

Carl Laemmle, president of the Universal Film Manufacturing Co., has issued the following statement concerning the temporary suspension of some few producing companies at Universal City, Cal. This announcement will be of general interest to the trade and of particular importance to exhibitors of the Universal product:

"Until we know exactly how seriously the war tax is going to affect us," says Mr. Laemmle, "and until we are positively convinced that the exhibitors will co-operate in collecting the money from the public, we intend to take advantage of the fact that we have accumulated the largest reserve stock of negatives in our career by laying off several feature companies for about four weeks.

"This will not affect the production of serials, because we are not far enough ahead on these negatives to suspend producing them. The same thing, of course, applies to the Animated Weekly, the Current Events and the Universal Screen Magazine because of the fact that it is impossible to have a reserve supply of negatives on news events.

"The fact that the cloudy and rainy season is about at hand helped us to arrive at this decision, for we have not quite enough electric lighted stages in Universal City for all our companies. By suspending operations until we have used up a certain amount of our big reserve supply of negatives, we avoid the heavy loss of having several companies lying idle on cloudy or rainy days. This, by the way, happened only last week, entailing a loss of approximately $15,000.

"Mr. Laemmle adds that it has taken a long time to arrive at the point where they have accumulated enough high class negatives to carry out this economic policy. In fact, this is the first time they have been in a position to take such radical steps. The temporary suspension has given rise to various rumors, and it is to prevent any possible misapprehension of the true situation that the Universal Company issues the official announcement.

General Enterprises
Buys $10,000 Bond to Aid Uncle Sam

Announcement was made this week by Harry G. Kosch, treasurer of General Enterprises, Inc., that his organization has purchased $10,000 worth of Liberty bonds, the second issue of which is being offered to the public of the United States.

Mr. Kosch negotiated the transaction for General Enterprises, Inc., through one of the New York banks, and stated that his firm, which controls "The Warrior" and other film spectacles, feels extremely gratified at the opportunity to assist the United States Government by a purchase of the current bond issue. The General Enterprises, Inc., has established offices in the Longacre building, 1470 Broadway, New York.

JUNE ELVIDGE STARS WITH ARTHUR ASHLEY IN "BROKEN TIES" PLAY

The next World-Picture Brady-Made, in which June Elvidge and Arthur Ashley assume the star roles, is "Broken Ties." This carries a strong story of true love of the kind that never runs smooth—at least, not until the final moment. The publication of "Broken Ties" is set for December 17.

SCENES FROM TWO FOX FILMS

LEFT—DUSTIN FARNUM AND SUPPORT IN "THE SCARLET PIMPERNEL." RIGHT—GEORGE WALSH IN A SCENE FROM "THIS IS THE LIFE." (Fox.)
M. P. COMMITTEE GOES TO WASHINGTON, D. C. TO PROTEST WAR TAX

Present Law Will Ruin Business
It Is Claimed—Seek President’s Aid on Measure

New York—Special to Exhibitors Herald)—A committee, of which William A. Brady is chairman, and composed of F. A. Powers of Universal, J. A. Berst, vice-president and general manager of Pathe, and Arthur S. Friend of Paramount, went to Washington this week to protest against a construction of the motion picture tax law which, they contend, would ruin the business as it stands. It is the hope of the committee that they will be granted an interview with President Wilson.

It was asserted that the producers and distributors are willing to pay a reasonable one time footage tax, amounting to about $3 a reel, but that if the law is so framed as to require a tax be paid every time a film is rented it would be ruinous.

Alice Brady Finishes First Select Picture

Alice Brady has finished her first picture, "Her Silent Sarifee," for Select Pictures. In the new production Miss Brady is seen as a Brittany maid in love with a struggling young artist. The picture will be issued through Select exchanges soon.

"RAFFLES" WITH JOHN BARRYMORE AS STAR, SAID TO BE AN ARTISTIC PRODUCTION

Hy-Class Company Will Market Film on State Rights Plan Through Hiller and Wilk, N. Y. Brokers

While the largest distributing companies have made every effort to secure the Hy-Class Producing Company's premiere feature, "Raffles," The Amateur Cracksman," in which John Barrymore returns to the screen in the role made famous by the late Kyrle Bellew, it has finally been decided to publish "Raffles" in the state rights plan.

The reason for this decision was the desire to establish a standard so high it would be unjust to the Hy-Class Productions to have them placed along with features lacking the quality that the executives of the company have determined to maintain.

In addition to making their features as artistic as possible, the aim of the company is to produce books and plays having established publicity value in combination with stars of unquestioned reputation, such as John Barrymore and Forbes Robertson.

Hiller and Wilk, the well-known state rights brokers, have been appointed exclusive selling agents for "Raffles." The photoplay represents six months of effort on the part of the producing staff, headed by Director George Irving, in addition to the investment of thousands of dollars spent in securing a cast and settings. The picture rights of "Raffles" are said to have cost considerable.

John Barrymore heads the cast in a role that will endear him to everyone who sees the picture, it is said. Other members of the cast are Frederick Perry, H. Cooper Cliffe, Christine Mayo and Evelyn Brent.

BANKRUPTCY PETITION FILED BY NEW YORK FILM CONCERN

The Continental Photoplay Corporation of New York has filed a voluntary petition in bankruptcy. In the petition the liabilities of the corporation are put at $9,529, with assets of $5,500.

The principal creditors of the company are Alonzo Bivona, $1,500; Daniel Vitiello, $4,210; Antonio Morino, $1,000; and Gabriel Citarella, $1,400.

Rothacker to Make Chaplin Prints for Exhibitors' Circuit

The First National Exhibitors' Circuit of New York City has entered into a contract with the Rothacker Film Manufacturing Company of Chicago, to print and develop positive prints of its pictures for distribution.

The Chicago firm will handle the Charles Chaplin comedies as well as other films controlled by the First National Exhibitors Circuit, and will ship them to all parts of the world.

The contract was awarded the Rothacker Company after a careful study of the situation was made by J. D. Williams, manager of the First National Exhibitors Circuit and a committee of members consisting of Aaron Jones, Chicago; Robt. Lieber, Indianapolis, and H. Schwabke, Philadelphia. The contract was signed by S. L. Rothapfel and H. Schwabke for the Exhibitors Circuit.
WM. A. BRADY GUEST OF HONOR AT BANQUET
GIVEN BY NEW ENGLAND M. P. EXHIBITORS

Mayor Curley and Other Notables Attend Meeting Held at
Copley Plaza Hotel, Boston; World Program
Highly Regarded

William A. Brady, general manager of World-Pictures Brady-Made, was the guest of honor Tuesday night, October 25, at the meeting of the New England motion picture exhibitors, held at the Copley Plaza Hotel, in Boston.

The occasion was of much more than ordinary importance. At Mr. Brady's table, in addition to Mr. Brady, were Mayor Curley of Boston, former Governor Walsh of Massachusetts, and other men of national renown. After Mr. Brady had finished his address to the assembled guests, he took occasion to make himself personally acquainted with as many of them as he could in the time at his disposal.

"I found these men an exceptionally thoughtful and clear-headed body," said he.

"About three hundred of them were present, representing Massachusetts, Maine, New Hampshire, Vermont, Rhode Island and Connecticut, doing business in all the cities of consequence, in what is the most thickly populated section of this country.

"I particularly wanted to get the views of these men on certain matters—more especially the program vs. the special price features, and I was entirely surprised, as well as gratified, with the result. I found the opinion to be practically unanimous that the program was increasing in strength every day, and that its ultimate survival over all competition was regarded as a sure thing.

"A score of those with whom I conversed went out of their way to commend the World for having given exhibitors 'Rasputin' on the regular program at regular prices, and they also took pains to extol the merits of 'The Burglar,' 'The Maid of Belgium,' and the general line of pictures we have been producing.

"To own faith in the program is well known and has never wavered for an instant. But if there had been so much as a wobble in my inner consciousness this Boston experience would have straightened me up in a jiffy.

LIKE WORLD SERVICE

"I discovered also during the evening that these exhibitors regarded our organization with a high degree of confidence. The thing I like above all else in the World service," said the owner of several theaters in one of the largest cities of this territory, "is that I can depend on the staunchness of your representatives. In other words, they do not try to 'kid' the exhibitors, or boost your pictures unreasonably, or misrepresent anything, and this highest degree of exhibitor likes to be treated on the level as much as anyone else, and appreciates the consideration when he gets it."

"The speaker made it clear that he had nobody specially in mind as illustrating the contrary side of his declaration.

"One of the great advantages of the program system to the exhibitor, my informant proceeded, 'is that he can become well acquainted with his sources of supply, by constant dealings, and thus weed out the unstable or misrepresented products in favor of the ones which come through exactly as stated.'"

POSSIBILITIES OF MAE MARSH IN "SUNSHINE ALLEY"
OUTLINED FOR EXHIBITORS BY GOLDWYN EXPERTS

Star—Mae Marsh is known the country over as the "whim girl of the films." Everything she does is so invested with spontaneity that her work is refreshing to a marked degree, and nothing she does is in the least mechanical. She is known throughout the world as the bright star of "The Birth of a Nation" and of "Intolerance," not to forget a number of famous shorter screen features, among them "Man's Gene-

Lobby—There is opportunity for much special lobby decoration on this feature in the way of live or cut-out animals. An exhibitor might secure, either through some visiting attraction or through some lithograph agency, a number of poster pictures of animals that might be mounted on a compound backing, propped by a back brace, and silhouetted for use in odd corners about the lobby. The co-operation of some local furrier or taxidermist may be enlisted and small stuffed animals' dressed in quaint clothes like human beings.

Special Co-operation—Through the large part played in the production by animal actors, the active co-operation of the local S. F. C. A. or Audubon Society may be secured in their campaigns to teach kindness to birds and animals. "As much as this is the first screen contribution to their cause, they will doubtless enlarge their activities as an increase attendance at the local theater.

Newspapers—The above mentioned angle will afford opportunity to all local newspapers and magazines for not only mention in the news columns, but also on editorial pages. The production is unique in this regard. In addition, there is in the publicity ma-
teial in the press sheets which may be secured in duplicate at Goldwyn branch offices, designed to meet the require-
ments of all newspaper departments.

There are also cuts and mats of varying sizes.

Circularization—The nature of this play is such that it will appeal to all classes of people. There is human in-
terest in that it levels all class distinctions. However, as this is an English play that is clean in every respect, advantage may be taken to make a special drive for family trade and especially for the patronage of children. Through circularization, a local stationer may be able to supply an inexpensive card or folder having a color picture of a small puppy which may be surcharged on this with little trouble by the regular house printer.

Other Accessories—For poster work there are two litho proofs, a litho or rotogravure, well suited to uses in the lobby and about the theatre premises. There are two kinds of litho sheets and a litho twenty-four.

In addition to other accessories in preceding paragraphs, there are also lobby "still photographs," measuring 8x10 and 11x14. Star portraits are photo-gelatine 22x28 and 8x10. Slides are available for projection purposes.

Catchlines—"The Quaintest Play of a Quaint America." As mentioned before this is an admirably qualified advertisement for advertising purposes. There may also be suggested, "The Screen's First Plea For Dumb Animals," as the caption for a "Burglar.""

The exhibitor is urged to make the most of the Gold-
wyn trademark, which has become recog-
nized by the great theatre-going pub-
lic as a trademark of quality.

Owl Features Gets
Territorial Rights to
"Her Bargain" Film

Phil Lewis, manager of the Owl Features, Inc., has just closed a deal with Charles T. Rankin whereby he se-
cures the Illinois and Southern Wiscon-
sin rights for the big Horsley produc-
tion, "Her Bargain."

The story was written by Frederick B. Bennett and features Mary McFar-
len. The story is woven around a girl who, while on a visit to her aunt in the East, takes part in an amateur theatri-
cal and becomes the center of her efforts to get a footing she strikes a bargain with an unscrupulous theatri-
cal promoter.

The story is said to be replete with stirring situations any many tense mom-
ents.

WAR TAX SLIDES ASK
SUPPORT FROM PUBLIC

In an effort to overcome the possi-
ble of a drop in attendance at motion picture houses, the war tax effort has already resulted in the lowering of the tax. The Exhibitors Supply Company of Chicago has prepared a number of slides and box office notices to emphasize the amount of the tax. In most cases making an appeal to the patriotism of the public in the mate-

The box office signs, which bear the price of admission with the added tax are on black paper with silver let-
ting and are framed ready to be hung in every theater. The slides, of which there are five dif-
ferent kinds, are in red, white and blue.

Each carries a different message. "Every dollar will help in the drive for liberty" and "A chance to do you bit in accordance with the U. S. gov-
ernment law" is the general tone of the messages carried on the slides of the public.
Marguerite Clark in

"BAB'S BURGLAR"
Paramount comedy; five parts; published October 29

As a whole ................ Splendid entertainment
Story ................... Enjoyably humorous
Star ....................... Charmingly petite
Support ..................... Well selected
Settings .......... Suitable
Photography .............. Suitable

To say that "Bab's Burglar" is just as good, if not better than the first of the sub-deb stories, "Bab's Diary," is probably sufficient for most exhibitors. Exhibitors who are on the look-out for high-class, entertaining productions for discriminating audiences would do well to look up this new series of Marguerite Clark pictures. Leone Morgan, Richard Earlelnes, Frank Losee, Gabriel O'Madigan, Helen Greene, William Hinckley and Guy Combs are the supporting cast. J. Searle Dawley directed.

The story: Bab's father decides to give her an allowance of one thousand dollars a year with nothing extra. Bab, believing herself in possession of a small fortune, buys violets for everyone of her teachers, an automobile, and then for the upkeep of the automobile she spends the rest of her money. In balancing her books she finds that she has sixteen cents left for the year. But father is right there to help her out. Bab is anxious to marry her sister, Lella, off to the extent that she might be treated as a young lady and then, mistaking the young man for a burglar, she interferes with her sister's elopement. Disgusted with her failure to assist Lella she retires, not knowing that she has saved her sister from the hands of a fortune hunter.

Alma Reuben in

"THE FIRELY OF TOUCH LUCK"
Triangle drama; five parts; published October 21

As a whole ................ Excellent
Story ..................... Entertaining
Star ....................... Vivacious
Support ..................... Interesting
Settings ................. Suitable
Photography .................. Splendid

Triangle seems to be running to western stories of late. "The Firefly of Touch Luck," however, possesses an interesting plot, with unusually fine western embellishments. Alma Reuben is thoroughly at home in the role of a poor dance hall girl, but the best bit of character work to come to the screen in some time is contributed by J. G. Hawkes. In his "Touch Luck" Baxter arouses interest in this picture, which would otherwise fall flat by reason of less finished artists assigned to the other male roles.

The photography is excellent and Mason Hopper's direction is all that could be desired. J. G. Hawkes furnished the story. The picture pleased audiences at the Lake Shore Theatre, Chicago, where it was shown last week.

The story: Firefly is married to a worthless youth, who urges her to go to Baxter City, a mining camp, to make a living for herself and himself, not knowing that the town has been deserted by all save the mayor and "Touchy Luck" Baxter, for some time. Baxter is coaxed into a game of cards by "Happy" Jack Clarke, a gambler, who agrees to spend thirty days in Baxter City if he loses. Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. Their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wandered into Baxter City. During the thirty days of Baxter City, he loses Clarke loses and goes with Baxter. On their journey back, they come upon the prospector form of Firefly, the cabaret girl. The two also find Danny Ward, who had jumped off a train at the junction and wander

Exhibitors should be able to make capital out of the Select Company's newest product, "The Wild Girl." Eva Tanguay is known in almost every town, and yet outside of the large cities a great majority of people have never had an opportunity to see this eccentric vaudeville star on the speaking stage. It is interesting to watch her work, and many of her eccentricities, reproduced on the screen, make her retreasing and different from most screen stars. Then the story of this production is somewhat out of the beaten track and has been well handled. Tom Moore is the hero, and Stuart Holmes, as the villain par excellence, adds one more laurel to his ability as the bad man. The direction is by Howard Estabrook.

The story: Leander Martin dies, leaving his daughter in the care of kind gypsies. She is known as the Firefly, and when she becomes a young lady is married to Andrio, the bad man of the gypsy tribe. Firefly makes her escape and falls into the hands of Donald McDonald, a young newspaper editor. She has a letter which proves her to be the lost niece of the wealthy Mr. Martin of Meadville. Her identification established, Firefly becomes an inmate of the Martin home, disclaiming Martin's sister and crooked son. Firefly loves Donald, but when she believes him married she returns to the gypsy tribe. Donald, hearing of her disappearance, notifies the sheriff. They attack the gypsy encampment, and Firefly is made to realize that Donald loves her.

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Carmel Myers in
**“THE LASH OF POWER”**

Bluebird drama; five parts; published November 5.

As a whole. ......... Dramatic
Story ............... Involving
Star ............... Best acting
Support ............. Satisfactory
Photography ......... Excellent

The story: John Rand loves Marion Sherwood. Marion's father receives a large legacy, which makes him a millionaire. This disappoints John, as he feels he cannot marry a rich girl. He feels he should be able to buy his way into her good graces, and so he borrows a thousand dollars from a friend of Sherwood's, who will not allow him to marry Marion because he does not earn a sufficient salary. Rand sells a powerful explosive to a foreign country and a war is started. Stock goes up, Rand invests and makes a fortune. The millionnaire then asks Marion to marry him, but Marion wants social position and marries Rex Reynolds. John enters society with a splash and announces his engagement to Phyllis Ward. He then attempts to bring ruin to the wealthy class in which he finds himself. Sherry was a servant and his men place a time bomb under John's home. The building is wrecked and John finds himself amid the ruins. Just then Marion comes into the room,awakens him, and tells him that she has decided to remain in the small town with him.

Edna Goodrich in
**“A DAUGHTER OF MARYLAND”**

American-Mutual drama; five parts; published October 29.

As a whole. ......... Good
Story ............... Interesting
Star ............... Charming
Support ............. Pleasing
Photography ......... Fine

The charm of Edna Goodrich is always there and in her role of a Southern girl, with a mind of her own, she will no doubt prove a delight to her admirers. “A Daughter of Maryland” is a fair enough story and undoubtedly audiences who like this class of production will be pleased with the offering. Miss Goodrich is supported by Miss Hopkins, Hazel Strickland, Carl Brickett, Jack Jenkins, Charles Martin, Florence Miller, Morgan Thorpe, S. J. Burton and Myra Brooks. The direction is by John B. O'Brien.

The story: Beth Treadway is engaged to Ripley, her father's lawyer. John Standish, a Northerner, is hired by an old southern gentleman to beautify his home grounds. Beth dis likes the young Northerner, until one evening he rescues an old slave from a burning shack. Ripley, needing money and being double-crossed by Beth, decides to rob the Treadway safe. Treadway catches Ripley in the act and in the struggle, Ripley shoots Treadway. The shot is heard by Beth and Standish, who are planning to elope. Investigation throws suspicion on the old slave rescued by Standish, but when the servant finds a piece of a pajama belonging to Ripley, in the dead man's hand, the identity of the true murderer comes to light. He tells his story to the court, and is stopped by Standish and in a struggle between the two men for possession of a revolver, Ripley is killed. Beth and Standish are finally made happy.

Emmy Lynn in
**“THE TORTURE OF SILENCE”**

Russian Art-Pathe drama; five parts; published October 21

As a whole. ......... Well done
Story ............... Dramatic
Star ............... Best acting
Support ............. Fine
Photography ......... Fair

Where the heavy drama of domestic life and good acting are in favor, "The Torture of Silence" should prove to be pretty good. The story has been built with plot and dramatic value in mind and the players furnish some splendid acting. Emmy Lynn should find favor with American audiences, as she puts pathos, sympathy and appeal into her work.

**Story:** Marth Courand, inexperienced by her busy husband, endeavors to persuade a novelist, a friend of Courand's, to elope with her. But the author refuses. Madam Courand picks up a revolver and during a struggle, in which the author tries to take the gun from her, he dies. He extracts a promise from Madam Courand and the butler not to tell of his love for Martha. The birth of a child brings happiness to Martha and her husband. One day Courand learns of his wife's whereabouts and is finally told the man is his. He takes the child away from his mother and then a suspicion arises in his heart that the child is not his own. True to her oath, Martha will not reveal the identity of the man. Through Jean Treadway and is finally told the man is and is given proof that the child is his own. There is a happy reunion.

Jack Pickford in
**“JACK AND JILL”**

Moroso-Paramount comedy; five parts; published November 5

As a whole. ......... Good
Story ............... Entertaining
Star ............... Well done
Support ............. Satisfactory
Photography ......... Clear

Perhaps a great deal of the success of "Jack and Jill" will depend upon the appeal factors. This story and the plot new to motion pictures. It is well told and the New York bowery slang in the subtitles is good, although frequently patrons can not see the humor in this sort of subtitles. Jack Pickford's performance is one of the chief points in the story and their versatility is well proven. Other members of the cast are Leo Houck, Don Bailey, J. H. Holland, Hart Hoxie, Col. Lenone and Beatrice Burnham. The direction is by William D. T. Mann. Several slight discrepancies have crept in the story.

The story: Jack, an east side New York light-weight fighter, becomes the dupe of a frame-up fight in which he knocks out a champion and is led to believe he has killed the man. He might have gone to New Jersey and been on the job. The next day he finds himself in Texas, where cowboys decide to have a good time with the tenderfoot. Jill, his pal and sweetheart, gets the money which was coming to Jack for fighting, and when she hears from him she, too, goes to Texas. She arrives on the ranch when most of the cowboys are away and the Mexicans are planning a raid. When Jack hears of her presence he rushes to the ranch and arrives just in time to prevent the Mexicans from attacking the house. He knocks out several of the Mexicans and by this time the cowboys have arrived to find out why Jack was in such a hurry. The Mexicans are driven off and Jack becomes the hero of the hour. He is given a steady position with the ranch and he and Jill live happily.

Grace Cunard in
**“SOCIETY’S DRIFTWOOD”**

Butterfly drama; five parts; published October 22

As a whole. ......... Good
Story ............... Commonplace
Star ............... Well cast
Support ............. Adequate
Photography ......... Fine

For admirers of Grace Cunard and those who enjoy stories of women wronged seeking revenge, "Society's Driftwood" will undoubtedly appeal. Those who have run former issues of Butterfly productions will perhaps find this quite as good a drawing card as previous ones. Grace Cunard is supported by Charles West, Joseph Girard and William Musgrave. The scenario was written by Harvey Gates. Direction by Louis W. Chaudet.

The story: Paul Rogers is sentenced to prison for a theft of which he is innocent and his sister Lena swears to avenge him. The judge Grant, has become a prominent attorney and he becomes smitten with her. She lures him on and when he asks to marry him she tells him some day she will be his. Grace Cunard that evening she carries the judge's brother and the announcement comes as a blow to the judge. Paul is released from prison and goes to the home of the judge and shoots him. Lena confesses to the crime, but the judge is exonerated and not been killed, tells the police it was a man. In the next room Paul, a consumptive, lies in a coughing fit from which he never recovers. The judge tells the police it was an accident and Lena and her husband live happily on.
The story: Beatrix Vanderlyke, the beautiful and spoiled daughter of wealthy society leaders, is capricious and dangerously curious about life. She is too busy with their receptions to give her the attention and careful guidance she needs. They hope to bring about a marriage between her and Pelham Franklin, a conservative man of the world. With all the other men of the community, they can hold a gayer time than with Franklin, and she becomes seriously involved in a flirtation with Sutherland York, an attractive rake, who persuade her to come to his bachelor quarters at night. She is seen entering the building, and in terror over the scandal she asks Franklin to let her say that they had been secretly married and that she was coming to his apartments, which are in the same building in York’s. He rises to the occasion and there follows a series of situations during which Franklin exacts the penalty for the favor. He falls in love with her against his prejudices, and in desperation she continues to say the truth until real love comes to her rescue and saves her from herself.

Valentine Grant and Walker Whiteside in "THE BELGIAN""
Cumberland mountains. While walking along a road he finds George Conover dying. George is the victim of a feud, the murdered being Henry McLane. Jim takes the boy home, but he dies on the way. In order to avenge the Conovers Jim becomes the County, and is appointed sheriff. He attempts to stop the feud and is attacked by the McLane clan. During the attack Jim learns that young McLane, a coward, has kidnapped Marion Conover, whom Jim loves. He gains permission to do this and rescues Marion and brings her home safely. He then confesses that he is the son of Jim McLane's brother. The feud comes to an end when Marion and Jim marry.

**Tyrone Power in**

**THE PLANTER**

Mutual drama; seven parts; published November 12.

Though "The Planter" has obviously been written for the worldly-wise, it is a splendidly produced picture. The story has been handled in an excellent manner, the settings are very well selected, the photography clear, and the work of the cast fine. Tyrone Power's acting especially is something that theater patrons do not have an opportunity of seeing every day. It is dramatically powerful. If your patrons are of the sophisticated class, "The Planter" should appeal to them. The story is from the novel by Herman Hasker; the direction is by Thomas N. Heffron.

The story: David Mann, a pampered son of a rich widow, goes off to the Wild West to prove himself a man. His first step in the plan he plans to bring about is his refusal to accept the slave, which is customary for any man to have. By doing this he arouses the enmity of Hertz, his neighbor, and the love of a beautiful Mexican girl. Hertz decides that the Mexican girl shall become his wife and during Mann's absence he attacks her in her cabin. Hertz's slaves escape, attack him and set fire to his plantations. Hertz has made the girl a prisoner in one of his burning shacks and as her death seems certain she is rescued by Mann and there is a promise of a happy-ever-after ending.

**"Trouble Makers" With Lee Kiddies**

**Affords Fox Stars Fine Vehicle**

The next picture in which Jane and Katherine Lee, William Fox's juvenile film stars will be seen, has been christened "Trouble Makers."

There is a strong plot and a virile story in "Trouble Makers," making it all the more fitting for Jane and Katherine Lee's comedy. A pleasing romance is unfolded, and a puzzling tragedy mystery cleared up, as the result of a series of pranks perpetrated by the little stars, and its climax carries a punch, but becomes thoroughly rehearsed, a tense story has been told. Kenean Euel directed it.

**Harry Raver Engages Edmund Breese to Star in Forthcoming Production**

Edmund Breese, the noted character actor, was engaged last week to star in a new mystery story, which will be produced by Harry Raver. Mr. Breese, in the leading role of the new Raver production, will have a part entirely to his liking, one which permits the exercising of the full scope of his strongly developed powers of dramatic technique. Edmund Breese has been conspicuously successful as a stage star, having appeared at the head of such important companies as "The Lion and the Mouse," "The Third Degree," and "The Master Mind." Mr. Breese duplicated his stage success on the screen as the star of "The Spell of the Yukon," produced by Metro; "The Walls of Jericho," a Fox picture; and the film version of "The Master Mind." Edmund Breese and a carefully selected company of picture players will be associated with Mr. Breese in his first Harry Raver production. The picture will be directed by Burton King. Work on the new Breese picture will start immediately at the Raver studios in Yonkers.

**NOTED ACTOR TO MAKE PICTURE**

Sir Forbes Robertson, the noted English actor, is on his way from London to New York to appear in the film version of "The Dressing of the Third Floor Back," which is to be the second production of the Hy-Class Producing Company.

**Fox Expansion Policy Indicates Confidence in Trade Prosperity**

Confidence not only in the general future of the motion picture industry but in the immediate prospects for greatly increased business is indicated by William Fox in announcing policies made this month regarding arrangements for strengthening and increasing the numerous companies under Fox Film Corporation management.

In the face of war taxes on positive and negative films and on theatre admissions, Mr. Fox, who has been described in public as "having an uncanny sense of foreseeing public taste and demands," and who has had a long and uninterrupted series of business successes, is going steadily ahead with the development of ambitious plans for expansion. He has announced the creation of two new stars and the association of his growing organization with two more actors prominent in the world of comedy. In all, the announcements of the month indicate the formation of not less than five new companies.

**Jack Goldberg Claims Authenticity For "On the Italian Battle Front"**

Jack Goldberg, 1439 Broadway, New York City, believing that the true state of his picture, "On the Italian Battle Front," has been misrepresented by certain stories published in trade journals, has written the Herald a communication explaining in detail the situation and enclosing the following communication from his attorney, Sidney Rosenbaum:

Mr. Goldberg,

1439 Broadway,
New York City

My dear Mr. Goldberg:

Answering your inquiry as to the result of the motion made by the Italian American Commercial Union and the Fort Pitt Theatre Corporation against you in the United States District Court for this District, for an injunction to restrain you and all persons acting in concert with you from exhibiting and licensing your war pictures, "ON THE ITALIAN BATTLE FRONT," upon the ground that same were not genuine war pictures.

Upon this point the proof showed absolutely that your pictures are genuine war pictures taken on the Italian battle front, as advertised and represented by you, and the Court denied their motion in this respect.

(1) To restrain you from advertising your pictures as "author- ized by the Supreme Command of the Italian Army."

The proof upon this point showed conclusively that the photographs which you are now exhibiting were "duly authorized by the Supreme Command of the Italian Army." The Court denied their motion in this respect.

(2) To restrain you from using the title, "ON THE ITALIAN BATTLE FRONT," because of its similarity to the title used by the defendants, "THE ITALIAN BATTLE FRONT." Upon this point the proof showed beyond contradiction that you have adopted this title and widely advertised it long before was adopted by others. The Court denied their motion in this respect.

As to the use of the word "official" in connection with your pictures, a definition of the term "official" was placed before the Supreme Court. The Court said that, if you have never used the word "official" and have no intention to use the term, there is no contradiction on this point. The Court said you were free to use your pictures in any manner.

The Court decided that if the plaintiffs would show in their advertisements and upon their films the period covered by their pictures, you should do the same in connection with yours, a proposal to which, under your instructions, I readily agreed.

Therefore, I have the pleasure to state that you are entirely at liberty to proceed to exhibit and license your pictures under the title, "ON THE ITALIAN BATTLE FRONT," and to describe the same as duly authorized by the Supreme Command of the Italian Army.

Feeling sure that the vindication secured in the above proceeding is a gratifying one to you as to me, I remain

Yours very truly,

S. R.

**STAR OF "STRUGGLE EVERLASTING" ENTERTAINS CAST WITH STAGE PLAYS**

When Florence Reed opened Monday night, October 22, i.e. "Chu Chin Chow," at the Opera House, New York, she had as her guests thirty photographers who have been working with her in the film version of Edwin Milton Royle's "The Struggle Everlasting," which originally served as a stage vehicle for Florence Roberta Levey.

Miss Reed has been "doubling" for several weeks, divided her time between "Chu Chin Chow" rehearsals and the photograph in which she will star under the management of Harry Rapo, Mr. Royle, director James Kirkwood and Mr. Ra were also in the theater party.
Pickford, Fairbanks and Ferguson
Stars of November Artcraft Films

In "The Little Princess," the Artcraft feature for November 5, Mary Pickford again portrays the role of a child. As Sara Crewe, the heroine of Mrs. Frances Hodgson Burnett's book, Miss Pickford has scored another hit, it is said, and has been more than adequately captured by her performance in "Rebecca of Sunnybrook Farm" will see her in another role equally pleasing.

Miss Pickford plays the part of a girl who is suddenly plunged from wealth to poverty. She has been bribed in India, where her father was a captain in the British army, and then misfortune overtakes her and she becomes a scullery maid in the fashionable boarding school where she has been a valetudinarian and her fair widow's weeds brings comfort in the companionship of Becky, the little slavely of the institution.

Frances Marion wrote the scenario, and Marshall Neilan directed the production. On November 26 Artcraft will issue "Reaching for the Moon," in which Douglas Fairbanks stars. In the film he is hot, stabbed, dumped into a canal, has his food poisoned, and battles on a narrow ledge, high above ground.


The photoplay is taken from the book of the same title by Mary S. Watts and deals with the duty of society toward, nameless and friendless children. It does not make its appeal through maudlin sentiment, but rather through the courageous spirit of a plucky girl who wins recognition in spite of disadvantages of birth and environment.

Essanay's New Educational Series
Shows American Authors as Anglers

"Fishing in New Brunswick," the first of a new educational series being produced by Essanay shows a score of noted American authors in camp near Fredericton, N. B., where salmon fishing is at its best. Included in the group are Fred Lardner and Jack Latt of the Chicago Tribune, Hugh Allerton, of baseball "dope" fame; Grandville Robinson, noted screen writer; Bill McGehee, and Maximilian Foster of the Saturday evening Post.

Far from the noise of their desks in the states, these men keep the American reading public amused, prove themselves most adept Walton's. The scenic effects are wonderful, some of the battles to land the finny giants are very exciting.

ORTHCOMING SCREEN PRODUCTIONS
FEATURE SEVEN NOTED STARS

Studies on both sides of the continent are busy turning out feature productions for the Mutual program. At last a score of five reel features are already completed and many more are well under way.

Margaret Fischer, who recently joined the forces at the studio of the American Film Company, Inc., Santa Barbara, has completed "A Daughter of Joan," the first of her Mu-

orth-Comings. Miss Fischer is working on her second pro-

duction, under the direction of Lloyd Ingraham, who has been erecting the Mary Miles Minter pictures.

Rusell in "Alladin's Night"

William Russell has finished "Snap Judgment," a five-reel cure built on a story of a man and his dog and is at work on "Alladin's Night," a five-reel production based on New York's gay life. Both productions are under the direction of the Sompland "A Daughter of Joan," the first of her Mu-

orth-Comings. Miss Minter is on her first sea pic-

ure, "The Fate of the Sally Ann," a five-reel drama scheduled for November 26.

At the Empire studio, Glendale, L. L., Ann Murdock has completed "My Wife" and "Please Help Emily," her latest stage success, and is at work on "The Richest Girl," a Frohman story of today. Miss Murdock is working under direction of John O'Brien.

"Her Sister" for Olive Tell

Miss Tell is now producing the second of her pic-

ures, "Her Sister," an adaptation of the Frohman stage produc-

tion of success in "The Unforeseen," the first of her pictures, indicates big things from her in the future.

At the Herzkeimer studio Miss Anita King has finished "Petit Canal, Pants," and is at work on "The Princess In-

cognito," a story of would-be society. Miss King's first pro-

duction under the Mutual banner was "The Girl Angle," a five-

ree western, which has been very successful from the box office standpoint.

Edward Goodrich, whose first three productions for Mutual, "Reputation," "Queen X" and "A Daughter of Maryland" have proven popular with the American public, has finished "American Gypsy" and is busy on "Her Second Husband," a story of society and business.

Kleine Co. Issues Attractive Poster
To Boost Perfection Pictures Bookings

An attractive and valuable poster, covering every phase of the big advertising campaign for Perfection Pictures, is being sent out by the George Kleine System, Chicago, this week. It measures 17x24 inches, is in two colors and gives Perfection Pictures exhibitors complete details of the national advertising campaign launched to help them.

A number of unique advertising helps have also been compiled for exhibitors, such as five and six-color posters for lobby display, press sheets, cuts, slides, etc. These can be obtained at the Kleine System exchanges, which are listed in the Filmlines also.

One new Perfection picture is to be issued every week, presenting such well-known stars as Taylor Holmes, Shirley Mason, Mary McAlister, Jack Gardner, Bryant Washburn and Virginia Valli, in stories by some of America's foremost writers, produced by the Essanay Film Manufacturing Company, Thomas A. Edison, Inc., and George Kleine—pioneers in the industry.

Scenes for "The Planter" Film
Made in Mexican Tropical Lands

"The Planter," the seven-reel film spectacle adapted from the novel by Herman Whitaker with Tyrone Power in the leading role, scheduled for publication by Mutual on November 12, was actually taken in the country in which the scenes of Whitaker's book are laid.

Mr. Whitaker himself went with the producing company into Mexico and lived in that tropical region with the whole company of actors, directors, cameramen and their aids during the months which it took to film the tropical scenes.

The result is some of the best scenic effects that the motion picture camera has ever caught. There are wonderful glimpses of mountains, gorgeous sunsets and most effective scenes through the jungle country.

In addition to the realism and accuracy of the settings, the story has been told with an accuracy that has seldom if ever been reached in pictures.
The THE PERISCOPE

By Fuller Pep

Patriotism means standing in front of a motion picture theatre and deploring the high cost of amusements. Go inside and help win the war by dropping your pennies into the war tax box.

Pennsylvania censors have decided to let the film "A Sleeping Memory" sleep. They have refused to grant it a license until certain scenes are deleted.

Pop's Gone to the Movies

An outlying Chicago house displayed the following sidewalk sign: "Big Picture Today. Tomorrow A Neglected Wife."

Officer, That P. A.'s in Again

"Gail Kane, she of the maple syrup voice and gazelle eyes, called upon friends at Balboa studio, Long Beach, the other day."—From Balboa graphs.

We hasten to announce that Mildred Mildew is the latest film star to organize her own company. Miss Mildew in her first production will essay four roles, that of a maid, an ingenue, a dowager and a blushing bride, thus keeping down expenses to a minimum. When asked if she liked camera work she coyly replied: "Oh, yes, I used to play in stock and I'm used to small audiences."

Gail Kane in "A Game of Wits"

Tops Mutual Feature Program
For Week of November 5

Gail Kane heads Mutual's list for the week of November 5 in "A Game of Wits," a five-reel comedy drama produced by the American Film Company, Inc., under the direction of Henry King. The schedule carries two comedies, a topical and a two-reel serial.

"A Game of Wits" is a clever story, well told and shows Miss Kane to advantage. It is said to be even better than "Souls in Pawn," Miss Kane's latest screen success.

Aitken to Support Miss Kane

Supporting Miss Kane in the picture are Spottiswoode Aitken, George Periolat and Louis J. Cody.

The story is built around the successful effort of a pretty, girl, who frustrates the efforts of an aged and rich admirer to marry her, and saves at the same time the family fortune which he has threatened to destroy unless she becomes his bride. Before he gets through the veteran lover is quite sure of his bargain.

The comedies for the week of November 5 are "Mary Merry Mixup," a one-reel Strand and "Jerry and the Vampire," a one-reel Cub. Billie Rhodes is cast as a flitting bride in "Mary Merry Mixup." Jay Belasco is the suitor, banned by Mary's pa, who sneaks into her house as a butler and is exposed in the arms of a maid by his own wife.

Date of Week Changed

Mutual Weekly hereafter goes to the screen on Monday instead of Thursday.

"The Mountain King" is the title of Chapter 8 of "The Lost Express," the fifteen-chapter Mutual-Signum serial. It introduces another mystery into the photoplay, the Thurston gold mine known as "The Mountain King." The conspirators begin a struggle to prevent the Thurston estate from working, the property and falling in that, attempt to steal the gold which has already been smelted.

Fox to Publish "Babes in the Woods" and Mme. Markova's First Film in No

The Fox Film Corporation announces for November 1, a spectacular film, "The Babes in the Woods," the Sunshine brand of William Fox-Henry Lehrman comedies, and Mme. Sonia Markova, William Fox's new Russian star, whose engagement in films was chronically last week.

Besides Mme. Markova's initial production, there will be published by Fox three other feature pictures. Markov photoplays will be placed among the one-a-week, 52-yy films. The titles and dates of the new special features are: November 4, June Caprice in "Miss U. S. A."; November 5, Sonia Harkova in "The Painted Madonna"; November 11, Virginia Pearson in "All for a Husband"; November 25, Glad Brockwell in "A Brand Soul".

"Miss U. S. A." June Caprice's new vehicle, is described as a "red, white and blue story, infused with patriotic th". It is said to be the most dramatic subject which Miss Cap has made to date. In the supporting company appear Will Courtleigh, Jr., Frank Evans, Tom Burrough and Al H. Harry Millarde is the director and Randolph Lewis the aut of the scenario.

Sonia Markova makes her debut on the screen on November 11 in a photoplay called "The Painted Madonna," directed by O. A. C. Lund, the newest member of the William J. directorial staff in the eastern studios. "The Painted Madonna" is a drama of pathos and power.

Virginia Pearson's forthcoming film, "All for a F band," which Carl Harbaugh has in work, will be a dirt novelty among the films of the year.

Benjamin Bracken is progressing rapidly on "A Brain is a Snake," an unusual photodrama from a story by E. L. Sheldon. The members of Miss Brockwell's company are well-known photoplay artists.

"SHAME" FILM READY SOON

John W. Noble's production "Shame," with Zene Keen in the star, is announced for early presentation by Jules Burns.

THE WEEK'S BEST BET IN PICTURES

"A Game of Wits," American-Mutual production, five parts, with Gail Kane. A 60-horse power, 12-cylinder photoplay that will not miss fire. Gail's many admirers will welcome her with open arms in this nifty vehicle, and anyone who doesn't have a good laugh at "A Game of Wits" must have a deep-seated, ingrown grouch that's too festered to be operated upon. Book this pic, and grow round-shouldered, Mr. Exhibitor, carrying the receipts to the bank. It will get the coin and send 'em away with a smile.

Other Best Bets

"The Spreading Dawn," Goldwyn, five parts, with Jane Cowl.
"The Adventures of Carol," World, five parts, with little Madge Evans.
"Bab's Burglar," Paramount, five parts, with Margaret Clark.
"Cleopatra," Fox special, nine parts, with Theda Bara.

The Film Supply Company of Portland, Ore., is publishing a snappy little four-page magazine every Friday, entitled "Reel Stuff," devoted to Butterfly, Bluebird, and other Universal films. Good stuff, Editor Collins.

Answers to Correspondents

Dotty—We'll try to get you a photo of "J. B." But don't blame us if you don't like it.

"Fra"? Wid deplores the fact that he has to pay 5 cents war tax to see a rotten fill-um. Well, think of the others that have to pay 50 cents plus the war tax.

Improving on U. S. Films

In England it has been found necessary to change the subtitles in many American motion pictures because the idiom of Americanese has not proved understandable to the English mind. For example, the hero is not permitted to say: "Jumpin' bobcats! Drop that gat!"

Instead, the English subtitle reads:
"My word! Cease annoying the young lady."

Illinois Supreme Court judges have just decided that ticket scalpers can scalp if they wish to. The scalpers beat the judges to it by about thirty years.
THE FILM STOCK MARKET
By PAUL H. DAVIS & COMPANY
Chicago

<table>
<thead>
<tr>
<th>American Film Company</th>
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<tr>
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<tr>
<td>World Film Corporation</td>
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Quotations Oct. 30th, 1917.

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

WE TRADE ACTIVELY IN
Lone Star Corp. Com. & Pfd.
Mutual Film Corp.

J. B. SARDY & CO., Chicago
Tel. Majestic 764
131 SO. LA SALLE ST.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"16:19" (Butterfly) — Reel 2, vision shooting scene. Reel 4, all but first and last scenes of letting man down cliff. Reel 5, two porch holdup scenes, vision shooting scene.

"The Best Man." (Falcon)—All but first and last scenes of girl at table with man; shorter delirium tremens scenes.

"In Hula Hula Land." (Keystone)—Fat woman wiggling back in dance.

"Shadows of the Past." (Broncho)—Indian clubbing man outside house.

"Dead Shot Baker." (Vitagraph)—Reel 1, all saloon holdup scenes; two sets of outlaw shooting men; two scenes of struggle with women; reel 2, struggle with girl; entire lynching incident; reel 4, killing four men; strolling scene; reel 5, shooting deputy sheriffs.

"A Maid of Belgium." (World)—Subtitles: "I have been to see Dr. horse"; "And that means!" "She will face the responsibility of motherhood!"

"Prowlers of the Plains." (Lasso)—Shooting of man.

"Temple of Terror." (Bison)—Shooting native.

"More Truth Than Poetry." (Metro)—Adult only permit. Husband shooting man.

"The Heart of Ezra Greer." (Tannhauser)—Reel 2, letter: "I cannot face father," etc.; two closeups of gambling scenes. Reel 5, change subtitle, because it means too much for the future, to "Because she is his wife!"

"Dope." (Thanhouser)—Adult only permit. Reel 1, woman taking dope. Reel 3, stealing from safe. Reel 4, woman pouring wine over man at table; dinging dope to woman on street; men and women around table taking dope. Reel 8, shooting man on street.

"Fatty at Coney Island." (Paramount)—Girl raising dress above knee.

"The Fibbers." (Essanay)—Flash first and eliminate last scenes of man clay.

"Who Is Number One?" (Paramount)—Reel 1, two scenes of destroying window bars; two scenes of burning vault combination; opening strong box and taking papers; first scene of attack on Hale and son; attack on girl in last scene.

"Who Is Number One?" (Paramount) — Episode No. 2, five holdup scenes, second scene of slugger young Hale.

"Their Husband." (Triangle)—Man disguised as woman in chair exposing incriminating he raises legs.

"A Fire Escape Finish." (Nestor)—First scene of couple in night clothes; all scenes of struggle on bed.

"The Fatal Ring." (Pathe) — Episode 15 (Pathe)—Two closeups of choking girl; stealing diamonds; scene of fight where dagger is thrown; shooting girl.

"The Man Hater." (Triangle)—Subtitles: "She prepared herself for another little one to share the poverty of her home!" "I hope he'll be a girl!"

"Seven Pearls." (Pathe)—Binding girl and man.

"False to the Finish." (Triangle)—Lifting dress of man disguised as girl.

"The End of the Run." (Gold Seal)—Stealing money from vase.

"Manseur Lecoq." (Brook)—Three visions of blackmail letter; woman paying blackmail.

"Back Stage." (King Reel)—All closeups of hula hula dancer and actions of beadman behind scenes, scene of three girls falling back of stage and exposing bare legs.

"Dread of Doom." (Itala)—Shorten three death struggle scenes.

"A Deal in Bonds." (Kalem)—Attack on old man; last closeup of men attempting to inject hypodermic into woman's arm.

"Exile." (Lasky)—Reel 2, subtitles: "Offer him anything—understand, anything." "Offer him anything!" for subtitle: "I am authorized to offer anything." "We must have it at any price!" two double exposure scenes. Reel 5, closeup of Paree' woman placing key to her room on table before ascending stairs; for subtitle: "That was the bargain, wasn't it!" "My love for you is so sincere I am willing to pay for any act, reflecting on your honor!" eliminate subtitle: "Are you absolutely stone? Does the sacrifice mean nothing to you?" Reel 4, for subtitles: "What did you pay for it?" "You lost any right you might have had!" "Your brutality has cost you my love!" closeup of Perez strangling his wife as she is lying on stone.

"Society's Driftwood." (Butterfly)—Two shooting scenes; man taking dope.

"Princess of Park Row." (Vitagraph)—Holdup of prince in cab; slugging reporter with chair.

Change in Fox Schedule for October

Delay in the screening of "Miss U. S. A." due to the slight accident which befell June Caprice, the star of the William Fox subject, has made necessary another change in the Fox schedule for October and November. The Scarlet Pimpernel will be issued for the week of Oct. 28, instead of "Miss U. S. A." The latter will be issued the first week in November.

Bluebird Company Goes to Cal. Mts. to Secure Scenes for Next Photoplay

Ruth Clifford, Monroe Salisbury and a large company of players with Director Rupert Julian of Bluebird Photoplays, left, for the week for the Bear Bernardino Mountains in Southern California, where he will film the exteriors of a new picture of the rugged west. The story is by Elliott J. Clawson, but its title has not yet been decided upon.

Director Julian himself will appear in this picture playing the role of a miner who has many trying experiences in his dealings with his fellowmen. Miss Clifford has a very congenial role in the forthcoming Bluebird photoplay, and Monroe Salisbury, who plays opposite the little leading lady, has been cast for a part that Director Julian says will be certain to add to his screen laurels.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


ZIEGFELD—Paramount, "Arms and the Girl," with Billie Burke.
Exchange Men and Managers Vie to Win Bonus for Booking "Who Leads National Army" Film

Sales of One-Reel Military Training Picture Multiplying Through Offer of M. T. C. Association; Nat Stronge's Idea

"Who leads the National Army," the one-reel military training picture being distributed by the Triangle Distributing Corporation to help the government grow certain that drafted men would be trained, is possibly the greatest example of modern marketing, and probably the most profitable undertaking ever in the history of motion pictures. The promotion plan worked out by the Triangle Distributing Corporation and Nat Stronge is carrying the project to a success story which is destined to become history.

When Mr. Stronge was drafted by the promoters of the picture to send it along to a patriotic and financial success, he immediately charged the Triangle Distributing Corporation with the task of obtaining the bonus for the manager.

Ascher Brothers Issue Handsome Booklet on Their Twelve Chicago Picture Houses

Ascher Bros., of Chicago, who control twelve motion picture theatres throughout the city, have issued a handsome booklet, announcing the opening of the fall and winter season 1917-18.

The pamphlet is printed in three colors and contains exterior and interior views of the theatre, and the location of Columbus, Lakeside and Chateau theatres, as well as photographs of many of the big stars, with short sketches on each.

The Ascher Bros., sum up their success in the following, which they term a "Romance of the Movies."

From the proverbial "shoestring" to the greatest chain of motion picture theatres in the world is the reward of Ascher Bros.’ devoted efforts to advance the greatest industry of modern times.

Opened in 1910

In September, 1910, when picture theatres were still in their infancy, Ascher Bros. opened their first theatre with a seating capacity of 300. One year later the President Theatre was acquired and heralded as the finest exclusive motion picture theatre in Chicago. It was at this theatre that Ascher Bros. began their rapid strides towards establishing their high standard in picture presentation. Three theatres were added to their small chain on the South Side within the following year.

The public clamor for better environments was heeded soon after and the North Side witnessed an imposing scene when, on September 4, 1913, the beautiful Lakeside Theatre on Sheridan road was opened to the public.

In rapid succession during the same year Chicago saw the opening of the Columbus, Theatre at Fifty-third street and Ashland avenue, the Frolic Theatre at Fifty-fifth street and Ellis avenue, the Calo Theatre at Clark street and Bal-

Ralph Ince Completes "The Battle Cry" Film for Jewel Distribution

Ralph W. Ince, producer of some of the most successful films that have been made, returned to New York this week from Andersonville, N. C., Blue Gap Mountain, where the final scenes of "The Battle-Cry" have been completed.

He will soon start work on "Step by Step," which star Lucille Lee Stewart. This multiple reel film has been adapted from the stage play of the same name and it is said to be one of the most dramatic features yet to reach the screen.

The Jewel feature, "The Co-Respondent," which has just closed its engagement at the Broadway Theater, New York, with Elaine Hammerstein in the title role, was completed in just three weeks. "The Argyle Case" and "Today," former Ince successes, occupied four and five weeks each, in production.

Most of the scenes of "The Co-Respondent" were made in New York City, and all of the newsreel scenes were made in the editorial and composing rooms of the New York Times. The rural scenes were made near Bangor, Me., and a stretch of clear weather resulted in the very fewest retakes that Mr. Ince has so far encountered.

Technical and Detail Perfection Promised

In First Petrova Film for National Circuit

The first Petrova picture, which is to be issued the latter part of this month through the First National Exhbitors' Circuit, is the only film in the annals of American Cinematography, it is said, that a motion picture production is being put upon the screen with all the technical and requisite atmosphere worked out with the consummate skill of a connoisseur. The story, dealing as it does with court life, calls for several foreign settings of beauty.

In these scenes, the "business" transacted is absolutely true to locale and national custom—not guess work. There are scores of officers, diplomats, functionaries, and dignitaries of all kinds and all of them are correctly dressed and correctly mannered—not just a foolishly festooned mob trying to look "swell." The hussars is hussar all through, not infantry as to trouser legs and naval as to tunic. Baron Devitz, the regisseur, and Director George Irving, have taken infinite pains to comply with Mme. Petrova's desire to have all the detail correct. The diplomat is all diplomat and 70 percent nondescript. The Crow Prince is a tall, lean, a nonpolice regal automaton, and being a captain in the Royal Navy he is dressed strict accordance with his rank, with his aide-de-camp is two stripes lower — a sub-lieutenant. Moreover, the Crow Prince is not suffered to prance in his dress uniform all the time, a common trick of the average director. He wears gala when the occasion requires. Otherwise he is arrayed in smart, fatigues, uniform or multi, as the occasion may require. Each suit follows suit, of course. Even the royal orders and decorative worn by the Crow Prince are chang according to the uniform he wears. The are a few official details of this calib throughout this unusual production which is full of the rarest of all scientist attributes— atmosphere.
**GENERAL**

"The Fable of the Back-Trackers From the Hot Sidewalks"—November 10 (two-reel Essanay—Ade table with Russell McDermott).—When Sylvester begins reciting pieces at school his folks believe he is meant to be a statesman. He is sent to college and upon his graduation he returns home, having no idea of his own capabilities. Things look bright for him, but no one has paid any attention to the busy noblemen and Sylvester is not elected. The events of the next election and this time comes out victorious. After some success he is informed that he has been elected to Congress.

**UNIVERSAL**

"I Quit"—November 1 (one-reel Jokers comedy with Gale Henry).—The chef loves Lizzie Spinach, proprietor of the Catalaf Cafe and threatens to leave her if she does not love him. His jealousy is aroused one day and he quits. The rest of the employees, too, quit, demanding more wages. Lizzie lets them go and takes in Richard, a roadworn person, who can neither cook nor wait on table. When the employees see that they are losing their jobs and they start a fight, but Richard proves too much for them. They compromise with Lizzie who takes them back and turns Richard over to them.

"John Ermine of the Yellow Stone"—November 3 (five-reel Butterfly drama with Francis Ford).—White Wessel has been stolen as an infant, by Indians. Not until his visit to Crooked Bear does he know that he is not an Indian. He sees the photographs of Katherine Searles and falls in love with it. Indians attack the American encampment, set fire to the houses and carry off Katherine. White Wessel, who is renamed John Ermine, by Crooked Bear, rescues Katherine. The Searles are very grateful and John is made a scout. Butler, one of the soldiers, jealous of Ermine because Katherine loves him. One day while Katherine is at John's quarters, Butler enters. They struggle and Butler stabs Ermine. The Indians and the soldiers prepare for a battle. Katherine tells her father the circumstances of Butler's death, the battle of the back and John and Katherine are married.

"The Undercurrent"—November 5 (Episode 4 "The Red Ace," with Marie Walcamp).—While Little Bear is firing on Virginia's pursuers she sees her go down and believes her to be drowned. However, Virginia finds a secret underground tunnel leading to the surface of the lake and is caught by Heffern, but when Winthrop and Little Bear appear on the scene, Heffern makes an excuse of designing to go home. Heffern and his men plan to get rid of Winthrop by engaging him in a quarril. Winthrop, slightly wounded, escapes and arrives at Virginia's shack where she hides him. Heffern and his men come to the shack, but Virginia sends them away. Kelly goes for the police and during his absence Virginia dresses in Winthrop's clothes and runs away, pursued by Heffern. She starts across a rope bridge, the pursuers of the Searles and Virginia is left hanging onto a guide rope.

"Double Dukes"—November 7 (two-reel L-Ko comedy with Jack Mckenzie).—Sir Muchdoo wants his daughter to marry a nobleman. Muchdoo receives word that Lord Salisbury and Duke Mirrour want to marry her. They do see the message and impersonate the noblemen. A party is given at which Muchdoo announces the engagement of Eva and Prairie and the comittee of Chester, who loves Eva, Chester and his friend impersonate the noblemen and a fight ensues. Then the police arrive and much confusion ensues. A general scramble, which ends in Chester getting Eva.

Universal Screen Magazine—November 9 (one-reel weekly No. 44).—New method of teaching violin; study of fish: cutting out of glass; making of infantry men and miracles in mud.

**FOX**

"The Scarlet Pinpernell"—October 28 (five-reel Vitagraph).

Sir Percy Blakeney is regarded as very much of an English "dandy" and although several of the Englishmen are helping French aristocrats, Sir Percy is never accused of such a thing. Sir Percy weds Margaret St. Just, who has just spurned the suit of M. Chauvelin, a French aristocrat. Percy forms a society for helping Frenchmen, who are doomed to the guillotine, to escape. M. Chauvelin is sent to Paris to find the leader of the Red Pinpernell. He traces Sir Percy, but Sir Percy mixes red pepper with his snuff and while Chauvelin is convulsed Percy makes his escape.

**MUTUAL**

"Peggy Leads the Way."—October 29 (five-reel American drama with Lillian Mary)....H. E. Manners, owner of a run-down country store in a mountain region, manages to keep his daughter Peggy, a fashionable boarding school and Peggy is under the impression that her father is a prosperous merchant. One summer she decides to surmise the truth. A neighboring dislocated store is very much of a surprise to herself. She cleans out everything and starts over. Her wares are so attractive that business becomes good. The millionaire Gardiners buy up all the mountain regions and plan to make a hunting lodge of it. The people are angered at being put off the forest grounds and threaten to burn out Gardiner. Peggy's money. The situation is desperate and the Gardiners are nearly flooded out. The morning after the storm there are the servants and no meals. Gardiner decides that the situation is desperate. Where there is Lego, happy after a warm breakfast, clerking. Peggy changes an exorbitant note to the food. He gives it back, but no one can cook it and the guests depart in anger. Gardiner goes back to the store, where Peggy prepares her brother, but Jack does not know that this decides that Peggy is just the girl for Clyde.

"The Mountain King"—November 5 (Episode 2, "The Lost Express," Signal serial with Helen Holmes).—Helen and Murphy, the detectives, who think the lost express train is skillfully hidden by means of camouflage. General Thurston urges that they look carefully under the snow, which(this) decides to accompany the railroad detective Young Bonner, is something of a handicap to Helen because he follows her, but Jack does not know that this decides to accompany the railroad detective Young Bonner, is something of a handicap to Helen because he follows her, but Helen snubs Bonner, which sends him on his way, but then Helen regrets her action and Bonner is restored to good favor.

"Mary's Merry Mix-up"—November 6 (one-reel street comedy with Billie Rhodes and Jay Belasco).—Jay and Billie are married in spite of father's objections. Jay sees Billie kiss a man, who is followed by her husband and he decides to disguise himself and become a butter in the household that he might watch his wife. The maid falls in love with him and he finds himself in many tight situations, but when he learns that Ernie is Billie's brother, explanations follow and there is a happy ending.

"Jerry and the Vampire"—November 7 (one-reel Cub comedy with Billie Rhodes and Jay Belasco).—Jerry, a fellow asleep in the sand, is a vampire that dreams of finding a magic ring. He slips it on, wishes for money and immediately his hands become full of it. He goes to a cafe where he becomes a favorite with the ladies. A great motion picture vampire comes in with a villain and they decide to get Jerry's money. The vampire hires Jerry to her apartments, where the villain enters, posing as the injured husband and demands Jerry's money. The villain then knocks him down and the vampire pulls his ear. He awakens to find himself bitten in the ear by a lobster.

**GOLDWYN**

"The Auction Block"—(Goldwyn drama with Ruby De Remer).—Lorelie Knight, a widow, holds a dud auction at which she is outbid by a millionaire. Her domestic life is an unhappy one. Her husband is disinherited.
by his parents and is forced to go to work. His success is handicapped by his craving for liquor. Lorelie, unable to stand it longer, leaves. This brings her husband to a full awakening and he strives to earn Lorelie's love. Lorelie returns to him and the advent of a baby reconciles the young husband with his parents.

### TRIANGLE

"Fighting Back"—November 4 (five-reel Triangle drama with William Desmond).—While searching for a stray cattle some cowpunchers come upon an exhausted man, who gives his name as John Smith, and because he could ride he is given a position on the C-O ranch. He accepts the rebukes and abuses of the cowpunchers without challenge and is known as the strange weakness. One night he meets a little dancer known as the Fury and urges on by her, he turns upon the boys whenever they make fun of him. He beats the owner of the dance hall, who is jealous of his attentions to the Fury, and then he and the Fury go back into Mexico. Here he tells the Fury of how he had been accused of the theft of some valuable papers and had his commission taken away from him. As he finishes his story, some cowboys approach him and tell him that his name has been cleared and that he will be restored to his post. And a new life opens for the strange weakness and the Fury.

"Up or Down"—November 4 (five-reel Triangle drama with George Hernandez).—Mike, released from prison, meets Allen Corey, a novelist who cannot make good. They go west and neither having funds, Mike goes to work that Allen might finish his story. He cannot find the right sort of ending, and Mike perpetrates a number of bold robberies, which gives Allen the necessary atmosphere and his story is a success. Allen wins the love of Esther Holister, a pretty western girl, and Mike, clearing his hands of crimes, returns all the valuables stolen and starts out anew, his secret safe.

### VITAGRAPH

"The Love Doctor"—October 8 (five-reel Vitagraph drama with Erle Williams).—Dr. Brandt loves Rose Deming, who does not respond to his affections. Blanche Hildreth is infatuated with the doctor and does everything in her power to win him. Rose is injured and only an operation on her brain and the substitution of new brain cells will help. The doctor believes by putting some of Blanche's cells into Rose's brains Rose will respond to his love. The operation goes beyond bounds. Rose responds and the operation is performed and they become engaged. Then Rose elopes with another lover and some time later they take her from the slums. Another operation is performed by putting some of her brain and all the weaknesses are removed and she goes to a convent where she spends happy, useful years and the doctor becomes the contented husband of Blanche.

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**THE INDEPENDENT PRODUCER**

**Edwin Milton Royle**

Let me say I am only an observer on the side lines, and I do not pretend to speak with authority as to the great motion picture business, which is both an art and an industry. Its evolution is so constant and so swift I doubt if anybody can catch any very definite idea and pin it securely to the wall for observation. However, here are some of the things that are passing or are past.

Old things are past or are passing. All or most of the tricks have been played. All the situations have been used. The public can no longer be astonished. Production is no longer an object, but an accessory. The trade mark of the big producers no longer means very much, for they produce pictures that are good, bad and indifferent, and only the good count.

### Picture Going Through Evolution

The moment for the public is the seduction by the hero, or her reputation and personality. Even that is passing or will pass. The very success of Apollo Jones in one picture makes it increasingly difficult for Apollo to repeat in the next. The picture is going through the same evolution already accomplished by the spoken drama. Once they went to see John Drew. Now they ask what he is playing.

Hitherto the author has been conspicuous by his insignificance. The manager paid the acting celebrity a salary equivalent to a important slice of the British national debt and gave the author a meal ticket—perhaps neither was worth the price. The business methods are changing, and must change. Undoubtedly some second string men have jimmied their way into the motion picture industry, but in the long run such men cannot compete with legitimate business men.

There have been and will be changes, but the one essential thing that has not and will not change is the demand for—a good story well told, and so the authors will eventually come into their own. From the author's standpoint the one encouraging feature of the present situation is the independent producer.

The big firms with large staffs, huge plants and enormous output no longer beckon to the author. In the first place they treat him with curious want of consideration. We will admit that there is "nothing new under the sun." The only thing that is new is the individual's point of view.

### Calls Rewriter a Story Spoiler

There are lots of men who know as much and many who know a great deal more about the American industry than I do. The only thing that could make "The Squaw Man" of value was my point of view, but the average manager, having bought the author's point of view wavers the author aside and employs a rewriter to deliberately change that point of view. The author's work is thus made the work different and unique consequently disappears. I do not wish to give the impression that this happened to "The Squaw Man," but I have had the unpleasant experience of seeing what I thought was a big story absolutely disappear in the hands of the rewriter.

The big firms having bought the author's ideas apparently do not want the author co-operation or the further exploitation of those ideas. The big firms, making good, bad and indifferent pictures can by and through the good, force the bad and indifferent on the market, but that does not compensate the author who has a book or a play kicked into the bad and indifferent clutches to the detriment of his reputation and the further sale of his product.

### Independent Producer Only Hope

The independent producer is the author's present hope for the independent producer must make good. His only chance is to make a picture that everybody wants, and he gives it a personal care, a personal touch, that is of great value if he is a man with an instinct for beauty and for drama.

I have been having an agreeable and a hopeful experience with one of our most important independents—Mr. Harry Rapf. Mr. Rapf exhibited great courage and initiative in even thinking of doing my play, "The Struggle Everlasting," which will star Florence Reed. It is a modern morality play and if he succeeds in translating its symbolism into pictures he will have done something new and original and perhaps important.

Again I have had the unusual experience of having my advice and co-operation invited by Mr. Rapf and his very able director, Mr. James Kirkwood, in the working out of this difficult subject.
They tell us the Chicago Arena presented quite a delightful bevy of feminine pulchritude the morning of October 26, enhancing the attractive Charlotettes in the midst of the scenes of the initial film feature for the Commonwealth Pictures Corp., in which she is starred. By the way, H. A. Spanuth, president of the Corporation, informed us he couldn’t find his skates. Pretty tame alibi, we’ll say.

Frank Zambreno, president of the Unity Photoplays Co., put quite a “scoop” over on the local field, in the acquisition of the official films of Camp Logan, Houston, Texas. This should give the mid-West exhibitors an excellent opportunity of handling a very effective greeting to their many patrons from the boys overseas. This is being composed exclusively of the various military units from Chicago and environs.

Arthur S. Doud, manager of sales for the Universal Big “3” Current Events, Screen Magazine and Animated Weekly, pulled into the city week of October 31, for an indefinite stay, on a boosting campaign which will cover the country.

Eugene “Billy” Hamburg, lobby display expert, left Chicago with info to the effect his firm is to shortly engage in the creation of toys for the kiddies, such as pianos, doll houses, etc. They have arranged to occupy the 4th floor at 102 N. Fifth Ave. This will give this live-wire enterprise a considerable bulge on floor space, as their display and chassis business will continue as heretofore.

Apropos as regards Pat H. J. Bayley’s sentiments, The Select’s Lobby Losers. Them’s ours too, old top, with the addition of “Come across or Go across,” this nation should have no “Betweeners.”

Richard R. Nehls, manager of the American Film Co., will be the guest of Mrs. Mary Fisher, president of the Illinois Woman’s Press Association, Nov. 1. He will render an address on the “Psychology of the Motion Picture.”

We note that Alfred Hamburger, deputy-general Continental Theatres Corp., will for the future operate the President Theatre, 50th St., between Calumet and South Park Aves., formerly operated by the Ascher Bros. circuit. The house will be entirely overhauled and redecorated to comply with the artistic ideas of the new management.

Harry Berg, of the Overland Film Co., swung into Chicago Oct. 26 on his whirlwind trip through the western territory, leaving for Kansas City.

W. R. Rothacker, after much strenuous steppin’ between Washington, New York City and home, is slippin’ himself into the office of West at Ecton- sior Springs. You know, a little golf, horse-back and an occasional fling at bridge-whist can work wonders with the most tired of us earthly mortals.

M. M. Wolf, formerly of the Milwaukee Universal office, has been transferred to the Chicago branch in charge of the supply department.

Bennie Beadell, one of Chi’s old-timers, is now affiliated with the Select Pictures and has been a very busy chap glad handing his numerous exhibit friends in his new cozy corner, Consumers Bldg.

Lester Cuneo, native son and well known Metro player, has been doing the local film palaces, giving the fans a chance to O. O. his interesting self. Splendid chap, too.

Oh boy! Did you all lamp that color riot Cresson Smith, Metro’s manager was sportin’ ALL DAY, Oct. 19? ‘Twas marvelously and supremely electrified. With a nifty green sartorial outburst, a raw-throated blaze of yaller silk was gathered about his E. & W. & for one buck. Some blend, we’ll shout.


In building his new business block at 200-18 West Madison street, Theodore F. Brett has planned to include a theatre which will seat 1,250 persons. Other theatres now in the course of construction and which will open soon are Schaefers’ Brothers’ Crystal Theatre, 751 West North avenue; the Woodlawn Theatre, 651 West Fourth Street, to cost $250,000, and the Broadway-Strand in Marshall Square, owned by Marx, Goodman & Marx.

Fred C. Aiken, Select’s Chicago Manager, Former General Executive, in New Post Began Career in Motion Picture Field Ten Years Ago. Familiarity With Conditions in Chicago Makes Him Valuable Official for Select

Fred C. Aiken has been appointed branch manager for Chicago of the Select Pictures Corporation by Arthur S. Kane, general manager of the corporation. Mr. Aiken was installed in his new position last week by Sydney E. Abel, executive office representative of Select. Mr. Aiken is one of the most popular exchange executives in the Chicago territory and is also considered one of the most efficient. He has been prominently identified with the activities in the West for nearly a decade.

Ten years ago he made a beginning in the field as a partner of Samuel S. Hutchinson, present head of the American Film Company. Hutchinson and Aiken were associated in the Theatre Film Service, and when that concern was absorbed by the General Film Company in 1910 Aiken became branch manager for the General. On leaving the General Film Company he entered the states rights pictures field, in the interest of Colonel William M. Selig of Selig Polyscope Company, and has been very successful. "The Garden of Allah," the big Selig spectacle, was one of the latest productions which Mr. Aiken handled in the central west territory as a state rights proposi-

Clue to Missing Train Disclosed in Chapter 8 of "The Lost Express"

The first indication of what happened to the missing passenger train in "The Lost Express," Mutual’s fifteen chapter photoviel starring Helen Holmes, comes in Chapter 8, of the serial, published by Mutual November 8 under the title "The Mountain King." Helen Thurston, Miss Holmes, and Murphy the railroad detective follow the crooked secretary, Pits, into the mountain and from the people of the hill country get the first clues to the whereabouts of the train which mysteriously and completely disappeared in the first episode of the thrilling serial.

Murphy has been commissioned by Helen’s father, General Thurston, to find the lost train at any expense and Helen determines to join him in the search.

"For Freedom of World" Being Rapidly Booked Through Goldwyn Corp.

Goldwyn offices throughout North America are reporting heavy bookings and sending in contracts for the war photodrama, "For the Freedom of the World," made by Ira M. Lowry and associates.

Every phase of the nation’s activity, all of the preliminary stages of preparation and the war in all its actuality, are depicted as a part of the drama which forms the story of "For Freedom of the World." Great enthusiasm has been aroused by trade showings of this picture held in the Goldwyn offices. The accessories and lithographs prepared for the production are commented upon also as being ideally chosen for the promotion of the picture.

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The film exchanges of Ontario, as well as the rest of Canada, and also the exhibitors in various Canadian houses, are face to face with a very serious problem owing to the conscription law in the Dominion. Other provinces have been affected by the conscription proclamation which was issued a few days ago by the National government in which all men between the ages of 20 and 34 are now considered as soldiers on leave. This class is known as A Class and comprises bachelors and widowers without children and those not married before July 6, 1917.

Conscription is going to be strictly enforced in Canada and already the exhibitors are feeling the pinch as a large number of operators come under the A. 1. class. There will be a serious lack of returns until the war is won and take some valuable employees. It is altogether probable that women will have to be used to fill many of the positions now occupied by men.

The Grand Opera House, Toronto, opened recently under the management of Herbert Brenson's big production, revealing the intrigue of the Russian court. A special orchestra supplied music for the pictures. Prices for the feature ranged from 25 cents to $1.00.

According to General Sales Manager Soskin of the Monarch Film Company, their two productions, "The Public Be Damned" and "Beware of Strangers" are in big demand. "The Public Be Damned" is an especially timely feature, as the government is advertising strongly the food conservation campaign and this subject is on the same theme.

It is announced that Aubrey M. Kennedy, a prominent film man of Winnipeg, Man., has been appointed manager of production with the Goldwyn Pictures Corporation, New York City.

Barney Jacobs, recently appointed manager of the Connaught Theatre, Montreal, Que., is expected back on the track of the world feature, "A Self-Made Widow," featuring Alice Brady.

Although the Provincial Board of Moving Picture Censors for British Columbia had approved "Damaged Goods," the city of Vancouver has made a request that the picture be not shown in any theater of that city.

It is announced by the Fox Film Company, Toronto, that the first run of "Jack and the Bean stalk" in Canada will be at the Grand Opera House, the third week in December. This feature will be put as a road show throughout Ontario.

Manager Minnienick of the Grand Theater, London, Ont., has announced that the future policy of this theater will be to book nothing but multiple-reel subjects, particularly state right features. He will present some of these with each feature to fill out the programs. Among features he has already booked are "West of the Rockies," "The Redemption," "The Public Be Damned," "Jack and the Bean stalk," "The Honor System," and "The Conqueror."

The Patricia Theatre, London, Ont., is giving double feature matinees. Two features are being presented every afternoon while the regular feature attraction only is shown at night. For some time the Majestic Theater, London, has been showing five reel-features each matinee, changing them three times each week.

Raymond S. Peck, editor of the Motion Picture Bulletin in Canada, has received the following message from the Hon. W. J. Hanna, food controller for Canada:

"Realizing the possibilities of the motion picture theatre as an influence in almost every Canadian community, I have authorized the formation of a motion picture committee to organize the educational work of the food controller's office for the requirements of the situation."

"This committee consists of one representative from my office and leading representatives of the motion picture industry in Canada—Messrs. Jule and Clair Hague, who have patriotically volunteered their services."

"I count on the patriotic spirit of Canadian producers in Canada and in co-operating with these gentlemen towards giving the greatest possible publicity to the special films and slide produced for the information of the public on the important war measure of food control."

T. O. Byerle, manager of Bluebird Photoplays, Inc., Montreal, was in Toronto this week, calling on the importer, with Clair Hague of the Canadian Universal Film Co. Ltd. Mr. Byerle states that conditions in Montreal at the present time are very encouraging.

G. A. Margetts, manager of the Canadian Universal Film Co., Limited, of St. John, N. B., has been laid up with a siege of sickness for the past few weeks. Latest reports state that Mr. Margetts will be out and around in a few days.

It is announced that Charles A. Garner has been appointed as Canadian general manager of the K. E. S. E. Mr. Garner was formerly Toronto branch manager of the Mutual. The new general manager states that before February next he will have six branches of the K. E. S. E. in operation in Canada. This will likely include offices in St. John, Winnipeg, Calgary and Vancouver.

James Travis, formerly Pathe manager in Toronto, has become the manager of the Mutual Exchange, succeeding C. A. Garner.

A few nights ago Roland Bottomley, male star in the Pathe serial, "The Neglected Wife," made a personal appearance at two of Toronto's theatres. Bottomley is now a recruit in the army and received an ovation. He appeared at the Imperial theatre, Queen street, east, and also at the Playtoom, Danforth avenue.

That the government realizes the importance of moving pictures for delving strong messages to the general public is witnessed by the fact that a 700-foot trailer, to boost Canada's latest war loan, called "The Victory Loan," pictures pictures incident, was made under the direction of A. S. Arason of the Regal Films. Regal Film Limited, are prepared to supply a print of this trailer at any exhibitor requesting it and free of charge.

Otto Elliott, chief moving picture inspector for Ontario, is looking for films being shown which have not been censored by the Ontario censor board. On account of the close proximity of Ottawa to Montreal, many Montreal exchanges have been sending in films that have not been censored in Ontario. A similar print had been censored and the exchanges evidently thought enough of it. However, several current films have been seized in Ottawa because there was no censors' approval tag in the reel boxes. It has been suggested that when pictures are examined and approved by the Ontario censors that duplicate tags be made out for the Montreal prints of the same reel. During the past week thirty-two uncensored reels have also been seized in Montreal. The provisional treasurer will fine the companies $25 for sending out uncensored films.

Notices were sent out to all Ontario exhibitors to display the official notice cards, which were distributed by Chairman C. E. Armstrong of the Ontario board of censors in a prominent place in their lobbies to inform the public that all pictures shown in their theatre had been censored and that the certificate of censor tag would be shown to any patron on request.

"Public Notice—The Ontario Board of Censors' certificate of approval of films is available for the purpose of identification of films being shown in Ontario theatres. Failure on the part of the management to display the certificate of approval on the screens constitutes an offense under the theatres and Cinematograph Act.—The Ontario Board of Censors."
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<thead>
<tr>
<th>Film Title</th>
<th>Production Company</th>
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<td>Golden Spoon Mary</td>
<td>A Ray Company</td>
<td>C., 1,000</td>
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<tr>
<td>American Standard Productions</td>
<td>ARGUS Films, INC.</td>
<td>&quot;The Mystery of the Boule Cabinet,&quot; six reels, with Sheldon Lewis</td>
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<tr>
<td>Is Any Girl Safe?</td>
<td>ANTI-VICE FILM COMPANY</td>
<td>&quot;five reels.</td>
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<td>ARGOSY FILMS, INC.</td>
<td>&quot;five reels.</td>
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<td>ARIZONA FILM CORPORATION</td>
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<td>Should She Obey?</td>
<td>ARROW FILM CORPORATION</td>
<td>&quot;six reels, with Billie West</td>
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<td>The Deemster</td>
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<td>&quot;nine reels, with Derwent Hall Caine.</td>
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<td>The Barrier</td>
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<td>Who's Knows?</td>
<td>DAVID BERNSTEIN PRODUCTIONS</td>
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<tr>
<td>Redemption</td>
<td>BIOGRAPH COMPANY</td>
<td>&quot;with Evelyn Nesbit Thaw.</td>
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<td>Her Condemned Sin</td>
<td>BLUEBIRD</td>
<td>&quot;six reels.</td>
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<td>Eagle’s Wings</td>
<td>BRENN PRODUCTIONS</td>
<td>&quot;five reels, war drama.</td>
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<td>Even as You and I</td>
<td>CARDINAL FILM CORPORATION</td>
<td>&quot;five reels, with Lois Weber.</td>
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<td>Come Through</td>
<td>CINEMA WAR NEWS SYNDICATE</td>
<td>&quot;seven reels, with Herbert Rawlinan.</td>
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<td>Lone Wolf</td>
<td>CHRISTIE FILM COMPANY</td>
<td>&quot;seven reels, with Hazel Dawn.</td>
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<td>Fall of the Romanoffs</td>
<td>CHRISTIE FILM COMPANY</td>
<td>&quot;eight reels, with Nance O’Neill.</td>
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<td>Empty Pockets</td>
<td>CHRISTIE FILM COMPANY</td>
<td>&quot;seven reels.</td>
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<tr>
<td>Joan the Woman</td>
<td>CINEMA DISTRIBUTING CORP.</td>
<td>&quot;reels, with Geraldine Farrar.</td>
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<td>The Thirteen Labors of Hercules</td>
<td>CINES CORPORATION OF AMERICA</td>
<td>&quot;twelve reels.</td>
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<td>The Fated Hour</td>
<td>CHRISTIE FILM COMPANY</td>
<td>&quot;six reels.</td>
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<tr>
<td>The Birth of Character</td>
<td>CINES CORPORATION OF AMERICA</td>
<td>&quot;five reels.</td>
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<tr>
<td>The Eyes of the World</td>
<td>CLARIDGE FILMS, INC.</td>
<td>&quot;ten reels.</td>
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<td>Remora</td>
<td>CORONA CHEMICAL COMPANY</td>
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<td>The Curse of Eve</td>
<td>COSMOFOOTFILM COMPANY</td>
<td>&quot;seven reels, with Melton Rossmeyer.</td>
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<td>I Believe</td>
<td>CREATIVE FILM CORPORATION</td>
<td>&quot;six reels.</td>
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<td>The Girl Who Didn’t Think</td>
<td>CREST PICTURE CORPORATION</td>
<td>&quot;eight reels.</td>
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<tr>
<td>The Chosen Prince</td>
<td>DIXIE FILM COMPANY</td>
<td>&quot;eight reels.</td>
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<tr>
<td>Tempest and Sunshine</td>
<td>E. P. DONOVAN PRODUCTIONS</td>
<td>&quot;five reels.</td>
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<td>Just a Song at Twilight</td>
<td>E. &amp; E. JUNGLE FILMS COMEDIES</td>
<td>&quot;five reels.</td>
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<tr>
<td>Billy Goes to War</td>
<td>E. &amp; E. JUNGLE FILMS COMEDIES</td>
<td>&quot;one reel, with Billy Quirk.</td>
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<tr>
<td>Billy’s Day Out</td>
<td>E. &amp; E. JUNGLE FILMS COMEDIES</td>
<td>&quot;one reel, with Billy Quirk.</td>
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<tr>
<td>Billy’s Elpement</td>
<td>E. &amp; E. JUNGLE FILMS COMEDIES</td>
<td>&quot;one reel, with Billy Quirk.</td>
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<tr>
<td>Billy, the Governess</td>
<td>E. &amp; E. JUNGLE FILMS COMEDIES</td>
<td>&quot;one reel, with Billy Quirk.</td>
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<td>Mum and Society</td>
<td>E. &amp; E. JUNGLE FILMS COMEDIES</td>
<td>&quot;one reel, with Lou Marks.</td>
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<td>Dat Blackband Waitah Man</td>
<td>EBONY FILM CORPORATION</td>
<td>&quot;one reel.</td>
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<td>Shine Johnson and the Rabbit’s Foot</td>
<td>EBONY FILM CORPORATION</td>
<td>&quot;one reel.</td>
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<td>When Jones Went Wrong</td>
<td>EBONY FILM CORPORATION</td>
<td>&quot;one reel.</td>
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<td>Circus Brides</td>
<td>EBONY FILM CORPORATION</td>
<td>&quot;one reel.</td>
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<td>Fowl Play</td>
<td>EBONY FILM CORPORATION</td>
<td>&quot;one reel.</td>
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<td>Jungle Rain</td>
<td>EBONY FILM CORPORATION</td>
<td>&quot;one reel.</td>
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<td>When the Clock Went Cuckoo</td>
<td>EBONY FILM CORPORATION</td>
<td>&quot;one reel.</td>
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<td>The Valley of the Heb</td>
<td>EDUCATIONAL FILM COMPANY</td>
<td>&quot;one reel.</td>
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<tr>
<td>The Ship of Chaldea</td>
<td>EDUCATIONAL FILM COMPANY</td>
<td>&quot;one reel.</td>
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<tr>
<td>High, Low and the Game</td>
<td>EDUCATIONAL FILM COMPANY</td>
<td>&quot;one reel.</td>
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<tr>
<td>The Mysteries of Crystallization</td>
<td>EDUCATIONAL FILM COMPANY</td>
<td>&quot;one reel.</td>
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<tr>
<td>The Marriage Bond</td>
<td>E. L. S. MOTION PICTURE CORPORATION</td>
<td>&quot;five reels, with Nat Goodwin.</td>
</tr>
<tr>
<td>Trooper 44</td>
<td>E. L. S. MOTION PICTURE CORPORATION</td>
<td>&quot;seven reels, with George Soule Spencer and June Day.</td>
</tr>
<tr>
<td>Emerald Motion Picture Corporation</td>
<td>E. L. S. MOTION PICTURE CORPORATION</td>
<td>&quot;five reels.</td>
</tr>
<tr>
<td>A Slackers Heart</td>
<td>ENLIGHTENMENT PHOTOPLAY CORPORATION</td>
<td>&quot;five reels.</td>
</tr>
<tr>
<td>Enlighten Thy Daughter</td>
<td>ESKAY HARRIS FEATURE FILM COMPANY</td>
<td>&quot;seven reels.</td>
</tr>
<tr>
<td>Alice in Wonderland</td>
<td>EUGenic FILM COMPANY</td>
<td>&quot;six reels.</td>
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<tr>
<td>Birth</td>
<td>EUGenic FILM COMPANY</td>
<td>&quot;six reels.</td>
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</tbody>
</table>

**European Film Company**

- "Fighting for Verdun," five reels.
- "The War," six reels.
- "A Daughter of Destiny," "five reels.
- "The Man Without a Country," six reels, with Florence La Bode.
- "For Sale—A Daddy," one reel.
- "Chip’s Carma," two reels.
- "Chip’s Movie Company," one reel.
KING BEE COMEDIES

"The Genius," two reels, with Billie West.
"The Modiste," two reels, with Billie West.
"The Chief Cook," two reels, with Billie West.
"The Candy Kid," two reels, with Billie West.

KLOTZ AND STREIDER, INC.

"Wither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.
"The Secret Trap," five reels.

RULEE FEATURES

"Germany on the Flying Line," five reels.
"France on the Flying Line," six reels.
"The Unborn," five reels.

LEA-BEL COMPANY

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

LIBERTY FILM CORPORATION

"The Three Musketeers," seven reels.

LINCOLN CYCLE PICTURES

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

LINCOLN MOTION PICTURE COMPANY

"The Realization of a Negro's Ambition," two reels.
"Trooper of Troop R," three reels.

MARINE FILM CORPORATION

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

C. POST MASON ENTERPRISES

"The Wonder City of the World.

MASTER DRAMA FEATURES, INC.

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

MAYFAIR FILM CORPORATION

"The Father," five reels, with Elizabeth Radon.
"Misalliance," with Elizabeth Radon.

MILO COMEDIES

"Great Duntry Fair," one reel.
"A Kiss That Is Not," one reel.
"Never Again," one reel.
"The Devil In Again," one reel.
"Dusenberg Ghosting," one reel.

MONITOR FILM COMPANY COMEDIES

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

MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

B. S. MOSS

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

MO-TOY COMEDIES

"A Kitchen Romance.
"Mary and Gretel.
"Drinking of the Circus.
"A Trip to the Moon.
"Goldie Locks and the Three Bears.
"Dolly Dongs.
"School Days.

NEWFIELD'S PRODUCING CORPORATION


JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with James A. Neihart.

OGDEN PICTURES CORPORATION

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

SHELBY OLCOTT PLAYERS, INC.

"The Belgian," with Walter Whitside and Valentine Grant.

OVERLAND PICTURES CORPORATION

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

PARAGON FILM COMPANY


PIONEER FEATURE FILM CORPORATION

"Madame Who?" five reels, with Bessie Barriscale.
"Rose o' Paradise," five reels, with Bessie Barriscale.

PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

PUBLIC FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

POULY PICTURE CORPORATION

"Corruption," six reels.
"Ignorance," six reels.

PRIVATE FEATURE FILMS

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

RADIO FILM CORPORATION

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

RAY COMEDIES


HARRY RAFF

"Casey's Servants," two reels.
"Casey the White Wing," two reels.

B. HARRY RAY


CHARLES Rankin

RENEWED PICTURES CORPORATION

"In Treason's Grasp," five reels, with Grace Cumard and Francis Ford.

SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

SELIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.
"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Sanachi.
"The Garden of Allah," ten reels, with Thomas Sanachi and Helen Ware.
"With the Small," seven reels, with Thomas Sanachi and Fritzte Brunette.
"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Sanachi.

SHERIOTT PICTURES CORPORATION

"The Black Stork," five reels.

SHERMAN PICTURES CORPORATION

"The Masque of Life," seven reels.

FRED H. SOLOMON

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

STANDARD PICTURES

"F inefficient," six reels, with Dustin Farnum.
"The Honor System," ten reels, with Miriam Cooper and R. A. Wals.
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Le Verhin.

STANDARD NEWS FILM, INC.

"Sons of the Air," two reels.

SUNBEAM MOTION PICTURE CORPORATION

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

SUNSHINE FILM PRODUCING CORPORATION

"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION


SUPERIOR FILM COMPANY

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

SUPREME FEATURE FILMS

"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION


TRIUMPH FILM COMPANY

"The Libertine," six reels.

ULTRA PICTURES CORPORATION

"The Passion Flower," five reels.

UNIVERSAL

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

VARIETY FILMS CORPORATION

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

VICTORIA FEATURE FILMS

"The Fated Hour," six reels.
"The Slave Mart," six reels.

WARNER BROTHERS

"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS


WHARTON BROTHERS, INC.


ELLA WHEELER WILCOX FILMS

"Meg's Curse," two reels.
"Laid When Young," two reels.
"A Married Coquette," two reels.
"Angel or Demon," two reels.
"Lord Speak Again," two reels.
"Divorced," two reels.

WOLESOME FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.
Sept. 24—"The Penny Philanthrope," seven reels, with Peggy O'Neil.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.

WILLIAMSON BROTHERS

"The Submarine Eye."
ARTCRAFT PICTURES


MUTUAL STAR FEATURES


PARAMOUNT PICTURE CORPORATION


PARAMOUNT COMEDIES

June 22—"Boy of Many Talents," five reels, with Wanda Hawley. July 7—"The Man Without a Head," five reels, with Maxwell Eley.

PARAMOUNT TRAVELOG

TRIANGLE COMEDIES

Aug. 24—"His Bitter Fate," one reel.
Aug. 24—"Dad's Downfall," one reel.
July 1—"A Janitor's Vow," one reel.
July 1—"Aired in Court," one reel.
July 8—"His Thankless Job," one reel.
July 15—"The House of Scandal," one reel.
July 22—"His Fatal Friend," one reel.
July 29—"An Innocent Villain," one reel.
Aug. 29—"The Hole Mate," one reel.
Aug. 29—"His Widow's Might," one reel.
Aug. 29—"The Flying Circus," one reel.
Aug. 29—"His Foot-Hill Folly," one reel.
Sept. 9—"A Dark Room Secret," one reel.
Sept. 9—"A Way Out," one reel.
Sept. 16—"His Baby Doll," one reel.
Sept. 16—"His U consciences Conscience," one reel.
Sept. 23—"His Taking Ways," one reel.
Sept. 30—"Her Field Mate," one reel.
Sept. 30—"His Saving Grace," one reel.
Oct. 7—"Half and Half," one reel.
Oct. 7—"All at Sea," one reel.
Oct. 14—"A Prairie Heiress," one reel.

KEYSTONE COMEDIES

Aug. 19—"The Pawnbroker's Heart," two reels, with Caroline Rankin and Chester Conklin.
Aug. 26—"Two Cops and a Thief," with Harry Gibbon and Bobby Dunn.
Sept. 2—"A Shanghaied Jenn," two reels, with Billy Armstrong.
Sept. 9—"The Precious Life," with Wally Murray.
Sept. 16—"Hula Hula Land," two reels, with Billy Armstrong.
Sept. 30—"The Sultan's Wife," two reels, with Bobby Vernon, Gloria Swan and Joseph Callahan.
Oct. 7—"His Courtship," five reels, with Fritz Schade.

GREATER VITAGRAPH-V. L. S. E.

July 9—"The Message of the Mouse," five reels, with Anita Stewart.
July 9—"The Statue of Liberty," five reels, with Earl Williams and Corinne Griffith.
July 15—"The Trafalgar," five reels, with Alice Joyce and Harry Morey.
July 23—"By Right of Possession," five reels, with Mary Anderson.
Aug. 6—"Let's Go to Tangier," five reels, with Sir George Alexander and Hilda Moore.
Aug. 13—"Mary Jane's Pa"," five reels, with Marc McDermott and Mildred Manning.
Aug. 20—"Suspicion," five reels, with Earle Williams.
Aug. 27—"The Divorcee," five reels, with Mary Anderson.
Sept. 3—"Soldiers of Chance," five reels, with Evart Overton and Julia Bennett.
Aug. 27—"The Ababaster Box," five reels, with Alice Joyce and Marc McDermott.
Sept. 17—"For France," five reels, with Edward Earle and Betty Howe.
Sept. 23—"Sunlight," five reels, with George Biss and Marie Bennett.
Oct. 1—"Princess of Park Row," five reels, with Mildred Manning.
Oct. 8—"The Lady of the Lake," five reels, with William Duren.
Oct. 22—"The Bottom of the Well," five reels, with Evart Overton.
Oct. 29—"The Flaming Omen," five reels, with Alfred Whitman.

WORLD FILM CORPORATION PROGRAM

July 9—"The Brand of Satan," five reels, with Montagove, Gerda Holmes and Evelyn Greetley.
July 16—"The Beloved Stray," five reels, with Kitty Gordon.
July 23—"A Self-Made Widow," five reels, with Alice Brady.
July 30—"The Iron Ring," five reels, with Arthur Ashley, Gerda Holmes and Edward Laredo.
Aug. 6—"Youth," five reels, with Carlyle Blackwell and June Elvidge.
Aug. 13—"Souls Adrift," five reels, with Ethel Clayton.
Aug. 20—"The Little Duchess," five reels, with Madge Evans.
Aug. 27—"The Golden Heart," five reels, with June Elvidge, Montagove and Arthur Ashley.
Sept. 3—"The Marriage Market," five reels, with Carlyle Blackwell, June Elvidge and Arthur Ashley.
Sept. 10—"Betsy Rosa," five reels, with Alice Brady.
Sept. 17—"Creeping Death," five reels, with Alexandra Carlisle.
Sept. 24—"The Woman Beneath," five reels, with Ethel Clayton.
Oct. 1—"The Countess of Grocory," five reels, with Madge Evans and Ethel Clayton.
Oct. 8—"The Returning Black Monk," five reels.
Oct. 15—"Shall We Forgive Her?" five reels, with June Elvidge and Arthur Ashley.
Oct. 22—"The Dormant Power," five reels, with Ethel Clayton.
Sept. 29—"The Burglar," five reels, with Carlyle Blackwell and Madge Evans.
Aug. 9—"The Man from the Moon," five reels, with Alexandra Carlisle and Kitty Gordon.
Aug. 16—"The Alibi," five reels, with June Elvidge and Arthur Ashley.
Nov. 12—"Her Hour," five reels, with Kitty Gordon.

SERIALS

EAST

Harrisburg, Pa.—Exhibitors throughout the city have agreed not to use the music of the American Society of Composers, Authors and Publishers. This action was decided by the courts what the rights of the Society are with regard to collecting royalties.

Allentown, Pa.—The Strand, located on Eighth street, near Hamilton, Allen-own's newest and prettiest photoplay house, has been opened by Oliver Ger-vert and B. H. Stuetz.

Farrell, Pa.—Extensive improvements are planned for the Cymric theatre, on broadway. The house will be newly equipped and brought up to date.

Hampton, Ia.—Charles Peterson has purchased the motion picture theatre here and moved from Belmond. He will continue to operate his two theatres from this point.

CENTRAL WEST

Hebron, Neb.—J. B. Reid has sold his interest in the Elite theatre to E. M. Etterson of Lincoln, Neb.

Chicago—Thomas Collins has leased a Archer Bros. the Grand-Oak theatre, a Grand avenue, near Oakwood Boule-vard, at an annual rental of $7,500.

Piqua, O.—The Favorite Theatre has been purchased by C. C. Clark of Dayton, O. It was formerly under the management of Young Bros.

Miami, Okla.—W. B. Schumaker has sold the Glory B Theatre to Frank lation of Tar River.

Nevada, Mo.—Harry Grant, former manager of the Photoplay Theatre, as assumed the management of the Tar Theatre.

Merrill, In.—E. W. Hauswald and rank Martine have leased the Rex theatre from J. A. Weidenfeller, the owner, and have taken possession.

New Hampton, Ia.—Jay W. Sweit-ler has leased the new Firemen's Thea-

Morning Sun, Ia.—Edward Skinner as purchased the Electric Theatre from Valter DeWitt.

Roseville, Ill.—Messrs. Teufel & Fisher have purchased the apparatus and equipment of the Isa Theatre from J. D. Dixon and reopened it with high-class motion pictures. The new firm has conducted a playhouse at Browning for a number of years.

Waukesha, Wis.—Miss Flossie A. Jones, manager and vice president of the Waukesha Amusement Co., was elected state organizer at a recent meeting of Wisconsin motion picture exhibitors, held at the Hotel Wisconsin, Milwau-kee. Miss Jones is the first woman to hold an office in this organization.

Charlotte, Mich.—F. Ray Hancock, owner of the American Theatre, has purchased the Arcade Theatre, from C. C. Newman.

Jefferson, Ia.—Manager Potts has sold his interests in the Lincoln theat-er to J. M. Wiggins.

Co-operation between the manage-ment of the Clifford Theatre and the local newspapers of Urbana, O., in the exploitation of 'The Lost Express,' has resulted in the latest Mutual-Signal se-rial, broke attendance records of the 1,000-seat house, and started the photo-novel's run with spectacular success.

The management of the Clifford put on "The Lost Express" with an aggres-sive newspaper campaign under the co-operative plan with which the production was issued by the Mutual Film Corporation. The house manager laid out his campaign in co-operation with the advertising managers and photoplay editors of the two local dailies and the result was an abundance of publicity and a record-breaking attendance.

Alfred Hamburger, Director-General, Continental Theatres, this week opened the Panorama Theatre, Prairie Avenue and Fifty-first street, formerly operated by the Archer Bros. It is now in the hands of decorators, being put in a first-class condition. Nothing but the very best photoplays produced will be shown. The music will be furnished by a three-piece orchestra. The Panorama is considered one of the best theatres on the South Side, and will be operated in a high-class fashion.

WEST

Kelso, Wash.—A three-year lease on the Hancock Building at Second and Allen streets, has been secured by C. G. Vaughan of Centralia, Wash. It will be remodeled into an up-to-date motion picture theatre.

Garden City, N. D.—Fire, which started in a motion picture theatre here, after the evening performance, spread to adjoining buildings and caused a loss of $50,000. The theatre was owned by Messrs. Chaffer and Bone.

Santa Fe, N. M.—Plans for the or-ganization of a local company with a capital of $20,000, to erect and equip a motion picture theatre here are being made by Mayor W. G. Sargent, Levi A. Hughes and others.

Fargo, N. D.—Floyd Junkin has pur-chased the Isis theatre from McCarthy Bros.

Albuquerque, N. M.—The building at 312 West Central avenue will be con-verted into a motion picture house and occupied by the Lyric Theatre. More than $4,000 will be expended in im-provements.

Hurley, N. M.—Ground has been broken on Cortez for the erection of a new motion picture theatre, to seat 1,000.

San Francisco, Cal.—The New Fillmore Theatre, at Fillmore and Eddy streets, has been opened. Joseph B. Levin is manager of the new photoplay house.

SOUTH

Berkley, Va.—J. C. Johnson has se-cured a permit to alter a store building into a motion picture theatre.

Memphis, Tenn.—What is looked upon as a final settlement of the Sun-day closing agitation was arrived at here last week when Judge F. W. La-nier handed down an opinion favorable to the theatres in the test case against James B. Amis, manager of the Ma Jestic.

NEW THEATERS

Tulsa, Ok.—Valentine Realty Company will erect a new theatre at 409 S. Chaf street, to cost $3,000.

Philadelphia, Pa.—F. Sahin & Co. will open two new theaters at 417 Locust street and 906 Oxford street, respectively, to cost $2,000 and $500.

North Yakima, Wash.—Frederick Mercy has pur-chased the Dudley block on East Yakima avenue and will convert it into an up-to-date motion pic-ture theatre, at a cost of $35,000.

Dunkirk, N. Y.—A contract has been awarded to Mrs. Mabel L. Dreden to construct a new mo-tion picture theater in Central avenue. It will have a seating capacity of 2,000.

Tacoma, Wash.—Work has commenced on the construction of a new photoplay theatre at Ninth and Market streets. It will seat 2,000.

Allentown, Pa.—A modern theatre will be erected on the site of the Hotel Hamilton, on Harrison street, by Wilmer & Vincent, owners of the Orpheum theatre, in Wilkes-Barr, Pa.

Kalispell, Mont.—A new $25,000 motion picture house will be built here by capitalists who operate the Liberty theater at Spokane, Wash.

Louisville, Ky.—Cassino Theater Company with a capital stock of $5,000 is to erect a new theatre here. Joseph L. Steuerle, M. Switow and Samuel Switow are promoting the company.
Knickerbocker House at Capital Opens With Distinguished Crowd

“Betsy Ross” World Feature Starring Alice Brady Is Initial Offering in Elaborate Theatre; U. S. Officials, Diplomats and Stars Attend

Washington, D. C.—(Special to “Exhibitors Herald”—The new Knickerbocker Theatre, said to be the most modern in playhouse construction, was opened here recently with a most distinguished audience, including Government officials, army and navy officers, diplomats and men prominent in business life. The opening was in the nature of a social event long to be remembered.

Guests representing many of the motion picture companies and well-known film stars were also present through Col. Barry Bulkeley’s invitation. Among the guests were Rose Tapley, Francis X. Bushman, Beverly Bayne, Alice Brady, Carlyle Blackwell, Kitty Gordon, June Elvidge and Wm. A. Brady, director-general of World. The initial film offering was “Betsy Ross,” in which Alice Brady played the title role.

A dinner was tendered the guests of the evening by the board of directors of the Knickerbocker Theatre Company, immediately after the performance, on the roof of the theatre, at which Col. Bulkeley presided.

The Knickerbocker is believed to be one of the most artistic and elegant theatre structures in the capital, and is described as America’s most exclusive photoplay theatre. It reflects refinement and taste in its superb construction and appointments, far in advance of the present era of innovations in photoplay theatre construction.

Honolulu Soon to Attract Producers, Says Van Loan, There Filming Peter Pan Play

Calls Island Ideal Spot for Picture Making and Predicts Construction of Studios. Company Taking Scenes for “The Honeymooners” Serial

That Honolulu soon will attract motion picture producers and result in the construction of studios is the opinion of H. V. Van Loan, who is in charge of an expedition sent to Hawaii by the Peter Pan Film Corporation, of New York, to make a scenario serial, which will necessitate a trip around the world, which will require two years. The film will be published under the title of “The Honeymooners.”

“I believe that Honolulu is an ideal spot for the motion picture producer,” Mr. Van Loan declares in an interview in the Honolulu Advertiser. “It cannot be surpassed for natural beauty, which is a very important part of picture making, especially where most of the action calls for outdoor experiences. You hop on this island all that is needed to make a picture beautiful, and I do not think that the stories of Southern California can be compared with what nature has to offer us here.

“When I think of the idea I feel that when I say that the Peter Pan Film Corporation is the first company to send a party here for a prolonged stay, having as its object a complete set of pictures of the habits, customs, sports, industries and beautiful places of the Hawaiian Islands, Mr. William Aldrich, who is the director, and in charge of the production end of the work, has succeeded in obtaining what is due to the island here. He is grateful for the many courtesies which have been shown him by the various city departments and the public in general.

Interesting Features Filmed

“Honeymooners”

“Honeymooners”

He has taken pictures of the Polo Team, the Royal Hawaiian Hotel, the Waikiki Beach, the Pearl Harbor, the pineapple plantations, the Pali, the Punch Bowl and numerous other places of interest in and about the city and island. In addition to these, he has an excellent and spirited scene of the surf riders, who were recently caught on fifteen miles off Honolulu, and which I think will prove one of the best, if not the most interesting fight scenes with which we have ever been shown on the screen. The shark fought for nearly an hour, right before the lens of the camera, and though he was captured at the very last, he remained with him for five hours later when they towed him into Young’s Wharf. He measured eighteen feet, and weighed about eight hundred pounds.

“The Hawaiian wind and surf that the surf riders are absolutely the best ever photographed by a motion picture camera. The average cameraman is not daring enough to stick his head out in an out-rigger and face the big seas as they break over the beach, and the result is that other cameramen have been satisfied to photograph what they could within a safe distance of the shore. But Mr. Aldrich went out and caught the riders as they were coming in, and those who have seen the pictures of the Honolulu wind and wave that they are the best ever taken at Waikiki.

Gertrude Cameron Stars

“In our party is Gertrude Cameron, who appeared with Crane Wilbur as his leading lady during the time he was with Pathé Frères, and was later starred with the Universal company. She plays the lead in the series, which will start here, and be published under the title of “The Honeymooners.” Mr. Aldrich, who is also well known as a film actress, and has appeared in many big productions, is also a member of the company.

“We expect to be here about four weeks more, and during that time will take pictures of the volcano and other interesting scenes. Mr. Aldrich intends to make a double exposure of the volcano, something which has never been done before by a cameraman. And those who happen to visit the Strand Theatre in New York at some future date, will see this wonderful picture of this great crater, with double exposure and all its natural tints.

“From here we are going to the Far East, our first stop being Yokohama where we will spend some time reproducing the beauties of Japan, which are forever interesting and entertaining to Americans.”

RELIEF FOR EXHIBITOR SEEN IN A. E. A. MEETS WITH MUSIC PUBLISHER

Representatives of the American Ex hibitors’, Distributors’, Exhibitors’, Exporters, and Publishers’ Association have had several important meetings recently relative to the music tax, as applied to motion pictures. The outlook for the exhibitors is very satisfactory and it looks as if the publishers will concede certain points.

E. C. Bulkley, general manager of the American Exhibitors’ Association, in discussing this problem said:

“The result of our conferences will be published soon, and we will have bear fruit. They are ready to make some concessions, but we are endeavoring to protect the small exhibitors whose activities are dwarfed by the troubles that the load he is carrying has reached the breaking point. When this question is finally settled a new era of amity will be made from the faces of the A. E. A.”
Determined that the motion picture industry shall contribute to the promotion of the second great Liberty Loan, the committee of the National Association of the Motion Picture Industry, which has been appointed to co-operate with the Secretary of Treasury in the promulgation of the loan, has already completed its plans for the distribution and exhibition of the remarkable Liberty Loan film in which forty of the most celebrated stars of the stage and screen appear, together with numerous prominent public characters.

The second Liberty Loan picture comprises five distinct subjects, each about five hundred feet in length, any one of which is a complete episode in itself. It is explained by the committee that any one of the five episodes can be shown by exhibitors in any sequence, as there is no reason to believe that any one film follows another. The subject of the films are all of a distinctly patriotic and historical nature, presenting upon the screen in the persons of the most distinguished stars the greatest characters in the history of the country—the signing of the Declaration of Independence and twenty or more other memorable events in the history of our country are thus enacted upon the screens by these great stars, always with a view to kindling a great patriotic spirit.

Wilson in Production


The picture was conceived and assembled by Herbert Lytton, with the cooperation of the committee of the National Association of the Motion Picture Industry, of which Adolph Zukor is chairman. Other members of the committee are Marcus Loew, J. E. Brulaur, W. W. Irwin and George K. Spoor.

Distribution Fixed

Chairman Zukor appointed A. L. Lichman, sales manager of the Paramount Pictures Corporation, as a committee of one to supervise the distribution of the production, of which there will be five hundred prints in all. It is the purpose of the committee to have these five hundred prints shown in as many communities and theaters as is possible during the time that the campaign for the second Liberty Loan is in progress.

Miss Reed Wears Stunning Gowns in Rapf Production

While several of the "still" taken of Florence Reed in Harry Rapf's production of "The Struggle Everlasting" would suggest that the costumes were furnished by Thorley, the florist, it is a fact nevertheless that Miss Reed has contracted a heavy burden in the variety of costumes that are necessary to carry her through the many scenes of Edwin Milton Royle's play.

Miss Reed perhaps establishes a record for she makes more than forty changes, and the quality of her gowns is shown in the label of the celebrated Mme. France.

Miss Reed also has a modiste at the studio and the noted star is kept busy with her screen work and preparing herself for her role in the stage spectacle, "Chu Chin Chow," now playing at the Manhattan Opera House, New York City.

"Building Wooden Fleet" to Affect U-Boat Losses Shown in Gaumont Oct. 29 Reels

Screen Subject Will Go Far in Assuring Public Transportation Problem Is Solved: "Important Industries of Argentina" Are Shown

The first single-reel produced by the Gaumont Company for the Mutual Program for the week of October 29 is No. 148 of the Gaumont-Mutual Weekly, which will be published on Wednesday, October 31. Like its predecessors, this issue of the Weekly will contain only the latest happenings of interest to the entire country. It will have a section devoted to pictures taken by staff photographers of our soldiers here and abroad.

The other reel will be the Mutual film magazine, "Reel Life," No. 19, which will be issued Thursday, November 1. In this issue are two subjects of more than usual importance. "Building Our Wooden Fleet," which was taken in co-operation with the Southern Pine Association, will go far toward assuring the public that our transportation problem is solved. Southern sawmillers paid little attention to the controversy as to whether we should build steel or wooden ships, but ran night and day, and the result is that they are far in advance of the rate promised, and now are ready to complete one wooden ship every working day. As Germany is now sinking only one ship every second or third day, it will readily be seen that if other sections of the country are building in like proportion, the submarine menace is about ended.

The other subject of timely interest is "Important Industries of Argentina." This great southern republic ranks second only to the United States in its production of cattle and wheat, and it is now prepared to do its part toward supplying the nations which will soon be its allies in the war against Germany.

Shorter, but greatly entertaining subjects, describe: "A Dry Land Periscope," which will enable a boy to see any ball game, no matter how high the fence; "An Unusual Foster Mother," a cat which treats small chicks as though they were kittens; and "Had Your Mining Stock Panned Out," an animated drawing from the humorous weekly, "Life."
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WORLD·PICTURES
Exclusive Sales Agent
Funkhouser Films

Maj. Funkhouser, censor savant of the Chicago board, has become a national character in the film world through his interference with the activities of the various important film companies in their efforts to exhibit their product within the confines of the city of Chicago.

Now, the Major is not a bad sort, but he seems to be cracking under the strain of being the cinematographic conscience of a city of 3,000,000 people. In his latest bid for popular attention he charges the motion picture industry with being “money mad.” He launches the terrific indictment that the chief aim of producers in making a picture is to see how much money they can cause it to bring in through the box office window.

Haste should be made in correcting such an opinion as this and the Major should be speedily assured that producers are in the film business solely for their health’s sake and certainly are not impelled with any sordid ambition of commercial gain.

The really high spot in Funkhouserian good judgment is his assertion that “next to the cabarets the pictures are one of the greatest agencies for immorality in Chicago,” and this in face of the fact that Chicago has been squandering large sums of money in the maintenance of the Funkhouser censor board, ostensibly for the protection of the city’s morals.

In another portion of the Funkhouser address to which we allude the Major charged to the defense of his “Americanism” and urged the thought that those who have attacked him for being “pro-German” merely took this course to divert public gaze from their own sinister motives. Whether or not the attack against the Major on the grounds of pro-German leanings was utterly without foundation may be gleaned from his published reason for refusing to permit the exhibition of the Fox production, “The Spy.” The Major in that instance claimed—and previously in the case of “The Little American”—that pictures of this type would excite prejudice against the nation whose villianies were exploited, just as if anybody cared how much prejudice was excited against a nation that our own country is seeking to bring to its knees with shell and bayonet.

An indication of the Major’s intimate knowledge of the business he is censoring is evidenced in his assertion that eighty per cent of the patrons of motion picture theatres are women.

Concluding his illuminating remarks, the Major says:

“I have been called an old fogy. I grant it.”

So, we guess, that makes it unanimous.

* * *

Let the Public Pay

Exhibitors who are agreeing on any basis whatsoever to absorb the admission tax are making a grievous error. This levy was imposed by the government with the view that it was to be
paid by the public. Congress has expressly declined, for very good reasons, to pass a tax of ten percent on the gross receipts of motion picture theaters.

The very good reason prompting Congress to this decision was the knowledge that the film theaters of the country could not pay such a tax and survive. In the place of such a measure the admission tax as now in force was adopted.

As the EXHIBITORS HERALD has repeatedly urged box office charges should be increased wherever such a plan is feasible, but a very bad precedent is being established by some exhibitors in absorbing the admission tax regardless of whether or not there has been an increase in the box office charge.

Our attention has been directed to the fact that in certain instances exhibitors have announced that with a fifteen, twenty or twenty-five cent admission, which is in effect on occasions when the larger feature pictures are exhibited, the theater will absorb the government tax. Obviously, this will create a good deal of confusion and in our opinion cannot help but eventually work to the detriment of exhibitors.

The admission tax is a tax on the public—so let the public pay it.

FREDERICK L. COLLINS, president of the Petrova Pictures Corporation, has made a wise move in retaining the services of S. L. Rothapfel of the Rialto Theater, New York, as "pre-production counsel."

The plan which Mr. Collins apparently is aiming to put in operation is the frequently-urged effort of censoring in the script, thereby eliminating at a single stroke the inconsistencies which ordinarily run through a picture and are only cut out after a screen test of the film.

Without question many companies are squandering vast sums of money in the production of scenes, angles of the story, etc., which, in many cases, an intelligent study of the script by some one properly qualified would render very obvious that such could not be consistently retained in the finished print.

In an alarming number of instances negative footage is consumed in making stuff that never has a chance to be shown to the public; sometimes because it transgresses accepted rules of convention and often because it is merely "footage" and rather detracts than adds to the telling of the story. It is feasible in many cases to eliminate much of this stuff in the script, thereby avoiding the wasted time and money of allowing it to run into production.

Martin J. Quigley

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Exhibitors Struggle With War Tax Problems

Latest Advices From Department of Internal Revenue Give Clear-Cut Explanation on Application of Levy Footage Assessment Matter Still Before the Treasury Department

Clouds which settled over every phase of the motion picture industry as the result of the government's war tax are gradually being dispelled and a clearer understanding developing but surely bringing order out of the chaos which existed in the early days of uncertainty.

Latest advices from Washington are reassuring that a modification of the first interpretation of the footage tax law will be made and only a one time tax on films be imposed. This in itself removes one of the greatest causes of worry to the film industry.

Exhibitors all over the country are adjusting themselves to the collection of the one cent tax on admissions, and though the ends used in performing this new duty, indications are that confusion will be in a short time be a thing of the past.

**Imposing of Tax.**

The most recent opinion from the department of revenue states plainly from now on the admission tax is to be collected and what the amount will be.

Only the theatre whose maximum charge is 5 cents is exempt from the tax. Here only a part of the theatre is given or to 5-cent seats the tax must be collected on all admissions.

In some an exhibitor is running a part on week days and increases his price for Sunday performances, the tax col-

**Must Clear House.**

It is the custom of some theatre owners to charge admission of 3 cents for afternoon performances and then increase the price for the night show. When this is done, the exhibitor must clear his house before putting on the evening show. If he then has to pay the tax for the afternoon performance.

Children under 12 years of age pay a tax of 1 cent regardless of the price charged by the theatre—be it 10 cents or dollars.

Theatres where the maximum charge on admissions is more than 5 cents will have to pay the tax on admissions unless they are situated in an outdoor amusement park, and tax admission to which is not more than 1 cent.

**Two Classes Exempt.**

Only two classes are exempt from paying the one cent tax. They are members in arms and city officials who enter theatre on business.

Those entering the theatre on complimentary tickets must pay the tax in accordance with the price charged by the theatre.

The tax went into effect on November 13 and although no forms have been provided by the Department of Internal Revenue for returns from the exhibitor, he should keep a record dating from that day.

**Amount of Tax.**

The law provides for the collection of one cent tax for each 10 cents or a fraction thereof collected as admission.

Where a combined charge of 5 and 10 cents is made for admission, 2 cents tax must be collected on each ticket. Houses making an admission charge of 15 or 20 cents must collect a 2-cent tax on each admission and on a 5 or 10-cent admission, 3 cents.

Federal Courts to Make Decision on "Camille" Film

Fox Company Again to Take Up Fight with Funkhouser Censorship Board

The Federal courts will be again asked to act as arbiter in the fight of the Fox Film Corporation on "Czar" Film, "Chicago's one man censorship board."

This time "Camille," the Fox film for which Funkhouser has issued a "pink" permit, will be the bone of contention. According to C. W. Eckhardt, home office representative of the company, the legal battle will be begun this week.

Last August the Fox corporation, through its attorneys, appeared before Federal Judge Alschuler and obtained a temporary injunction restraining the city from interfering with performances of "The Spy." Later on the city filed a petition with Judge Carpenter, asking that the injunction be dissolved. Judge Carpenter refused to act in the matter and referred them to Judge Alschuler. The last lawyer decided to change his original decision and the injunction became, in effect, permanent. A similar injunction is sought for "Camille."

The court in granting the injunction held that the producers had lived up to the letter of the city ordinance.

"The Tiger Woman," another Fox film is still being held up by the censorship board.

Mr. Eckhardt stated that his company was unalterably opposed to the "pink" permit. He pronounced it a misnomer, pointing out that in many instances where such a permit is issued the board has already "cut" and changed the film.

Cleveland Faces Sunday Shut-Down of M. P. Theatres

Court Puts Film Shows in Class With Theatrical Attractions. One Arrest

Cleveland, 0.—(Special to Exhibitors Herald)—Possibility of the Sunday film show here passing out of existence became nearer a reality with a decision of the Appellate Court finding William Standen, a Medina county motion picture exhibitor, guilty of illegal Sunday operation.

He had been previously found guilty by the Probate Court of Medina county.

Standen based his appeal from the decision of the first court on the grounds that motion pictures are not theatrical or dramatic performances, which are prohibited by the state law. The Appellate Court declared the motion picture theatre in this class. The jurisdiction of the court includes Cleveland.
Michigan Exhibitors Refuse to Pay Tax Imposed by Mfgs.

Action Taken at Largest and Most Enthusiastic Meeting Ever Held in Wolverine State; Pettijohn Speaks

Detroit, Mich.—[Special to Exhibitors Herald.]—Michigan exhibitors will not pay the 15-cent per reel tax imposed by many of the film manufacturers. In a meeting rife with enthusiasm and exceeding any previous gathering in the way of attendance, held at the Hotel Statler here on October 25, the motion picture theatre owners refused point blank to let the manufacturers "pass the buck" to them.

More than four hundred exhibitors were present at the meeting, which was addressed by C. C. Pettijohn, general manager of the American Exhibitors' Association; Ward N. Choate, chairman of the Michigan committee of four-minute men, and a representative of the internal revenue department who discussed the war tax.

Pettijohn Draws Cheers

Pent up enthusiasm of those in attendance broke out of bounds when Mr. Pettijohn, at the close of his address, made a strong plea for closer affiliation and a get-together movement by the exhibitors to fight the various evils which are constantly looming up, and also adverse legislation.

The speaker took the stand that the public should pay the war tax on admissions and added that he so construed the law.

Tax Stand Made

As to the 15-cent tax per reel to the exhibitor, he opposed it, and emphatically stated that it was a tax on the producer and distributor and should not be passed on to the theatre owner.

Mr. Choate thanked the exhibitors for their co-operation in spreading the war propaganda of the government and assured that the same assistance be given as freely in the future.

Footage Tax Absorbed on Wholesome Films

Wholesome Films Corporation will NOT charge the footage tax up to exhibitors.

This announcement came this week from M. J. Weisfeldt, general manager, who informed the EXHIBITORS' HERALD that Wholesome had rejected the plan of passing the footage tax on to exhibitors.

"The Wholesome Films Corporation," said Mr. Weisfeldt, "in the operation of its mail order plan of distribution desires to make it very plain to exhibitors that our aim is to make it as easy as possible for theatre owners to make money by using Wholesome service.

A fundamental principle of our plan is big volume and small profit. We certainly are not seeking to "hold up" the exhibitors and for that reason we will not pass the footage tax on to exhibitors."

"Dupers" Indicted for Stealing Film "Joan the Woman"

Three Men Charged by Federal Grand Jury With Theft of Cardinal Co's. Spectacle

Fred Beck, Lewis Weiss and Leo Singer were indicted by the federal grand jury of New York, October 27, on charges of conspiracy to infringe upon a copyright of the film "Joan the Woman."

The production is the property of the Cardinal Film Company. Representatives of the film company charged that the indicted men stole a positive and took it to New Jersey, where a negative was made. The men were recently arraigned before United States Commissioner Hitchcock in New York and were held to the grand jury in bonds of $2,000 each.

Shamrock to Enlarge San Antonio Plant

The Shamrock Photoplay Corporation of San Antonio, Texas, is contemplating enlarging its plant. One company now is producing two reel Western films for Ultra Company of New York, and the enlargement is made necessary to take care of additional products.

The enlargement when completed will give the Shamrock Photoplay Corporation facilities to take care of any class of pictures.

U. S. Exhibitors Establish N. Y. Offices to Prepare to Launch Country-wide Drive

Special Representatives Located in Exchanges to Assist Exhibitors and Book Pictures; Foursquare System Exchanges to Be Used—"Zeppelin's Last Raid" First Film

Arrangements for the launching of a country-wide business drive in the interest of the newly organized U. S. Exhibitors' Booking Corporation are being rushed to completion. Within another week the organization will be in full operation with executive offices in the Times Building, New York, and branches in every important city in the United States and Canada.

The New York headquarters, under the supervision of Frank Hall and William Oldknow, include the accounting, booking, publicity and advertising departments. The staff took possession on October 29 of offices comprising the entire top floor of the Times Building at Forty-second street and Broadway.

Distribution of the U. S. productions in many of the large cities of the country will be handled by the Hoffman-Foursquare exchanges. The Southern territory will be in charge of Mr. Oldknow, who operates a chain of exchanges in the principal cities south of the Mason-Dixon line, with headquarters in Atlanta, Georgia.

Chain of Exchanges

The Frank Gersten exchange will handle distribution in New Jersey. The Canadian territory also will be covered by the Foursquare system, which has made a record of efficient salesmanship under the direction of M. H. Hoffman. The U. S. system will be marketed by a system of exchanges that girdle this country and Canada, numbering in the aggregate about twenty-five different branches.

A special representative of the U. S. Exhibitors' Booking Corporation will be stationed in each of the aforementioned exchanges and it will be his duty to attend solely to the exploitation of the U. S. productions. He will book the pictures and assist exhibitors in the war of promotion.

Organizing Sales Force

The work of organizing the sales force in the western territory is in charge: Joseph Partridge, formerly with V. S. E. in New York and later affiliated with the Triangle Distributing Company; Mr. Partridge will place U. S. representatives in exchanges west of Philadelphia. He will visit Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Kansas City, Columbus and Toledo.

Mr. Partridge will arrange trade showings of "The Zeppelin's Last Raid" to Thomas H. Ince's spectacle, the first film of the new enterprise. Trade showings will take place this week in New York, Philadelphia, Pittsburgh and Boston. Showings of "Those Who Follow," released by Paramount, the sequel of the U. S. pictures, will follow. A publication date for either product has been announced. The Ince spectacles are being prepared for a country-wide release, and the exhibitors will be given the option of taking the showings or not later than November 15. No bookings are being accepted in advance of the trade showings.

U. S. EXHIBITORS

Herald
Exhibitors Take Up Film Tax
With Big Chicago Distributors

Theatremen Protest and Threaten Cancellations—Rembusch Flays Ochs—Frank and Beatty Take Lead in Move

Exhibitors and certain distributors of Chicago have clashed over the 15-cent per reel tax on films, and the former claim a victory in the first battle "to take the world safe for exhibitors."

In a special meeting of the Motion Picture Theatre Owners' Association, Chicago branch of the American Exhibitors' Association, held Tuesday, October 30, a committee was appointed and given cancellations of twenty exhibitors controlling forty-two houses, with instructions to confer with officials of the Klein System to give them the alternative of taking the war tax or accepting the cancellations.

At the meeting held Friday, November 9, the committee reported that George Keine, through Manager Jenner, agreed to collect the war tax where it was imposed, but where the books of the company showed that the business of the exhibitor was not enough to warrant the company paying the tax his contract would be cancelled upon thirty days' notice.

Patie Also Criticized

The committee was then empowered to take similar action against other companies.

A resolution was passed calling upon all the members of the association to hold at once to the offices in the Malleys and ceding cancellations of every service they handle for the use of the "war" committees.

Considerable argument was brought to bear that Patie should be the first to have the concerted actions of the exhibitors. The chief reason advanced by the opposing was that Patie had already held up films when refusal was able to pay the tax.

Beatty Aroused Members

The committee was also appointed at a special meeting of the Chicago Theatre Owners' Association for the purpose of assuring ways and means of collecting the 10 per cent war tax on admissions receipts.

Edward T. Beatty of the Linden, Harp and Beach Theatres was the moving spirit of the meeting. He was considered enthusiastic and appeals to the members of the association to show their fire spirit and backbone which finally resulted in drastic action being taken.

Frank Rembusch, national organizer of the A. E. A., explained the ticket tax, pulled the 15-cent per reel war tax to exhibitors and scathingly denounced Mr. Ochs, president of the Motion Picture Exhibitors' League, in several short speeches.

Urges No Let-up.

The determination of the association to let one film company feel the mailed fist came after a particularly strong plea by Mr. Beatty to fight the thing to a finish.

"Our president, Mr. Krung," he said, "has in his hands now the names of practically every film exchange in Chicago which have received instructions from New York not to hold up films upon the refusal of exhibitors to pay the 15-cent tax."

"What does this mean? It is simply that the New York people think that if they let the matter go along for a while that we will go to sleep as usual and when this tax gets up to a large amount you will face a lawsuit."

Rembusch Flays Ochs.

National Organizer Rembusch characterized the 10 per cent tax as a "boner" pulled by Congress. He stated that the entire action was started by the producers without consultation with the exhibitors.

"It was to be expected of the producers," he said. "They appeared before Congress and urged this 10 per cent tax on the exhibitor. They grabbed Lee Ochs and took him along with them. He appeared before Congress with them and there he betrayed the exhibitors. He even wired to exhibitors to support the measure, and many of them did so by telegrams to Congress."

Mr. Rembusch intimated his belief that by concerted action the tax might be repealed.

Five new members joined the association at the meeting.

War Tax Has No Effect on M. P. Attendance

Inquiry at several Chicago "loop" theatres and outlying houses, by a Herald representative this week, brought forth the information that so far the added admission cost, on account of the war tax, had not affected business to any appreciable extent.

Many of the downtown theatres raised prices from ten cents to fifteen cents, this to cover the war tax, and to avoid handling pennies. The scarcity of pennies entered into the decision of the managers in fixing the fifteen cent price, it is said.

Officers Chosen to Manage 1918 Film Expositions

Wm. A. Brady President of Exposition Company New York Show to Be Held in February

Organization of the Motion Picture Exposition Company which will manage two film expositions to be held next year, was completed at a meeting held in New York October 29.

William A. Brady, president of the National Association of the Motion Picture Industry, was chosen president of the new corporation. The other officers are Lee A. Ochs, vice-president; J. H. Hallberg, vice-president; J. A. Berst, treasurer, and Louis F. Blumenthal, secretary.

Frederick H. Elliott, executive secretary of the National Association, was made general manager of the Exposition Company and will take charge of the exposition to be held in the Grand Central Palace, New York, February 2 to 10, 1918. Samuel Grant of Boston will be his assistant. Mr. Grant will have charge of the Boston exposition to be held in July and will be assisted by Mr. Elliott.

Fred H. Hartman, of Chicago, and William Hilkemeier, of New York, were appointed as assistant managers for both the New York and Boston shows.


Former City News Man Joins "Herald" Staff

George Clifford, for eight years on the staff of the City News Bureau of Chicago, has been added to the editorial department of the Exhibitors Herald.
Exhibitors' Circuit Gets "Empty Pockets", Through Deal with H. Brenon Film Corp.

Organization's Purchasing Board Unanimous in Selecting Screen Version of Hughes Novel to Be Circulated Throughout U. S. Bert Lytell in Leading Role

One of the important transactions of the week is a deal that has just been consummated between the Herbert Brenon Film Corporation and the First National Exhibitors' Circuit, Inc., whereby the latter organization has acquired the distribution rights for Herbert Brenon's "Empty Pockets," by Rupert Hughes.

The Brenon-Exhibitors' combination came as a surprise to the industry. The officials of the Brenon Corporation consider it one of the highest compliments ever paid their producer and director, Herbert Brenon, because the transaction was entirely endorsed by the entire purchasing board of the First National Exhibitors' Circuit.

"I am exceedingly proud of the honor accorded our institution by the august shewmen of the First National Exhibitors' Circuit," says Mr. Brenon. "I realize that every director of that organization is a shrewd and keen exhibitor—each a representative man in his section of the country. An organization which has as its purchasing board such men as S. L. Rothafel of New York, T. L. Tally of Los Angeles, H. S. Schwalbe of Philadelphia, Fred Dahlkem of San Francisco, Aaron Jones of Chicago, Robert Lieber of Indianapolis, E. H. Hulsey of Dallas, and J. D. Williams of New York, could not be otherwise."

"Empty Pockets" was adapted for the screen by Mr. Brenon from Rupert Hughes' novel. It is a mystery story of New York life, which is said to be extremely effective on the screen.

Bert Lytell, who played the title role in "The Lone Wolf," has the principal male role in "Empty Pockets," while the cast numbers Barbara Castleton, Susan Willa, Katherine Galanta, Peggy Betts, and other well known players.

NON-TAXABLE MUSIC FOR BIG THOS. INCE "RAID" PRODUCTION

Almost as notable as the production itself, and certainly an adjunct, is the music played as an accompaniment to "The Zeppelin's Last Raid," the Thomas H. Ince feature soon to be seen as the initial release of the newly organized U. S. Exhibitors' Booking Corporation.

Max Winkler, who has prepared scores for many important films, arranged the music for the Ince production and selected only music against which no author's tax is levied.

It is said that he so perfectly timed to the action of the play, so unobtrusive and in such fine accord with the theme the screen is unfolding before the eye that one can only regard it as an integral part of the production.

Henry Siegel Becomes Select Branch Manager

A new executive has taken charge of the New York Exchange of Select Pictures, Henry Siegel becoming branch manager. Mr. Siegel had previously been assistant manager.

Henry Siegel's rise to the executive command of the New York Exchange is the result of ability plus hustle. His first position in the motion picture industry was with the Pittsburgh exchange of the World Film Corporation, when Lewis J. Selznick was general manager. He was promoted to the New Jersey branch, later leaving that organization to handle Blue Bird's in New Jersey.

When the Selznick enterprises were organized, Siegel was one of the first to join the Selznick forces, being for a time in charge of the New Jersey exchange. Later he was brought into the central office as assistant manager of the New York Exchange.

Films Valuable Adjunct to National Army Work

The United States Government and the National Y. M. C. A., in their general program for the entertainment of the New National Army, consider motion pictures as the most important and most popular form of amusement, and considering the large number of motion picture projection machines recently installed at the various army cantonments it would appear that motion picture have become as much a part of army life as any other form of instruction given to the enlisted men.


"For Freedom of the World"—Timely Film Being Distributed by Goldwyn Exchange

"For the Freedom of the World," Ira M. Lowry's photo spectacle, which is distributed to exhibitors through Goldwyn exchanges, is declared to be one of the most timely patriotic motion pictures ever produced.

At a time when the entire group of civilized nations is engaged in making the world safe for democracy; when virtually every home everywhere is feeling the pinch of war and millions of lives are being sacrificed the appeal of this drama is universal. It is not a propaganda picture, in the ordinary sense of the word, for the story tells one of absorbing interest quite apart from any other appeal. Yet it is an educational feature of the highest order.

TWO SCENES FROM "HIS ROBE OF HONOR"

It shows the whole possible career of a young man who enlists in the service of his country, from concentration camp to front; it shows the work of the Cross nurse; the life in the trenches, other details of the war machine.

Regarded as a spectacle, it presents the screen some of the most powerful battle scenes ever recorded. The photographic work was done under the eye of men who had participated in real war, and knew how to develop realistic co-operation of the Canadian government as enlisted in the work been the officials felt that the film was authentic document designed for good of all people.
Wholesome Films Corporation's Plan
Direct-by-Mail Booking Is Successful

Company Eliminates "Red Tape" Methods and Pays Express Charges Both Ways on Films—Postage Stamp Its Salesman

Exhibitors all over the country are daily attesting the success of the mail order "fair and square" booking plan adopted by Wholesome Films Corporation of Chicago.

The plan is based upon honest intention, upon the belief that the exhibitor is honestly inclined. A two-cent stamp is the Wholesome's alesman. It will bring complete formation about the Wholesome plan and the resultant benefits to the exhibitor. The ease with which Wholesome features may be booked, the fact that Wholesome pays express both ways and the fact that Wholesome is enabled to offer features at less than feature prices has met with the approval of the exhibitors.

There is less trouble and "red tape" in the operation of the direct-by-mail booking plan than in the branch system of distribution. The plan enables exhibitors to obtain unusual features at reasonable prices.

The originally announced plan of Wholesome Films Corporation to give exhibitors feature films with thrills, love, romance and the right kind of adventure always of an entertaining and wholesome nature is being strictly adhered to.

"Within the Cup"
Story of Bohemia
Next Paralta Film

Bessie Barriscale believes that in Lottie M. Katterjohn's original story, "Within the Cup," which she is now producing at the Paralta studios in Hollywood, Cal., she will have one of the best, romatic roles she has ever played.

The story opens in Paris, where the heroine is trapped into a morganatic marriage by a German nobleman. She leaves Paris and returns to New York, where she is the Bohemia of Greenwich Village, he reigns as the most popular novelist and playwright of America.

A novel scene in "Within the Cup" will be a grotto restaurant, which will picture the unique resorts which have now become the fad of the frequenters of Greenwich Village, the home of Bohemia in New York. Miss Barriscale will be engaged on this production for several weeks. It will be her third Paralta play, allowing "Rose o' Paradise" and "Madam Who."

L-KO OFFICERS SHIFT

The Stern brothers, of L-Ko, changed places on the map last week. President Julius Stern departed from New York for the L-Ko studios at Hollywood, Calif., immediately upon the arrival of his brother, Abe Stern, treasurer of the company, from the Pacific Coast. While President Julius is in California, Treasurer Abe will remain in New York, to manage L-Ko affairs in the Mecca building.

B. Ennis in New Post; Joins McClure Staff

Bert Ennis, former publicity director for General Enterprise, Ind., and who successfully exploited "The Warrior" film, has been appointed publicity director for McClure Pictures. He is dispensing "copy" from his new office at 25 West 44th street, New York.

CHICAGO THEATER OWNERS COMMENT EXCHANGE FILMS FOR ABSORBING F.I.M. TAX

A resolution was introduced by a special committee of the Motion Picture Theater Owners Association of Chicago, at a meeting of that body last Friday, commending the Mutual Film Corporation for its stand in absorbing the tax on films. By a unanimous vote the resolution was enlarged to embody the names of other companies which had taken similar action.

THE RESOLUTION

Whereas, the motion picture distributors of the United States have, arbitrarily and unjustly, and we believe unlawfully, decreed that each reel of film shall be assessed 15 cents to cover the Federal war excise tax; and, whereas, this assessment, now in force, works an undue hardship upon the exhibitors of motion pictures and jeopardizes his business; and, whereas, the Mutual Film Corporation, Triangle Film Corporation, United Artists Corporation and others have announced their determination to absorb the war excise tax and instructed the managers of their various exchanges to cancel the 15-cent assessment; therefore, be it resolved by the Motion Picture Theater Owners Association, that the thanks and commendations of its members be extended to these various film corporations for their fairness and justice in meeting this situation.

Be it further resolved, that the members of this organization endeavor, whenever and wherever possible, to book the productions of these various corporations not only as a matter of principle, but because of the high standard of quality in production which is maintained by these various film corporations, and urge similar action upon the part of exhibitors not affiliated with this organization.

Be it further resolved, that this resolution be spread on the records of this association, copies to be sent to the various other affiliated organizations of the American Exhibitors' Association, with a request that they take some similar action, and that a copy be sent to the executive committee of the organizations above mentioned.

The members of the special committee are E. Thos Beatty, Louis H. Frank and W. J. Mulligan.
Paralta and Allied Interests’ Films

to Be Distributed by W. W. Hodkinson, Inc.

“A Man’s Man” with J. Warren Kerrigan First, to Be Followed
by “His Robe of Honor,” “Madam Who,” Turn of
a’Card,” “Within the Cup,” and Others

The productions of Paralta Plays, Inc., and its allied producing companies, will be distributed to exhibitors through an organization now being formed by W. W. Hodkinson. Its offices are at 527 Fifth avenue, New York City. This answers one of the questions that has interested the moving picture section of Broadway since early last September, when the statement was made that Paralta would not publish through a channel previously announced.

Affiliation between Paralta and Mr. Hodkinson’s new company will mean much to exhibitors. Mr. Hodkinson entered the motion picture industry as an exhibitor, and, therefore, has intimate knowledge of every condition that exhibitors have to face. His long experience in connection with the General Film company, and as president of the Paramount and Triangle distributing corporations widened his vision to take in all angles of the business, so that he stands today one of the best qualified men to form a new connecting link between producing and exhibiting interests.

Paralta New Concern

The Paralta organization, formed and operating under the direction of Carl Anderson, has only been in existence since last March. It took a radical position from the start, especially in reference to equity and fair dealing in the distribution of pictures.

The latter part of last May, Paralta secured a long term lease on the big Clune studios, in Hollywood, Cal., and early in June, J. Warren Kerrigan and Bessie Barriscale, at the head of producing organizations of their own, began the production of Paralta plays.

Walthall Becomes Producer

Paralta arranged with Henry B. Walthall to become a star-manager and producer at the head of his own company. Shortly after, Rhea Mitchell and Clara Williams had been added to the lists of artists, heading producing concerns at the Paralta studios. Today six producing organizations are at work at these studios.

The first Paralta film which Mr. Hodkinson’s new organization will distribute will be J. Warren Kerrigan’s “A Man’s Man,” and the Bessie Barriscale production of “Madam Who.” These will be followed by Henry B. Walthall in “His Robe of Honor,” J. Warren Kerrigan in “Turn of a Card,” Bessie Barriscale in “Within the Cup” and “Rose o’ Paradise,” Henry B. Walthall in “Humdrum Brown” and Clara Williams and Rhea Mitchell in productions which are now known only by working titles.

GERTRUDE MCCOY

GUEST OF HONOR

AT CELEBRATION

Miss Gertrude McCoy, the Hoffman-Foursquare star, was the guest of honor at the anniversary celebration of the Gertrude McCoy Theatre in Baltimore this week. “Madame Sherry” and “The Silent Witness,” two Hoffman-Foursquare pictures in which Miss McCoy starred were shown, after which Miss McCoy attended a big Halloween ball.

PATRIOTISM

The Motion Picture Theater Owners’ Association, Chicago branch of the American Exhibitors’ Association, at its regular bi-monthly meeting last Friday, passed a resolution calling upon its members and other exhibitors as well, to book at once through Triangle the American patriotic film, “Who Leads the National Army.”

President Krug made a personal appeal to the men in behalf of the film. He told the exhibitors that by showing the film in their theaters they were “doing their bit” toward pushing the war to a successful conclusion.


Theda Bara Sold Bonds

on Fifth Ave., New York

More than $300,000 worth of Liberty loan bonds were sold by Theda Bara, the Fox star, when she made her first and only appearance in public under the auspices of the Stage Woman’s War Relief Committee at their booth in front of the New York Public Library at 42nd Street and Fifth Avenue, New York City.

When William Fox bought the first $50,000 bond a great cheer went up when Thomas F. MacMahon, Miss Bara’s attorney, bought $5,000. J. Gordon Edwards, Fox Film Corporation director, bought $5,000, Miss Bara bought $13,000, and Mr. Edwards bought $50,000 worth of Liberty bonds. Miss Bara, attending the National War Bond Office, purchased $50,000 in Liberty bonds.

Burr Succeeds James

on N. A. M. P. I. Boar

C. C. Burr has been elected to the National Association board by General I vision, Class No. 5 of the Nation Association of the Motion Picture Industry. He succeeds Arthur James, resigned. John C. Elin was elected chairman of the branch and Paul Glick, secretary.

Thomas G. Wiley, Julian M. Soloms, B. P. Fineman, Fred N. Rotherbe, Julius A. Lewis, William A. Johnson and A. MacArthur, Jr., were elected members of the executive committee for the coming year.

The following new members were elected: B. P. Fineman, Eugene Zuk, Allan Rock, E. B. Cotton and Al Lippman, of Famous Players-Lasky Corporation and C. G. Merrill of C. G. Merrill, Inc.

A membership of one thousand is the goal now set by the executive committee and a meeting of the committee will be held in the near future at which its plans will be made for an active membership campaign.

WILLIAM FOX’S “BABY GRAND” STARS

KATHERINE LEE (LEFT) JANE LEE (RIGHT) FAMOUS JUVENILE FUN-MAKERS.—(Wm. Fox.)
renon to Film "Passing of Third Floor Back"
With Sir Forbes-Robertson in Leading Role

Sir Johnston Forbes-Robertson, the noted English actor, has come to America for the express purpose of appearing in the screen version of the stage success, "The Passing of the Third Floor Back," which is to be produced and directed by Herbert Brenon. Mr. Brenon has already commenced work and it will be completed before the end of the year.

This is the third big production to be cared for Herbert Brenon since becoming an independent producer. The others are "Kismet," with Otis Skinner, and "The Woman Thou Gavest Me," by Allan Caine.

Sir Johnston Forbes-Robertson is one of the best known and most noted actors in this country and in England. His long and varied career on the stage he has had many successes, but one outstanding feature is his portrayal of the stranger in "The Passing of the Third Floor Back." Upon the completion of "The Passing of the Third Floor Back," Mr. Brenon will start work on "The Woman Thou Gavest Me," to be followed by "Kismet," with Otis Skinner, upon the conclusion of Otis Skinner's tour in "Mister An-".

World to Distribute Two-Reel Subject
Showing the Building of an Army Camp

Film Entitled "Over Here" Made at Little Rock, Ark.
Official Record of Progress of Achievement for War Department Use

"Over Here" is the title of a timely and unusual motion picture of contemporary patriotic interest to be distributed by the World Film Corporation. This picture, which is in two reels, shows the building of one of the great United States army cantonments, from an actual address to a city housing 40,000 troops, in a period of only fifty-two days.

This does not mean merely throwing up wooden buildings together, but is a complete up-to-date city with electric light and sanitary systems, breaking every construction record and ready for occupation.

In the course of the 2,000 feet of film employed in illustrating this one building to hold an entire company is put together by 450 workers in precisely two hours and forty-five minutes. Other similar structures are completed in forty-eight minutes.

Some of the accomplishments shown in this photographic narrative are the building of more than four miles of railroad in two weeks; the construction of water pipe line twenty-seven miles long; the laying of 1,500 miles of sewer, the grading and laying of 30,000 feet of woodland; the operations of power tractors, thousands of mule teams and automobile trucks.

"Over Here" is an official picture showing Camp Pike, situated in Arkansas, not far from Little Rock. The commercial body of this city bought the land for the cantonment and presented it to the War Department. The moving picture was made to record the progress of achievement in cantonment construction.

TWO BIG SCENES FROM SELECT PICTURES

RIGHT—ALICE BRADY IN SCENE FROM "HER SILENT SACRIFICE." LEFT—CONSTANCE TALMADGE IN A SCENE FROM "SCANDAL."—(Select Pictures.)
Internal Revenue Department Rules on Theatre War Tax

Because of uncertainty and difference of opinion on the part of motion picture theatre owners as to when and how to impose the new war tax on admissions, S. L. and Fred Lowenthal, attorneys for the Motion Picture Theatre Owners Association, Chicago Chapter of the American Exhibitors Association, have obtained the latest views of the Department of Internal Revenue on the subject. The opinion is as follows.


Answering the inquiries in Mr. Maun's letter of the 25th instant, the only theatres which are exempt under the statute are places the maximum charge for admission to which is five cents. If there is a five-cent charge and also a ten-cent charge for admission, the tax will rest upon the five-cent admissions as well as those for which ten cents is charged.

A maximum admission of five cents may be charged as an admission per performance and for more than performance. The afternoon receipts are exempt, but the evening receipts are taxable. Also, the proprietor of a motion picture theatre is not allowed to set aside a portion of his theatre in which an admission of five cents or less is charged, when a charge for the other portion of his theatre is more than five cents, and expect to exempt from pay- ment of the tax the five-cent charge for admission, the tax will be paid upon the five-cent admissions, as well as upon the admissions at a greater price.

It would seem advisable, where a different admission charge is to be made on one date, that exhibitors should divide the time into performances or periods and clear the house before the commence- ment of the time for which the admission charge is more than five cents.

TAX FOR CHILDREN

In the case of children, age is a determining factor. The tax upon admission charge for a child under twelve years of age is one cent, irrespective of whether the charge is ten cents or two dollars.

The amount of admission charge determined whether the tax applies or not. A theatre may be tax-free on week days, but may be taxable on special days. Or a theatre may have a maximum admission of five cents for a time and afterwards advance the price for all ad- missions so as to bring it within the taxable class. A theatre may be subject to the tax and reduce its admission to five cents, thereby getting into the tax exempt class.

“His Robe of Honor,” Story of Expose Taken From Incidents in Political Life

Book, Written by Two Newspaper People, Stirred the Country; Makes Ideal Play for Henry B. Walthall

The fine hand of a writer who has learned wisdom in the school of practical journalism is much in evidence in the story of “His Robe of Honor.” which now is being made into a Paralta Play with Henry B. Walthall as the star.

The story concerns a crooked judge who, under the refining influence of a young so- ciety woman, mends his ways. The writers of the book are Ethel and James Dorrance, two newspaper people who have evidently taken the foundation of their story from incidents that have come to their notice while working for the press. The story and the people in it are described by the editors of the “Musiey” Magazine as “The Joys of Horrible Conditions,” has had more than twenty years journalistic expe- rience on the New York “Tribune” and on Heart’s publications, affording him many experiences such as are very seldom given to any one man. Ethel Dorrance, his wife, became a newspaper woman in the city of Washington, when her father was a mem- ber of diplomatic circles, which allowed her entrance to many places where the average journalist could not gain admission.

After many experiences as a newspaper woman in the nation’s capital, she decided to enter the field of literature, and since that time has collaborated with her hus- band in writing a number of successful books and short stories.

When “His Robe of Honor” first made its appearance on the shelves of the book- sellers it attracted the attention of the legal profession throughout the country, who proclaimed it an expose of the methods used by many political machines, but aside from this there is a virile love story running through it.

“Alimony” Feature Film Sold to Exhibitors Circuit

“Alimony” has been purchased by the board of the First National Exhibitors’ Circuit. The state rights feature was produced by an independent coast company last summer. The story is by Hay- don T. Wood, and the production was di- rected by Emmet J. Flynn. Included in the cast are Josephine Whittall, Lois Wil- son and George Fisher.

Wilbur Bares to Leave Paralta Publicity Desk

Wilbur Bares has resigned as general publicity director for Paralta Plays and its affiliations, with which company he has been since its organization, and will sever his relations with them on November 10. His work with the Paralta interests has attracted wide attention in the trade.

Petrova Selects Story and Supporting Cast for Next Production

Madame Petrova, having complet “Daughter of Destiny,” the first Petro Picture, is now engaged in the making of the second of her personally sup- vised productions. The scenario was written by Mrs. L. Case Russell, auth, of several of Mme. Petrova’s previous successes. It deals with the romance of Laurel Carlisle (played by Mme. Pet- rova), a nurse who has become famous for her research work. The theme is said to be startling and dramatic in extreme and presents Mme. Petrova in a wonderful opportunity for the display of her emotional powers. The Biograph Studio will be used for the production of this picture.

The following supporting cast has been selected: Mme. I. Meurmen, the leading lady; holding, Cumps Hare, Clarence Hig- mitage, Fred Jones, Evelyn Dummo and Freddie Varril. Philip Roden will cast. Mme. Petrova will be technical director.

Robards’ Feature “Mothers of Men” Has Exceptional Theme Says Shepard

Dorothy Davenport Stars in Picture Dealing With Suffrage Question; Portrays a Woman Torn Between Love and Honor

In a recent interview, H. J. Shepard, of the firm of Shepard & Van Loan, New York, who is representing the Rob- ards’ feature, “Mothers of Men,” Mr. Shepard gave his reasons for believing that the picture will be one of the most successful of the year on the state rights market.

“The picture, to be a success in the state rights field,” said Mr. Shepard, “must have one of three values; propa- ganda, sensation, or an exceptional story. If the picture has genius in it, has these three qualities, it is surer of a favorable reception.”

“Mothers of Men” contains a distinct propaganda on the suffrage question. It is the story of a woman who finds herself in the most difficult position in- able—that of judge and practical dispensation of her husband, who is falsely accused of murder. What would a man do under these circumstances? Is the question that Willis Roberts has developed. Thus it is apparent that the picture fulfills two of the three qualifications for the state rights market, and is therefore qualified on that field.

Dorothy Davenport plays the lead part, and apart from the value of the picture itself, a star of her calibre is a big drawing card.
Daughter of Destiny” First Petrova Film
A Feminist Play, Now Being Cut and Titled

In response to inquiries that have been made, the first picture, being delayed until October 30, the date announced, by Frederick L. Collins, president of the company, that the film has been completed, in that the post-moment of the date of publication has been due to the care that has been taken to ensure the mechanical perfection of the picture. In tinting, tinting and cutting, the picture has been over a dozen times by cutters to insure that each reel has been stripped of superfluous details.

The Rialto Theatre, New York, will soon announce the date (probably about the middle of November), when it will show “Daughter of Destiny.”

As an indication that Madame Petrova is putting her heart into the production of this series of pictures, it is stated that she has started work on her second picture within nineteen hours of the completion of the first. The second picture is now well under way at the Biograph Studios, New Rochelle.

Madame Petrova has secured from L. Case Russell a scenario that contrasts sharply with the theme of “Daughter of Destiny” and which is quite as full of opportunities for dramatic effects. Interest has been created by the announcement that Madame Petrova in her new series of pictures is to produce what may be called “feminist plays,” i.e., plays based on what women really think and do and not what men imagine they think. Petrova feels that there is real drama in these subjects, and she expresses no fear of appealing to a distinctly feminine class.

“If Daughter of Destiny is a feminist play,” states officer of the First National Exhibit Circuit, which will release the picture through its circuit, “it is also a distinctly masculine play, and we expect to see both men and women attend our theatres to get a foretaste of Petrova Pictures.”

Wolfberg Attractions
Adds Walter Blaney to Its Sales Force

Harris P. Wolfberg Attractions, Pittsburgh, Pa., announces the appointment of Walter A. Blaney as representative of that state-right company in West Virginia. He will handle “The Mad Lover,” “The Deemster,” “The Crisis,” “Persuasive Peggy,” and “Haste.”

Mr. Blaney was one of the first motion picture salesmen to stage “The Dish” in western Pennsylvania. He is responsible for its success in that territory and has a large number of ends among exhibitors.

Wm Fox Organizes New Juvenile Company
Headed by Georgie Stone at Coast Plant

Success of “Jack and Beanstalk” and “Aladdin” Films Prompts Producer to Commence Work on Another Big Feature

The success which greeted William Fox’s “Jack and the Beanstalk,” and “Aladdin and the Wonderful Lamp,” has led Mr. Fox to organize still another company of juvenile players.

The new company will be headed by Georgie Stone. His leading lady will be Gertie Messinger.

Universal Installs Service Departments in Every Exchange

When W. A. Bach has finished his present tour of the United States, every Universal exchange will have in operation a service department that will act as assistant to every exhibitor in the territory served by the various exchanges. Said service, or “Make It Pay” department, first became operative and was tested with entire satisfaction by Mr. Bach in connection with Universal’s exchange at Toronto, Can., and he was appointed to extend the idea to all Universal branches.

The plan, it is said, has made for closer cooperation between the exchanges, salesmen, and the exhibitors.

IN THE WHEAT BELT
THEY FEED ‘EM SERIALS
SIX NIGHTS A WEEK

The small town exhibitor’s problem of getting a full house each night has been solved by G. F. Geidle of Fargo, N. D. He booked the Mutual serial, “The Secret of the Submarine,” which is five reels long, one each night for six consecutive nights. One night Mr. Geidle’s receipts were $72. He uses a gas outbit, too.

New York City Rights
Wm. S. Hart Film Sold

The W. H. Productions Company has announced the sale of the rights to their feature with William S. Hart as the two-gun man in “The Bargain,” New York City, being sold to the Magnet Film Exchange, and Canada to the Regal Film Company, Limited, of Toronto.
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

**REVENUE TAX REPORT ON ADMISSIONS**

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**RECAPITULATION**

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We hereby certify that the above report is correct to the best of our knowledge.

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Certified check covering the above specified War revenue Tax was mailed by me this day of 1917, to the Collector of Internal Revenue for the District of.

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Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
New York, Nov. 6.

If the motion picture actress gets suflage, will she bear arms or—he'm't you to doff your polon hoonet to the Highlander? he booz legs.

"* * *

The "Honeymooners" are headed for some. Why? Because one hard-hearted peer Pan, faked of the groom, cut off the remittances.

Robert H. Cochrane is as debonair as ever these five days, in spite of the war. Probably has had his mind reeved of a lot of short subjects of late.

Mat Feely says, "When you sell a pie are for a man he smiles upon you, but when you go to collect your commission you try to sit upon you and extends the time welcome he would to safe cracker."

"* * *

Jake Gerhardt said that the "day of the big rain" you could find 90 per cent of the advertising "Safari" down under Joan's Theatre, playing Kelly pool, and the other 10 per cent upstairs watching the show. In justice to these "Kaffirs," even are moved to say that 95 per cent of the bosses were over at Thum's Parlor hat day and left it at quarter to five for their respective offices, so as to be in the office before their runners returned to give a report on the day's hunt. But, Jake why give away trade secrets? It may rain again—it always has.

You have all heard of a sewing bee, but a boxing bee will soon be a possibility. Nat Spitzer has joined a "gym" and is going into active training for a bell bout.

"* * *

"Wid" Gunning moved to Bay Side and he didn't say anything—just received decision, as t'were. Bill Barry moved from one side of Bay Side to the other side and swore like a trooper. Bill says if he ever has to move from Bay Side to Fort Lee he's going to give up his job and play a lead in the Staged Fan, so he can get trade rates. Have to sign up for life, Bill: Interstate Commerce allows those ginks about a dollar a ounce per mile.

"* * *

Vivian M. Moses is about the busiest man in town nowadays. He ought to be, when you consider the amount of Eva Langery copy he gets over in the papers. But, "I don't care."

"* * *

Jake Wilke, of the famous combination of State Rights, of the Longacre Building, is doing his bit toward relieving suady congestion. He pedestrinates from Longacre square to Eighty-third street. He is giving two performances a day, and an extra matinee if he forgets anything.

"* * *

Supply Sargent Harry Weisburg, Battery F, 206th Field Artillery, stationed at the front (somewhere on L. I.), pulled a good one today while making a flying visit to the Herald office. Here it is: "When handing out clothing to the new recruits, his assistant called out, as a little Hebrew came to the front for an overcoat and rubber coat, 'Overcoat size one. Slicker! Slicker!' "Oi, you!" How dare you call me a 'Slicker'? I volunteered. say, a little fellow!"

"* * *

The man under the periscope is 'Fuller Pep' and torpedoes. He shoots them at you in the dark, but if he ever comes to the surface I'll hand him a broadside that will hold him for a week. To all those ladies who are writing for particulars about him, suffice to say he is married.

"* * *

The advertising manager of the M. F. News spent several days duck shooting on Great South Bay. We have learned from authentic sources that he blazed into a flock of decoy ducks and bagged three of them. Pretty nice shooting at that.

"* * *

The old reliable Charley Condon is about to say "Au revoir" to Molog and the forces of the Photoplay Magazine. Many a hot day you put in on the old job, Charley, but you'll find it much cooler working with the "fan."

"* * *

"The Corn Beef and Cabbage Club,"

which meets at Keen's every time the members have four bits a piece, is growing in popularity. This is not altogether due to the grub, which, of course, is delicious, but, as Jim Huff and Victor Wilson phrase it, "The interlectual feast one gets is like unto Belshazzar's hand-out." Quite so. But who serves the brain food?

* * *

Wilbur Bates resigned from Paralta. His resignation to take effect November 10. Sorry to see you go, Wilbur: the boys are going to miss you.

Jack Cohn Finishes
Second Year as Editor of Universal's Weekly

Jack Cohn has just rounded out two years' service as editor-in-chief of Universal's weekly news service. During that time he has succeeded in making the Animated Weekly, Current Events and the Screen Magazine three of the most profitable film specialties handled by the big organization. He has also made an enviable reputation for the rapidity and accuracy with which he has put over a number of "scoops" in filmdom, including the first pictures of the Kingsland munitions explosion, the first pictures of the Russian revolution and the first pictures of General Pershing's arrival in France.

Jack Cohn has been in the employ of Carl Laemmle ever since Mr. Laemmle opened headquarters in New York. Previous to that he was connected with the Ben B. Hampton Advertising Agency.

THE TALENTED TALMADGE SISTERS
John Barrymore and Mike Donlin Star
In Photoplay “Raffles, Amateur Cracksman.”

Hy-class Producing Company’s Film Presents Combination
of Best Seller, Stage Success and Well Known
Actors—Territory Rights Being Sold

One of the most notable screen offerings of the current season in point of story, author, star and cast is the film version of “Raffles, the Amateur Cracksman,” now being sold to territorial purchasers throughout the country.

The book from which the picturization was made by the Hy-Class Producing Company was written by the English author, E. W. Hornung. Dramatized for stage purposes shortly after its appearance in book form, “Raffles” was a Broadway success with the late Kyle Beliew in the title role.

In order to present a star whose reputation would be in keeping with the book and play, the Hy-Class Producing Company engaged the services of John Barrymore, well known to theatre goers in this country for his appearance in leading roles of many stage plays.

In the supporting cast appears Mike Donlin, late of the old New York baseball Giants. Donlin portrays the role of the thief in “Raffles.” Christine Mayo, H. Cooper Cliffe and Evelyn Brent also appear in important characterizations.

The combination of well known book and prominent stage star offered in the production of “Raffles” should attract attention from state right buyers who are seeking a feature offering many publicity possibilities for the exhibitor.

The play itself was very well to the screen. All the bits of comedy that Ann Murdock delighted her audiences with on the stage have been transferred to the screen.

“Please Help Emily” was chosen as a fitting successor to Miss Murdock’s two other photoplays, “Outcast” and “The Beautiful Adventure.”

Dell Henderson directed this picture and also the two mentioned above.

Scenes of San Francisco’s Chinatown
Depicted in Film “Ashes of My Heart”

What is said to be one of the most remarkable scenes ever put upon the screen will be a feature of “Ashes of My Heart,” an early publication of the Berg Productions, featuring Barbara Castleton. The action of part of the story is laid in a Chinese opium den in the old Chinatown of San Francisco. The heroine, Rhoda, having developed a passion for drugs, makes a friend of the proprietor of the place, and in return for winning for him at his gambling tables, is allowed the privilege of living in luxury in that environment.

The use of drugs causes her to waste away, lose her health and when deserted by her friends of the underworld, she is left to die. Her rescue, and subsequent revenge of the underworld often look faked, and are usually distorted and overdone. It is Miss Castleton’s idea in this picture to make them absolutely accurate and true to life.

Brazill Film Trade
Gets District Rights to American Serial

Samuel S. Hutchinson, president of the American Film Company, reports the sale of “The Diamond from the Sky” film to the Brazill Film Trade. It thus gets exclusive rights to the picture, the subject being 60,000 feet in length.

ARABIAN THOROUGHBREDS
IN WALTHALL’S PLAY

Two Arabian thoroughbreds are being used for the filming of some scenes in “His Robe of Honor,” Julian Lamothe’s picturization of Ethel and James Dorrance’s novel, in which Henry B. Walthall will make his debut as the head of his own producing company under the auspices of Paralta Plays, Inc.

The horses are the mounts of Walthall and Mary Charleson, his leading woman, and were given to the Walthall company by a California millionaire.
Pauline Frederick in

**THE HUNGRY HEART**

Paramount drama; five parts; published November 5.

As a whole............................................. Average
Story.............................................. David Graham Phelps' novel
Star.................................................. Fair
Support........................................... Excellent
Settings........................................... Sufficient
Photography..................................... Good

Equal proportions of drama, melodrama and comedy are found in "The Hungry Heart," but unfortunately the plot is rite and timeworn as photoplay material. Motion picture patrons will find Pauline Frederick as delightful as ever, however. Other members of the cast are Howard Hall, Robert Cain, Helen Lindroth and Eldean Steuart. The direction is by Robert C. Vignola.

The story: Courtney Vaughan is very much in love with her husband Richard. When he neglected her for his chemical work, however, she turns to Basil Gallatin, her husband's partner and a homewrecker. Richard learns that Courtney desires her freedom, he divorces her, giving her the custody of their little son. After a separation of some time Richard returns to the home and asks permission to work in his laboratory. He also asks Courtney to help him, which she does. Basil, learning that Courtney is free, returns to her only to be turned away. He goes to Richard demanding Courtney, but Courtney demands that Richard kill both Basil and she. Basil, frightened, runs away and Courtney and Richard make arrangements to start life anew.

Irving Cummings in

**MAN'S LAW**

Harry Berg drama; five parts; state rights

As a whole............................................. Good
Story.............................................. Average
Star.................................................. Well cast
Support........................................... Satisfactory
Settings........................................... In keeping
Photography..................................... Good

While the plot of "Man's Law" is not entirely new it has been handled in a pleasing manner and undoubtedly exhibitors whose audiences like melodramatic productions will find this a successful offering. There is some very beautiful scenery and the photography is good throughout. Irving Cummings and supporting cast do some good work.

The story tells of a trapper who picks up a young girl lying exhausted in the woods. He takes her to the nearest trading post and they are married. Her husband becomes a partner to the owner of the trading post, a little boy is born to them and they are very happy. The girl's cruel foster father who attacks her at night in the cabin is driven from town and he arrives in the settlement in which his foster daughter and her husband live. He robs the store operated by the girl's husband, is seen by the girl, but because of the shadow he holds over her she will not tell. The husband overhears the father bragging in the saloon and with murder in his eye, he chases the vagrant. The chase lasts all night and finally a fight takes place on a high cliff, ending in the death of the vagrant in the water many feet below. After the husband has killed his wife's torturer, there is a happy ending.

Mary Miles Minter in

**PEGGY LEADS THE WAY**

American-Mutual comedy-drama; five parts; published October 29.

As a whole............................................. Enjoyable
Story.............................................. Light
Star.................................................. Lovable
Support........................................... Well selected
Settings........................................... Beautiful
Photography..................................... Wonderful

It is difficult to adequately describe the beauties and wonders of the settings and photography in this Mutual production. The aesthetic grandeur of the great Western outdoors is shown in all its splendor and it is as if one were seeing the trees and foliage in reality. This, together with the charm of Miss Minter, makes one quite oblivious of the story, although it is enjoyable. Alan Forrest, Andrew Arbucket, Carl Stockdale, Emma Kluge, Margaret Shelby and George Ahern lend Miss Minter good support. The direction is by Lloyd Ingraham.

The story: Peggy Manners gives her father a surprise visit and after the lavish style in which he has kept her at boarding school, she is amazed to find his business in such a dilapidated condition. However, she starts a new system of doing things and the business soon takes on an appearance of thrift. Clyde Gardiner, son of the wealthy Roland Gardiner, meets Peggy and falls in love with her. His father insists, however, that he marry Maude Greenwood. A storm plays havoc with Gardiner's mountain home and Maude and her mother depart in anger. Gardiner seeks refuge in the little store and comes to the conclusion that Peggy is the right girl for his son after all.

**THE "HERALD'S" REVIEW SERVICE**

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
George Walsh in
"THIS IS THE LIFE"
Fox comedy-drama; five parts; published October 21

As a whole: Entertaining
Story: Scintillating
Star: Attractive
Support: Excellent
Settings: Attractive
Photography: Clear

Mission picture patrons will enjoy "This Is the Life." It is full of action and humor and at the same time highly entertaining. George Walsh injects spirit and most of the things spectators want in pictures and exhibitors will undoubtedly have no difficulty in filling their theatres. Mr. Walsh is given excellent support by Wanda Petit, James A. Marcus, Ralph Lewis, John Eherts, Jack McDonald, W. H. Ryno and Victor Sarno. The direction is by R. A. Walsh.

The story: Billy Drake, son of a wealthy munition manufacturer, is desirous of becoming a motion picture star. While training himself, he gets a toothache. He goes to a dentist who gives him gas in order to extract the tooth. While under the influence of the anesthetic Billy sees himself in love with a beautiful young girl. In his dream he goes to Central America and on board the ship gets in with German revolutionists who he thinks are the producers of a motion picture. Through his ignorance, he gets himself into trouble and is ordered to be shot. He finally realizes that the proceedings are in earnest and by a clever ruse he manages to save himself and the beautiful girl, who has also been captured. As they make their escape, Billy comes to. He goes to a drug store and finds the girl telephoned. He tells her and he learns that she is the girl his father has selected for him to marry. Billy is ready to give up his idea of becoming a motion picture star and settle down to a peaceful married life.

Emmy Wehlen in
"THE OUTSIDER"
Metro comedy-drama; six parts; published November 5.

As a whole: Enjoying
Story: Entertaining
Star: Amusing
Support: Best work
Settings: Well selected
Photography: Clear

What is undoubtedly the best work of Emmy Wehlen's career appears in "The Outsider." The story is developed along comedy lines, has been well done and should prove good attraction. It is very evident that Miss Wehlen in the past has not been given the proper sort of roles, as she has charm as Sally Manvers that has never been manifested in previous roles. Florence Short, Virginia Palmer, Gladys Fairbanks, Harry Benham and Herbert Hayes support Miss Wehlen.

The story: Sally Manvers, a poor shop girl, gets into the home of Mrs. Standish and seems to be a very pretty girl, and not resist putting one of them on. She interrupts the brother of Mrs. Standish taking jewels from the safe. Each believing the other a thief, a friendship is formed out of necessity and unwrittenly Sally becomes a member of a family. It is planned to take the jewels belonging to Mrs. Gosnold, Mrs. Standish's aunt. The aunt suspects her niece and nephew. Miss Pride, the aunt's guardian, is jealous of Sally, hides the jewels and accuses Sally of the crime. The aunt unearths the plot and in addition winning Mrs. Gosnold's friendship Sally wins a wealthy westerner for a husband.

Shirley Mason in
"CY WHITAKER'S WARD"
Edison-Perfection comedy-drama; five parts; published Oct. 22

As a whole: Good entertainment
Story: Wholesome
Support: Vivacious
Settings: Excellent
Photography: Clear

"Cy Whitaker's Ward" is a delightful little story of small town life, well acted and carefully produced. Shirley Mason is the little ward who is saved from the orphans' home by the manly retired sea captain. She makes an appealing and whimiscal Emily Lorrain, and a number of small town characters.

The tale is slight but the manner in which it is acted, the splendid settings which furnish an "old home" atmosphere, and a realistic rain storm, make up for the deficiency in plot material. Excellent photography abounds and "Cy Whitaker's Ward" should prove a profitable attraction in any theatre.

The story: Capt. Whitaker returns to Bayport after an absence of thirty years, having accumulated a fortune. His old home is about to be sold for taxes by an unscrupulous politician, Herman Atkins, who controls the school board and runs the town. Atkins meets his match in Cy Whitaker when he takes a hand in affairs of the community. He adopts Emily, the daughter of the man in prison, and Emily's father leaves prison and attempts to blackmail Cy Whitaker. Atkins and Thomas unite in their enmity against Whitaker, but the arrival of Sarah Oliver, little Emily's aunt, and the pretty school teacher.

If your audiences did not appreciate Elsie Ferguson in that cold, but wonderful story, "Barbary Sheep," they will have an entirely different opinion of her after viewing "The Rise of Jenny Cushing." Miss Ferguson is so much more versatile, so much more at home, so unaffected and so much warmer and more likeable that she does not seem to be the same person who portrayed the character of Kathryn Wynne in her initial photoplay.

While the theme of the story is not new, it has been well dressed and there is no doubt but what picture patrons will find enjoyment in the denouement of the plot and the work of the star. Miss Ferguson is well supported by Elliott Dexter, Fania Marinoff, Frank Goldsmith, Sallie Delatore, Mae Bates, Edith McAlpin, Isabel Vernon, Blanche Craig James Cogan, Marie Burke. The scenario is by Charles Maigine and the direction by Maurice Tournier.

The story: Emily Cushing, a wealthy Edith Gerrard. While Donelson Meigs, a famous artist, is painting Miss Gerrard's picture, the artist falls in love with the maid, who accompanies her mistress at each sitting. The pretty nurse, and Jenny is pose for him and finally tells her of his love. Jenny realizes the difference in their social positions and though she lives with him she will not become his wife. When Jenny knows Donelson has learned of her being in a reformatory, she leaves him, goes to America and starts a home for young children of the slums. Here after two years' search, Donelson finds her and professes his love.
Mrs. Vernon Castle in

"THE MARK OF CAIN"

Pathé Drama; five parts; published November 4

As a whole: Confusing
Story: Fair
Star: Impulsive
Support: Good
Photography: Clear
Settings: Excellent

"The Mark of Cain" revolves about the murder of Rowland Trowbridge, a wealthy stockbroker, and the subsequent un- aveling of the mystery of his death by his niece and nephew. Mrs. Vernon Castle as Alice, Trowbridge's adopted daughter, does some excellent acting and is the redeeming feature of a story none too strong. She is assisted by Antonio Moreno, I. H. Gilmour, Elinor Black and John Sainpolis.

The story Rowland Trowbridge, a broker, is also a partial amateur of bugs spends his hours when away from his office in the study of rare insects. On returning for the out-of-his-nephew, Kane Langdon, for a loan of $50,000. Langdon is in love with Alice, as is also Judge Hoyt, his close friend and equal adviser. One day Trowbridge receives a telephone message that some choice specimens of insects are trapped in a park and leaves his office. Some hours later he is found dead. Kane Langdon is charged with the murder but escapes. Through amateur detective work and a confession by Trowbridge's butler, the young lovers trace the murder to Judge Hoyt. The latter in escaping from the police jumps to his death from the top of a building. The close of the picture intimates future happiness for the young people.

Dick Rosson in

"CASSIDY"

Triangle drama; five parts; published October 21.

As a whole: Well done
Story: Unappealing
Star: Splendid
Support: Good
Settings: Faithful
Photography: Average

"Cassidy" is a well done photoplay, but is one of those unappealing productions which tires an audience rather than entertains. To Dick Rosson falls the major part of the acting, and he does it so well there is little need for any one else doing anything. Audiences looking for the out-of-the-ordinary in motion pictures will find it in "Cassidy." Mr. Rosson is supported by Frank Currier, Pauline Curley, Mac Alexander, Eddie Sturgis and John O'Connor. The direction is by Arthur Rosson.

The story: Cassidy arrives in a little western town and finding himself without funds and food he decides to rob the home of the district attorney. He breaks into the house and is confronted by the lawyer in the middle of a storm, when he hears his story and gives him sufficient funds to return to his home in New York. Cassidy is a victim of tuberculosis and in a weakened state, enters a saloon for something to drink and eat before embarking on his journey. In the cafe he is able to rescue Grant's daughter, who has been attacked by riffraff. After seeing her safely home he goes to the train yard to await his train, but before he has gone very far he falls to the ground dead.

Juliette Day in

"BETTY AND THE BUCCANEERS"

American-Mutual Drama; five parts; published November 12

As a whole: Good
Story: Fantastic
Star: Light-hearted
Support: Suitable
Settings: Splendid
Photography: Excellent

The predominating features of "Betty and the Buccaneers" are the excellent photography, the splendid tinting and the wonderful fade-ins. The story is a dreamy, fantastic tale which pleases the average audience and undoubtedly will prove a successful offering. Miss Day is supported by Joe King, Charles Marrollt, Tote De Crow, William Kyle, Gordon Russell and Harold Wilson. The direction is by Rollin S. Sturgeon.

The story: Betty's father, a retired professor, accompanies some crooks on a supposed fortune hunting trip. When the crooks find a deserted island they beat the professor over the head, the captain forces him to make a will in his favor and they depart, leaving the professor to die. During his absense Betty receives a visit from a secret service man, Dick Winthrop. Upon hearing the story of the professor's departure, Dick determines to capture the crooks and rescue the professor. The crooks return to the professor's estate and take possession of it. An argument arises in which the captain and one of the crow come to their end. The two remaining men plan an attack on Betty, who is rescued by the timely return of her father and Dick.

Edward Warren Presents

"WEAVERS OF LIFE"

Edward Warren's drama; six parts; published State rights.

As a whole: Interesting
Story: A treasure
Card: Well balanced
Photography: Excellent

"Weavers of Life" is an exceptionally fine production and shows in convincing manner the triumph of good over evil. The clean, wholesome atmosphere that pervades the play and the story with its steady insight into the problems of everyday life, is very restful, following the many war dramas. It shows how destiny in the daily routine of life gives each a conscience with which to withstand temptation, and in the sunshine of the little heroine's nature all selfishness and evil influences in the lives of her associates disappeared. It is a picture that should encourage right thinking and helpful living.

The cast is a well chosen one. Helen Hayes Brown heads the list and deserves much credit for a sincere and convincing performance. Gilbert Rooney is excellent as the reformed loafer, and Edna Hibbard as the girl's chum gives a fine bit of character acting that will establish her in the memory of producers. Howard Hall, Gladys Alexander, Isabel West, Dorothy Benham, Kenneth Hunter, Earl Schenck, Barney Gilmore, Beatrice Allen and Harry Hadfield contribute their share to the realism of the production. To Mrs. Edward Warren must go unstinted praise for her work as art director of the production. From an artistic standpoint it left nothing to be desired.

The story: Peggy, a clerk in a department store, is ambitious to be like her fashionable customers. Fate throws a lost costume for a masquerade ball her way. She yields to the temptation to use it and the invitation enclosed. At the ball she meets the son of a millionaire, who becomes infatuated with her. He takes her to meet his father, who suggests that the girl pay him a visit in order to disillusion the son. Hal Ainsley has reformed for Peggy's sake, is working honestly and taking care of his mother. He drives the taxi that takes Peggy and the millionaire safely away from a raided Chinese restaurant, and Peggy begins to see the light. During her two months' visit to the Pratt house she has been the means of restoring love and happiness in the family. has persuaded the elder Pratt to do the right thing for his poor tenants, and changed the Fratts' criticism into appreciation for what she has done for them. She goes back to Hal, having overcome her false ambitions and ready to be a good wife to the boy who has become a man for her sake.
Dustin Farnum in
"THE SCARLET PIMPERNEL"
Fox drama; six parts; published October 28.

As a whole........................................Excellent
Story..................................................Baroness Orczy's novel
Star......................................................Finex
Support.............................................Very good
Settings..............................................Elaborate
Photography........................................Exceptionally clear

Star, cast, director and photographer have combined and made a praiseworthy screen production of Baroness Orczy's novel "The Scarlet Pimpernel". Especial care has been taken as regards costumes and settings and the photography and lighting effects surpass anything that have been shown for some time. The story is worked up to a strong climax and pleased audience at the Boston Theater, Chicago.

To Dustin Farnum falls the greater part of the acting and in his various disguises he completely fools his spectators. As Sir Percy he is excellent and is accorded good support by Winifred Kingston, William Burgess and Howard Gaye. Richard Stanton directed and J. D. Jennings is responsible for the photography.

A SCENE FROM "THE SCARLET PIMPERNEL." WITH DUSTIN FARNUM. (Wm. Fox.)

The story derives its name from a small English flower, which was attached to letters a mysterious individual wrote to the French government during the reign of terror in 1792. The plot centers around the efforts of the government to find the leader of the Scarlet Pimpernel League.

The story: Sir Percy Blakeney, regarded as an English cad, in various ways is assisting French aristocrats to escape from Paris. He weds Margaret St. Just, who has spurned the suit of M. Chauvelin, a French official. Sir Percy, as the head of the Scarlet Pimpernel League, is sought by French officials and finally M. Chauvelin traces certain letters to him. By a ruse Sir Percy makes his escape, dons an old peddler's clothes and drives M. Chauvelin and his bodyguard away from the rendezvous. His wife, however, falls into Chauvelin's hands and Sir Percy retires, rescues her and the Scarlet Pimpernel band make their escape.

Julian Eltinge in
"THE CLEVER MRS. CARFAX"
Lasky-Paramount comedy-drama; five parts; published November 5.

As a whole..............................................Directing
Story..................................................Plausible
Star.......................................................Exciting
Support.....................................................Well-chosen
Settings......................................................Clear
Photography..............................................Clear

"The Clever Mrs. Carfax" is one of those productions on which exhibitors can rely both as to its entertaining qualities and enjoyable humor. It is appropriate for discriminating audiences as well as for those less discriminating. In many points this latest Lasky production surpasses Mr. Eltinge's first appearance. Without doubt patrons of picture houses will leave in a pleasant and cheerful mood after a screening of this new comedy. Drewed in his borrowed-from-Mrs. Bruce's wardrobe, Mr. Eltinge outshone all the feminine members of his cast. Jenny Lee gave a good characterization of the clever woman who was afraid her relations would get her money. Other members of the cast lent Mr. Eltinge good support.

The story: Wise dares his friend, Trask, to assume feminity and take a charming lady home. The trap works. The woman accepts the challenge and there meets the one woman. Helen has a sickly grandmother, who is afraid that her granddaughter will take her money and therefore puts trust in two crooked burglars. Trask, as a former jay bird and realizing the situation, accompanies Helen and her grandmother to their home. Without letting his identity be known, Trask, as himself and later as Mrs. Carfax, learns that the woman he cares for is unable to catch the Secretary and maid with negotiable securities, trying to make good their escape. He then confesses to Helen, who would much rather have him Trask than Mrs. Carfax.

Mae Murray in
"THE PRINCESS VIRTUE"
Bluebird drama; five parts; published November 12.

As a whole..............................................Disappointing
Story.....................................................Original
Star......................................................Charming
Support.....................................................Well-chosen
Settings......................................................Faithful
Photography..............................................Fine

This Bluebird, "The Princess Virtue," is disappointing. The story is new to American, but with the exception of the plot the human appeal has been lost. Miss Murray appears different, perhaps, because she has not portrayed an eccentric, I-don't-care, French girl role, and though she carries her part well, is not the Mae Murray of a few months ago. With its original plot material and beautiful photography it perhaps is unfair to condemn the production entirely. There may be patrons who will find it interesting.

The supporting cast includes Lule Warrenton, Wheeler Oakman, Clarissa Selwyn, Gretchen Lederer, Harry Von Meter, Paul Nicholson and Jean Hersholt. The story is by Fred Myron and the direction by Robert Leonard.

The story: Clara Demarest does not believe her little granddaughter Liane is receiving proper treatment at the hands of her mother and stepfather, the Count Oudoff. She sends Basil Demarest, a distant relative, to find out the true conditions and see if he cannot bring the little girl to her. Basil finds Liane a typical French woman and when the Baron and Emile, both suitors, fight a duel, she is thrilled. Basil arouses the enmity of the Baron and the Baron challenges him to a duel. And Liane steps in and pretending to love the Baron, the duel is ended. Basil returns to America, regretting his failure and sorry that the woman he loves is the sort of a woman she is. He is somewhat pleased when on his cabin boat to find Liane has gone for America and delighted when she tells him that she stopped the duel to save his life because she loved him, and not the Baron.

Leslie Austin and Mildred Havens in
"THE COURAGE OF THE COMMONPLACE"
Edison-Perfection comedy-drama; five parts; published Nov. 12.

As a whole..............................................Fine
Story.....................................................Enjoyable
Stars......................................................Very good
Support.....................................................Amusing
Settings......................................................Well chosen
Photography..............................................Clear

Though Mildred Havens is featured as the star in this production, to Leslie Austin should go the credit, and to the "extra" who played the role of Casey, whose name does not appear in the cast of players. It is a comedy-drama that is bound to please and should make exhibitors glad they booked it. The story concerns a Yale student who, as senior, fails to make good with the seniors. Later, however, as superintendent of a mine, he becomes the hero of the nation. It is an enjoyable story, humorously told and should prove popular. Leslie Austin and Mildred Havens are also in the cast.

The story: John McLean is the first in the McLean family to fail being taken into senior societies on Yale "tap-day." When the girl he loves is unable to talk to him after seeing
Harry Carey in

**THE MARKED MAN**

Butterfly western drama; five parts; published October 23

As a whole: Interest
Story: Strong
Star: Strong
Support: Western
Settings: Western
Photography: Good

Just the sort of production most picture patrons prefer room and a laugh. Miss Mae Marsh is the story
of a western bad man, but is told in a manner that will at
once appeal to spectators. Harry Carey as "Cheyenne"
harry does his usual good work and in the role stands out a
star, and likely to be a favorite. He is supported by Mabel
alone, Mrs. Townsend, Harry Tattenherry, Vesta Peggy and
William Gettigter. The scenario is by George Hively and
it is directed by Jack Ford.

The story begins with a Cheyenne" Carey, in his search for food,
breaks into the home of Grant Young and his daughter
courage him as the man who held up the train on which
he was traveling, but who let her keep a brooch, a gift from her
mothers. Grant gives him a chance to prove himself as an
employe on the ranch. He enters a contest to earn sufficient
money to pay his mother a visit, but Kent, a road agent, cuts
stirrups and forces Harry to hold up a stage with him. Kent
kills a man and he and Harry are arrested. The arrival of
Harry's mother suspends the carrying out of the sentence
of death for a couple of weeks and in order to make good the
etters which he has written home, Harry is loaned Grant's
ench and daughter. After the departure of Harry's mother,
telegram comes exonerating Harry. He rushes to the
waiting Molly.

Peggy Hyland in

**PERSUASIVE PEGGY**

May fair Film Corporation drama; six parts; published state
rights.

As a whole: Entertaining
Story: Interesting
Star: Ingenious
Support: Excellent
Settings: Appropriate
Photography: Good

"Persuasive Peggy" is a production that is in every way
leasing. It abounds with sparkling humor, clean wholesome
ness and novel situations. The settings are particularly good
and the direction by Charles Brabin shows unusual understand-
ing of psychology. The story strikes a happy note when the
oung Peggy begins her career as a comedy work injected into many of the scenes. He is really
nny. The rest of the supporting cast includes William Davi-
don, Mary Cecil, Gertrude Norman, Charles Sutton, Arthur
nough.

The story: Pretty Peggy marries Ed Trowbridge, a pro-
us young farmer. He has very little sympathy or under-
standing of her advanced ideas about decoration. He has the
out of the house a great part of the time, and this perse-
ues him that he likes her way best. She invariably carries
him into her way of thinking. At the critical crop gathering
he farm hands complain because, since his marriage,
they have been asked to eat in the guest room instead of in
the house with the family. They threaten to strike and Peggy
ows her cooperative powers by arranging to have them as
ests at a luncheon, thereby putting them in good humor.

She saves the crop and proves herself an able partner to her
husband. To surprise him on his birthday she secretly sits for
her portrait. He becomes suspicious of her frequent trips to
the city, follows and discovers her at studio tea. He misunder-
stands her motives and after a quarrel they separate. Peggy,
which happens to return to him after he pleads for forgiveness and she
realizes that they are to be host and hostess to a lovely little
stranger.

Mac Marsh in

**SUNSHINE ALLEY**

Goldwyn comedy-drama; six parts; published November 4

As a whole: Well done
Story: Interesting
Star: Well done
Support: Fine
Settings: Excellent
Photography: Good

There is enough pathos and humor in "Sunshine Alley" to
make it a well balanced production suitable for any
and all classes of audiences. Undoubtedly the majority of pic-
ture patrons will enjoy this latest Goldwyn offering. The
story has appeal and has been worked up in heart gripping style.
The little details have been given especial attention and the selection of characters is remarkable. "Sunshine Alley" should
prove an especially good drawing card to the exhib-
itor catering to children.

Mac Marsh, in the role of Nell Harbost, is a winsome little
lady who is loved by all and is the center of many a
riend. Other members of the cast are Dion Titheridge, J. A.
Furey, Ed see, John Charles, W. T. Carleton, Isabel Berwin
and Jack Grey. The direction is by John Noble and the
story is by Mary Riner.

The story: Harbost, owner of a bird store and known
as the bird doctor, is injured by an auto owned by Morris,
a wealthy banker. To forestall a damage suit Mrs. Morris
wants to purchase a building belonging to Nell, his girl-
friend, but Harbost will not sell it. The old man's in-
juries prove serious and finally Nell is forced to sell the bird.
Mrs. Morris plans to have the bird as a surprise for her
party, but it is kept hidden and nobody but Nell, his girl friend,
can attend it. She dresses in her grandmother's wedding gown and
Dorris, the son, falls in love with her. The illness of the
forces Nell to remain over night. Nell's brother Carlo,
gets into bad company and with a gang, robs the Morris-
home. Nell follows him and takes the jewels belonging to
Mrs. Morris away from her brother. She is accused of the
theft and only the arrival and visit of Ned saves her from being
arrested. Ned introduces her to his father as his fu-
ture wife.

William Desmond in

**FIGHTING BACK**

Triangle drama; five parts; published November 4

As a whole: Good
Story: Well told
Star: Fine
Support: Ample
Settings: Appropriate
Photography: Clear

There is a newness and appeal about "Fighting Back" which
should awaken no little amount of interest in spec-
tators. For exhibitors operating theatres that do not
cater to discriminating audiences this should prove a fairly good
offering. William Desmond, as the man who is ashamed of
himself and afraid of everyone that comes near him, does
some very good work. He is surrounded by a well balanced
cast including Carley, Will Kruse, Pierre Desha, Josie Sedgwick
Brynner, Pete Morrow, Wm. Ellington, Thos. H. Guise,
Thorton Edwards and Josie Sedgwick. The direction is by
Raymond Wells and story by Harry Shumate.

The story: Accused of a crime of which he is innocent
and deprived of a place in the army, which he loves, the weak-
ling arrives in the town of Sleeping Dog, where the cowboys of
Lazy Y Ranch torment him. Because he is disgusted with
himself and afraid of everyone that comes near him, he takes their insults and abuses without a word. He meets the Fury at the dance hall and to her he bares the story of his past. She makes him
go back to the camp and demand an investigation. Spurred on by Fury he reports the story. With the arrival of
the camp he is greeted as Captain and is told that his ser-
ant, a Mexican spy, was responsible for the disappearance of
the papers and that he is exonerated and restored to his for-
ter title. Much happiness is in store for the captain and the
Fury.
Marguerite Courtot in
"THE NATURAL LAW"
France Films, Inc., drama; seven parts
As a whole: Revolting
Story: Fair
Support: Average
Photography: Fair
"The Natural Law" is a picture that should be fumigated, expurgated and hidden away. Any law for the sake of natural decency should make it impossible for such pictures to be shown. Older people will not be able to sit through this picture without a feeling of nausea and no young person should be allowed to witness an exploitation of such misbehavior on the part of a young girl that she must go to a physician to plead for an abortion. "When God created the world He made a law, and wrote it upon the heart of every man and woman, the law of attraction, sex attraction. Every man and woman has felt the almost irresistible force of that law," the story tells us. But nothing in creation excuses the rest of what the story unfolded.

The cast includes, in support of Miss Courtot, Howard Hall, George Larkin, Jack Ellis, Chas. H. France, Lila Blow, Gordon Gray and Leah Peck.

The story: Ruth Stanley, a girl artist, is engaged to Dr. Webster, and her father is in charge of the girl's mother's and her financial interests. The mother goes West for her health, leaving Ruth alone. She then meets Jack Bowling who makes love to her and they give way to "the natural law." When the girl turns on her heart goes to Dr. Webster and pleads with him to perform an operation. He refuses and sends for Jack and tries to have them married. The girl refuses to go through with the ceremony. The doctor refuses to perform his engagement and is resigned to her fate. Jack returns after having won athletic honors and revives her quest. The doctor in order to test him tells him that if there to be no infant he would then be under no obligation to marry Ruths. He turns to the doctor and threatens to prosecute him. The doctor and Ruth are then satisfied that Jack truly loves her and Jack and Ruth are reconciled.

Hesser Publicity Bureau issued a "Memo. for Reviewers," which was handed out at the exhibition. In this memorandum several prominent people are quoted as giving endorsements of the film.

Rabbi Alexander Lyons, Brooklyn, N. Y., is quoted: "While 'The Natural Law' handles a delicate situation, it does so with so much delicacy as to not offend the most sensitive. Its interest is gripping and it should enjoy a large patronage."

Rabbi Isaac S. Moses is supposed to have said: "I wish every mother would take her young daughter to see the performance of this piece. It would spare her the task of trying to teach what "The Natural Law" should have taught her.

When a representative of the Hera'd spoke to these men over the telephone they both stated that they had never seen the picture and never knew there was such a picture.

Clara Kimball Young Completes Film
"Shirley Kaye," Begins "Marionettes"

Clara Kimball Young has just completed her second picture "Shirley Kaye," under her own management. In settings it is said to exceed her first picture, "Magda."

In the cast are Corliss Gilles, who makes his initial appearance on the screen, George Fawcett, George Backus, John Sunderland, Claire Whitney, Nellie Lindrich, Frank Otto and O. Winthrop. Joseph Kaufman directed the production.

Miss Young will begin work on "The Marionettes" under Director Emilie Chautard who will continue as director in future productions, including "The Claws" and "The Savage Woman."

"Miss U. S. A." Starring June Caprice
First Fox Feature for November

June Caprice has the leading role in "Miss U. S. A." William Fox's first November story. The picture is said to be the most dramatic Miss Caprice has had to date. Harry Millarde directed it.

Richard Stanton has completed another story for William Fox, with Enid Markey, Ralph Lewis and Bertram Grasby in the leading parts.

Carl Harbaugh, who is directing Virginia Pearson in her newest vehicle, "All For a Husband," has completed the cast for this play. Out on the West Coast work is progressing on the "A Branded Soul," in which Gladys Brockwell will appear.

Mutual Announces "The Planter" and "Betty and Buccaneers" for Nov. 12

"The Planter," a seven-reel film produced from Herman Whitaker's novel, with Tyrone Power in the leading role, tops Mutual's schedule for the week of November 12. "The Planter" is produced as a special. The star production of the week is "Betty and the Buccaneers," a five-reeler from the American studios, starring Juliette Day.

"The Planter" was produced by F. M. Manson in cooperation with the author, Herman Whitaker. A company of one hundred actors and a technical staff to supervise the filming of the scenes were transported to southern Mexico. The film cost approximately $350,000 to produce, it is said. "Betty and the Buccaneers" is Miss Juliette Day's third production for Mutual. She is cast as a dreaming little miss in "Betty and the Buccaneers," and her production is in five reels and was directed by Rollin S. Sturgew. Supporting Miss Day in the picture are Charles Marriott, Joe King, William Kyle, Tote du Crow, Gordon Russell and Harold Wilson.

NEW YORK'S $175,000,000 WATERWAY
SHOWN IN UNIVERSAL SCREEN MAGAZINE

The operation of New York City's new $175,000,000 water-works is graphically pictured in the 45th issue of the Universal Screen Magazine, to be published November 16. It shows interesting phases of the huge problem that has been solved in bringing the clear spring water of the 900 miles of Catskill reservations to the million homes of New York.

Other features of the issue show the operations of a gigantic magnet that is now being used in handling hundred of tons of iron ore at the Bethlehem (Pa.) Steel works; series of pictures covering the new "education through play" system of developing the minds and bodies of children, and natural vaudeville at the Bronx Park Zoo. The film close with a lesson in the preparation of food for the boys in the camps with a delightful story of the kitchen battles from which 2,000 men can be fed, automobile cooking ranges, and the water-filtering apparatus and mechanical food-portioners.

Metro Gets "Daybreak," Stage Drama

Metro Pictures Corporation has acquired for the use of Emily Stevens, the photoplay rights to "Daybreak," the drama written by Jane Cowl and Jane Murfin. Albert Capellani and June Mathis will work and will be begun on the production at the Metro studio soon. Mr Capellani and June Mathis are adapting "Daybreak" for the screen.
The Unforeseen’ Former Stage Success
Presented with Frohman Stage Star

Olive Tell, the well-known Frohman stage star, who made her first appearance upon the screen in the Frohman stage play, “The Unforeseen,” is meeting with the approval of picture-lovers everywhere.

The Unforeseen’ Former Stage Success
Presented with Frohman Stage Star

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The Unforeseen’ Former Stage Success
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LIVE TELL AND DAVID POWELL IN A TOUCHING SCENE FROM THE BIG EMPIRE PRODUCTION, “THE UNFORESEEN.”

“The Unforeseen” was originally staged in Charles Frohman’s Empire Theater, New York, in 1903 and enjoyed a successful run.

Miss Tell is supported in the screen version by David Powell. The picture was directed by John B. O’Brien.

COMPLETES THIRTEEN MILES OF FILM

Virginia Pearson has just completed her thirteenth mile of film for William Fox. She has finished eleven pictures and done in working on her twelfth, “All for a Husband,” which will be the Fox special feature publication of November. The thirteen miles, however, are not the total length of film in the productions in which Miss Pearson has appeared, but length of frames in which she figures personally.

As the actual footage of personal photographs is 65,640 feet, and as there are sixteen frames to the foot, it is easily computed that Miss Pearson has been photographed 1,092,240 times during the eighteen months she has been in the employ of the Fox Film Corporation. On an eight-hour day basis, this is at the rate of more than four photographs every minute for the entire period.

EXHIBITORS’ HERALD

Mary McAlister Films Gain in Favor
With Other Essanay Comedy-Dramas

“Young Mother Hubbard,” the Essanay comedy-drama starring Mary McAlister and a group of other children, has received its popularity with exhibitors.

The success of “Pants,” and other McAlister pictures as much to create as to demand among exhibitors for little Mary McAlister’s work.

The film combines comedy situations with strong heart appeal.

“Fools for Luck” a comedy-drama featuring Taylor Holmes, and “The Fibbers,” with Bryant Washburn and Virginia Valli, other recent films, are continuing in demand.

General Film Company branch report that the weekly George Ade fables and the monthly Chaplin publications are growing in popularity.

THE WEEK’S BEST BET IN PICTURES

“Bab’s Burglar,” Paramount production, five parts, with Marguerite Clark. Another Mary Roberts Rinehart “Sub-Deb” story that sets a fast pace for photodramatic features. It bubbles over with humor and Marguerite Clark in the stellar role does things that will tickle thousands of picture “fans” and Saturday Evening Post Readers all over the country. Everyone will want to see how Bab marries off her sister and spends $1,000 allowance money in two weeks. A sure-fire picture and one that will make ’em come back for more.

Other Best Bets

“The Scarlet Pimpernel,” Fox, five parts, with Dustin Farnum. A nifty costume play, well acted.

“Scandal,” Select, six parts, with Constance Talmadge. Beautiful settings, well acted.


“Peggy Leads the Way” Mutual, five parts, with Mary Miles Minter. Excellent comedy-drama.

And now some inquisitive soul asks: If $5,000,000,000 worth of Liberty Bonds were taken by M. P. stars (according to the P. A’s), where was old General Public with his jack?

From all the press dope one reads about the U. S. Government aiding film companies to produce special features, our new national army must be kept pretty busy posing for the camera.

NEWS NOTE

William Makeishit Staller, the well-known director, who produced such classic films as “The Custard Pie Battle,” “Did She Slip?” and “Soap and Bubbles,” has joined the staff of the Fli-by-night Cinema Corp. Later—Mr. Staller has left the Fli-by-night Company and has joined the Foolom Films, as prop. man.

WEEK’S WILDEST NEWS ITEM

The A. E. A. will join the M. P. E. L. of A. and take over the “yellow sheet.”

QUITE NATURAL

It was no more than to be expected that a “kick” would be registered on the footage tax.

OLD “B. L. T.” HAS A LAUGH

“The Hon. Doug. Fairbanks, the laughing hyena’s only rival, says that ‘superfluous strength is only for those who have need of it.’” THAT made us laugh.—Chi. Tribune.

The Italian front isn’t the only one that is collapsing these days, what with meatless, wheatless days and the price of food jumping daily.
Wm. Russell in Two Comedy-Dramas

“Snap Judgment” and “N. Y. Luck” on Mutual Program for November

William Russell has just completed two comedy-dramas at the American studios for the Mutual program. The first is “Snap Judgment,” scheduled for November 19, and the second is “New York Luck.”

Both productions were made under the direction of Edward S. Sloman, who has directed Russell in a series of pictures including “Pride and the Man,” “The Frameup,” “High Play,” “Shackles of Youth,” and “My Fighting Gentleman.”

“Snap Judgment” gives Russell a dual role. He is cast as a young New Yorker, who, late at his own wedding, is rejected by his bride and goes west, where as the double of a notorious outlaw, he is thrown into jail to answer for the crimes of the man of the same name, “Pete.” “Pete,” “Pete’s” bride-to-be enters the scene and makes love to the mistaken bad man. “Pete” holds up a stage coach and makes captive the fiancée of his double. There are a number of amusing complications, with thrill and comedy well mixed.

“New York Luck” casts Russell in the role of the daydreaming station agent at Holokas, Me., who finds New York not as pictured in his dreams, but full of opportunity for the square man, even though he is a bit awkward and wears ill-fitting clothes.

“Looters” Chapter 9 of “Lost Express” Shows Fight Aboard Runaway Car

Chapter 9 of “The Lost Express,” the fifteen-chapter Mutual-Signal photoplay, is entitled “The Looters.”

The episode ends with a fight, aboard a runaway ore car, between Miss Holmes and Leo Maloney, who plays the role of Pete. The car ran away down a steep incline and was smashed, colliding with a building at the foot of the hill.

The story of the missing express train reaches a new pitch of interest in Chapter 9 in the course of which Miss Holmes recovers the stolen papers from the gang of thieves who stole them from the train in Chapter 1.

Gerard Visits Fox Studios

Among recent visitors at the William Fox studios in Los Angeles was the Honorable James W. Gerard, former ambassador to Germany and who recently published a book exposing German perfidy in diplomacy. He came rather unexpectedly to visit the studios, and although there was manifested a desire on the part of every one to meet him, he requested that the work proceed without interruption and that he be allowed to watch the making of the scene.

RUSSELL TO STAR IN AZTEC PICTURE

William Russell, American Film Company star, has started on his fifth production of the present American series of six. His new story tells of a treasure hunt that takes the scene into South America.

Raymond L. Shrock wrote the story and Edward S. Sloman will direct it.

The new picture, it is said, will present an entirely new plan of costumes and settings. A large number of extra people will be required and Director Sloman is now planning the details of the rehearsals.

“His Awful Downfall” First Comedy Published by Wholesome Corporation

“His Awful Downfall,” with Rex Adans in the principal role, is the name chosen for the first comedy film mad by Wholesome Films Corporation.

There is in the development of the story plenty of slap-stick fun, it is said, without, however, any antics or pranks that might be considered offensive.

Like former Wholesome productions, Wholesome comedies will be so presented as to suit every kind of audience with clean, humorous situations.

“His Awful Downfall” is now available for exhibitors having been published Nov. 5.

BILLIE RHODES AND GEORGE OVEY IN ONE REEL MUTUAL COMEDIES

The comedy films on the week’s Mutual schedule are “That Dog Gone Dog,” a one-reel Strand, starring Billi Rhodes, and “Jerry’s Running Fight,” a one-reel, featuring George Ovey. Miss Rhodes is supported in the Mutual Strand comedy by Jay Belasco and the same company which has been appearing with her in the new series of Mutual one-reelers. The Ovey comedies are directed by Milton Fahnney at the Horsley studios.

Mutual Issues Attractive Press Book

The Mutual Film Corporation has issued an eight-page press book on “The Planter,” the seven-reel dramatic spectacle starring Tyrone Power, which is scheduled for November 12. It is now being distributed to exhibitors.

The book is a comprehensive and complete aid to the exhibitor who books the production in addition to being a highly attractive piece of printing. It is printed in two colors, orange and dull black, profusely illustrated, on enamelled stock.
**THE FILM STOCK MARKET**

*By PAUL H. DAVIS & COMPANY*

Chicago

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Quotations Nov. 6th, 1917.

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

WE TRADE ACTIVELY IN

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OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

*The Desire of the Must* (Blue Bird)—Two scenes of outlaw holding the colonel; close-up scene of woman holding man's ear.

*The Phantom Light* (Bison)—Indian shooting brother; Indian stabbing with knife and other Indians.

*Jerey and the Vampire* (Cub)—Two scenes of woman's leg where she seated on couch with man.

*An Innocent Vampire* (Triangle)—Bringing policeman.

*Abdul and His Wonderful Lamp* (Fox)—Scene of nude child from the shop drapery until she is seen in pool.

*The Medicine Man* (Triangle)—Scene showing the shooting of sheriff.

*The Wild Girl* (Selznick)—Rear view of Eva in nude on offshore scene; setup of Eva's back and shoulders after coming from water.

*Faint Heart and Fair Lady* (Kleiner)—Closeup of man cutting girl's finger and slashing girl.

*Who Shall Take My Life?* (Selig)—Gloating scene; scene of hangman.

*The Sign of the Scair* (Kalem)—Binding and gagging girl.

*The Red Ace* No. 2 (Universal)—Reel I, two fight scenes; two stage scenes of girl on stairs; three scenes of men falling after shooting; all death scenes; closeup of wounded man with rope around neck. Reel 2, all setups of man with rope around neck; seven views of pulling rope; view of man's body swinging in air; shooting Indian.

*Her Bargain* (Mary McLaren)—Reel 3, subtitles: "This man loves only gratitude his desires..." Your fresh young body appeals to him," Reel 4, subtitle: "At the Hideout Inn for the night;" entire incident of young man and girl's father in Inn bedroom finding bracelet on floor and looking at it.

*Casidy* (Triangle)—Reel 4, subtitles: "Not dat way—she must weep;" she takes off her shoe, "You color-blind fool!" Four closeups of girl; choking "boss," scene where "boss" bumps boy against wall; teen closeups of fight between "boss" and boy; entire duel scene between "boss" and "Lil" at end of reel; shooting girl's foot is nailed in dark room.

*Who Is Number One?* No. 3 (Paramount)—Three scenes of slugging stachman; holding up ship's officer.

*Who Is Number One?* No. 3 (Paramount)—Subtitle: "C-4; a door opening from the violence of dogs;" three fight scenes between girl and man; choking Hale in calf; binding and beating officers; shooting Hale head.

"The Son Master" (American)—Adult only permitted. Reel 1, three scenes of women working with men. Reel 2, man facing down on himself and girl; two struggle scenes between man and girl; subtitle: "I've never made a good man out of you—Why must you try it?" Reel 3, subtitle: "I'm into you and the package—you've got to be just as friendly to me, considering your past."

You didn't feel, you didn't know—I out the "Don't Scare Me, It Gave Me a Rake, a Rake." I lied—that child is yours," shooting mist, shooting man off mask.

*The Stainless Barrier* (Kay Bee)—Adult only permitted. Shooting man.

*When Smallest Loves* (Keystone)—Two scenes of man, thumbing nose.

*Smilin's Last Raid* (Vitagraph)—Reel 1, seven-man holdup scenes to include holdup of crew and all scenes in a church where jimmys are shown with guns pointed at passersby; two scenes of Indians dragging girl from coach; two scenes of tying girl; Reel 3, shooting of Warnock, three scenes of tying man; four scene scenes. Reel 1, five holdup scenes; placing dynamite and blowing up train; *Sunlight Shooting* (Bayway), attack on lynchway and trying him. Reel 2, fall of ranchman inside house after being shot; reduce number of scenes of bandits' arrival in half and flash remaining scenes; bandit setting fire to car; *Sunlight shooting* at unconscious man at foot of cliff.

*The Man Trap* (Elmendorf)—Flash two third-degree scenes; two scenes of Rawlins holding up the inspector; three scenes of owning the inspector.

*The Maried Man* (Butterfly)—Four scenes of holdup of coach in past; first holdup scene in water; subtitle: "Clear out of here and we'll forget about the hold up.

*This Is the Life* (Fox)—Shooting of man by von Nurneberg.

*The Son of His Father* (Paramount)—Striking man over head, struggling scene with man, scene where man kisses girl and drags her to door; two closeups of wounded man in fight.

*The Lost Express* No. 6 (Signal)—Shooting man.

*The Mystery Ship* No. 1 (Universal)—Three fighting scenes.

*The Mystery Ship* No. 2 (Universal)—Slugging man and throwing him overboard.

*Stranded in Arcady* (Pathé)—Stabbing in duel scene; attack and handling of man and girl.

*The Fatal Ring* No. 14 (Pathé)—Attack on girl before placing her in three.

*The Torture of Silence* (Pathe)—Adult Permit. Reel 2, last scene of nude boy showing sex.

*Law and Order* (Broadway)—Shooting man.

*Lady in the Library* (Falcon)—Holdup of detectives by Dan and shooting of the latter; two scenes of Spike holding up couple in auto.

*The Goat* (King Bee)—Reel 2, man raising girl's leg to strike match and blowing up couple in auto; all scenes of Blake West in wrong bed and holding hands across twin beds.

*Rainbow Island* (Pathé)—Two scenes of kissing princess.

*The Bandit of Port Aven* (Aquila)—Stabbing scene; flash stabbing scene.

*The Adopted Son* (Metro)—Four gambling scenes; shooting in saloon.

*A Wise Dummy* (Joker)—Entire incident of man covering nude desire.

*In the Footsteps of Captain Kidd* (Grand Features)—Four scenes of nude boys in boat.

*Four Frus* (Thalberg)—All scenes of Count and Four Fred living together; shooting in duel.

*The Getaway* (Bison)—Shooting man.

*Fighting Back* (Triangle)—View of shell flash: flash six light scenes between ex-soldier and gambling house keeper.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS

ALCAZAR—Fox. *The Scarlet Plumed Horse* with Dustin Farnum; Paramount, *Son of His Father* with Charles Ray; Mutual, *A Game of Wits* with Carl Nature; Select, *The Wild Wench* with Eva Tanguay; World, *Adventures of Carol* with Madeleine Evans; Metro, *Outwitted* with Emily Stevens; Paramount, *Son of His Father* with Charles Ray.

BIJOU DREAM—Select, *Scandal* with Constance Talmadge.

BOSTON—Paramount, *Son of His Father* with Charles Ray; Mutual, *A Game of Wits* with Carl Nature; Select, *The Wild Wench* with Eva Tanguay; World, *Adventures of Carol* with Madeleine Evans; Metro, *Outwitted* with Emily Stevens; Paramount, *Son of His Father* with Charles Ray.

CASTLE—Paramount, *Arms and the Girl* with Billy Burke.

ORPHEUS—Goldwyn, *Sunshine Alley* with Mae Marsh; Fox, *Hamlet* with Theda Bara; Fox, *When a Man Sees Red* with William Farnum.

ROSE—Arctat, *The Narrow Trail* with Wm. S. Hart.

ZIEGFELD—Paramount, *Big Burglar* with Margaret Clark.
Advisory Board Chosen to Select Films for Showing Soldiers Abroad

American Cinema Commission Establishes Headquarters in New York. Shipments to Begin at Once

J. E. Brulatour, of the Eastman Films, and newspaper manager A. M. P. I., who was recently selected as chairman of the American Cinema Commission, with headquarters in the United States, has announced the personnel of an advisory board comprising officials of representative companies who have volunteered to assist in the selection of American films which are to be sent to Russia, France and Italy for showing to the soldiers, as well as to the people throughout these countries.


Chairman Brulatour has established headquarters for the American Cinema Commission in the Eastman Kodak building, 333 West 23rd street, New York City, and within a few weeks after the headquarters were opened, film shipments began to arrive from some of the well-known producing companies. In the next few weeks it is expected that the advisory board and the commissioners will have several hundred thousand feet of film offered for examination and approval.

Walter W. Irwin, general manager of the Vitagraph, V. L. S. E., is the commissioner to Russia; F. A. Powers, treasurer Universal Film Mfg. Company, is the French commissioner and Frank J. Marion, president of the Kalem Company, is the commissioner to Italy.

A. A. Kaufman, George Mooser and John Tuerk, members of the commission Brulatour as his staff assistants with offices at the headquarters of the commission.

Doll-Van Film Corp.
Buys Rights 3 States to Many Big Features

The Doll-Van Film Corporation of Chicago, with offices in the Consumers Building, has secured the rights to the states of Illinois, Indiana and Wisconsin for all features distributed by the State Rights Distributors, of New York city, of which organization Sol Lesser is president.


Henry Dollman, president of the Doll-Van Corp., is also a director of the State Rights Distributors, and D. M. andawalker, Jr., vice-president of the same concern, is a member of the board of review of the New York company.

S. W. Emmel, former South manager, and well known throughout the western territory, has been appointed local manager with headquarters in Chicago.

"BOSS OF POWDERVILLE" CHANGED TO "GRAND PASSION"

The name of the Jewel feature, "The Boss of Powderville," has been changed to "The Grand Passion," Dorthy Philips has the leading role and the story was written by Thomas Addison.

"Sunshine Alley"
Unites Screen Team Marsh and Harron

In its production of "Sunshine Alley," Goldwyn presents not only its second Mae Marsh starring vehicle, but also the reunion of one of the most celebrated acting teams of the screen—Mae Marsh and Robert Harron.

In accounting for their popularity, it has been said that they typify the spirit of American young man and young womanhood; and it would seem that producers of their pictures have realized this in that they have given them only youthful parts to portray.

Robert Harron was once D. W. Griffith's office boy at the old Biograph studio in New York. He became an actor of office boys on the screen, when the director brought Mae Marsh East from Los Angeles. Shortly after that began the joint appearance that is repeated in "Sunshine Alley."

Following the completion of "Sunshine Alley" for Goldwyn, Robert Harron was offered the opportunity to join Goldwyn by the terms of a previous contract. Miss Marsh now is engaged in making her third Goldwyn picture, "The Cinderella Man," from Oliver Morosco's stage play by Edward Childs Carpenter.

Special Productions Make Trust Improbable, in Spite of Millions, Declares John W. Noble

Independent Producer Not Affected by So-called Combine; Exhibitors Demand the Best Regardless of Maker

John W. Noble, who has just completed his first big special production, "Shame," makes the following observations which are of more than passing interest to exhibitors and producers. Mr. Noble has made a careful study of conditions surrounding the marketing of pictures and knows the problems confronting the independent producer.

"Where is your market?" is the first question put to the director who contemplates producing independently," says Mr. Lewis. "He is confronted with arguments that would convince him unless he can arrange for distribution through an established system of exchanges his production is destined to never see the light of a screen."

Told of Trust

"He is informed of the existence of a mighty trust which is rapidly tying up all the stars in the theatrical firmament and making it impossible for other producing and distributing organizations to make a living. He is shown the impossibility of realizing even the cost of his production unless he can induce this trust to accept it. These advisers are sincere in their beliefs and are giving him what they consider friendly advice."

"Stars, writers and directors must not be confused with iron ore, sugar or oil. Forget the word industry and use the word art when speaking of motion pictures and your fears of a trust will quickly disappear; Motion picture production can never be controlled by a few powerful organizations. "Exchanges are possible as long as offices can be rented and business branched. That theaters can be bought or built in sufficient numbers to make monopolies impossible was proven when stage attractions were still the mainstay of the show business. The market is now wide open and I fail to see how it can be sewed up.

Competition Is Keen

"Most theaters book their pictures furthest ahead than they did formerly and man of them are under contract to accept certain productions on certain days. In other words, competition is now very keen. But really worth while pictures are in demand and the market for productions that will make money for exhibitors has no trouble booking it at top price."

"If A. M. P. I. is the situation thus: An producer who stages an exceptional picture that will appeal to the masses and attract them to the box office is assured a hard and substantial return on his investment. But let me be aware of an 'average' production. The standard is high and the open market demands the best."
"The Looter's"—November 19 (Episode 2 "The Lost Express" Signal serial, two reels with Helen Holmes).—Pitts and the syndicate endeavor to keep information about the richness of the Thurston mine away from Helen. They go to the hiding place of the lost express and remove the metal box containing valuable secrets. They are seen by Helen and Bonner, who in an unguarded moment remove the valuables from the box. The syndicate opening it are amazed to find it empty. Helen arrives at the mines and finds living conditions very unsatisfactory.

"Her Dog Gone Dog"—November 13 (one-reel Strand comedy with Billie Rhodes and Jay Belasco).—Jay and Billie go to a masquerade dressed as Buster Brown and the dog. Jay feels a long for his fireside and rest and changes clothes with a tramp. The tramp gets into trouble with the police and is called. Jay awakens from his slumber, finds the tramp, changes clothes again and enters the party, where he finds himself not very welcome. He rushes to the Brown home, followed by the police. When Billie reaches home Jay explains matters.

"Jerry's Running Fight"—November 13 (one-reel Cub comedy with George Ovey).—Jerry and his sweetheart plan to elope and are successful in getting away when the girl dresses in her brother's clothes. The minister is out of town and they cannot get married. They go to the hotel and there being only one room vacant, Jerry sleeps in the hotel office. Alaska Pete arrives at the hotel and at the point of a gun sends a room. The hotel proprietor sends him to occupy half of the room in which the girl is. This, together with the arrival of father and people, brings things to a climax and ends up with Jerry and Pete being chased by the police and the girl being spanked by her father.

"Please Help Emily"—November 19 (five-reel Empire comedy with Ann Murdock).—Professor Delmar is forced to go to Egypt on business and leaves his harum-scarum daughter Emily in charge of Judge and Mrs. Lethbridge. Emily has two suitors, Trotter, who always helps her out of her troubles, and Threadgold, who is a pest and always proposing. One night at a club dance Emily is persuaded to go to a cabaret. Her disappearance is reported and she is believed abducted. An immediate search is made. Emily, knowing what the result of her escapade will be, goes to Trotter's apartment and tells him the truth. Trotter himself then goes to straighten matters out. He finds everyone has been arrested by Threadgold, accused of the abduction. In the end he takes Trotter by giving him her heart and hand.

"The Price Mark"—October 29 (six-reel Ince drama with Dorothy Dalton).—Paula Lee, a small town girl who has come to New York to join the chorus, finds herself on the point of starvation, so she becomes the model of Fielding Powell, a noted artist. The artist provides an apartment for her and then finds himself falling in love with her and wants to make her his wife. But Paula has met Dr. Maniel Meli, whom she loves and when he proposes to her she becomes the doctor's wife. The doctor and the artist are friends and the doctor invites Powell to meet his wife. There is mutual recognition and Paula tells him that he might see some pretty fortune if he interlere with her happiness, consents to meet him in his apartment. Back in the apartment Paula has a hard time to hold her promise, and at the crucial moment Powell is stabbed by his Egyptian servant, who had waited for some time to avenge the ruination of his life. But the artist has told the cards she played. The counts falls off the chair, apparently dead. Resolute Herman goes to his home. The next morning he receives a message from the count telling him the three cards are the trey, seven and ace. The first two nights he plays the trey and seven and is successful. The last night he takes all of his money, feeling sure he has the ace. He finds it is the queen. With the loss of his money he loses his mind.

"Faint Heart and Fair Lady"—November 5 (one-reel Kloner comedy with Victor Moore).—When working in his blacksmith shop, finds himself wishing that he might see some pretty city girls. Just then a tall and skinny girl passes the shop, her corner of the building and nearly knocks it to pieces. The man above the shops, the girls get down and Vic has his wish. His bashfulness makes such an impression on Vivian, the leader, that she asks him to call. He does, first taking lessons from Professor Mush, who also loves Vivian. Both men decide to steal the girl and attack the house with ladders. After many complications Vic is the winner.

"Miss U. S. A."—November 4 (five-reel Fox drama with June Caprice).—Major Warfield adopts Capitola Black. Capitola is lovely Herbert Grayson and when war breaks out between Germany and the United States, Grayson is one of the men selected to hunt down spies. Capitola helps decide to help her country and is able to prove that she is not a spy. His father, Gabriel Lenoir, is a spy. He is taken captive and the Major tells Capitola that Gabriel had paid a nurse to kill her sister. Capitola gets her just deserts. Capitola gets her fortune and Grayson gets Capitola.

"The Looper"—November 19 (five-reel Empire comedy with Ann Murdock).—Professor Delmar is forced to go to Egypt on business and leaves his harum-scarum daughter Emily in charge of Judge and Mrs. Lethbridge. Emily has two suitors, Trotter, who always helps her out of her troubles, and Threadgold, who is a pest and always proposing. One night at a club dance Emily is persuaded to go to a cabaret. Her disappearance is reported and she is believed abducted. An immediate search is made. Emily, knowing what the result of her escapade will be, goes to Trotter's apartment and tells him the truth. Trotter himself then goes to straighten matters out. He finds everyone has been arrested by Threadgold, accused of the abduction. In the end he takes Trotter by giving him her heart and hand.

"Molly Entangled"—November 19 (five-reel Lasky comedy-drama with Vivian Martin).—There is a bitter feud between the families of O'Mara and Barry, which is heightened by the fact that if O'Mara's family dies the property will revert to the other side of the house. One night Jim Barry falls down the stairs and is given up as dying. Molly, Shawn is called in to become his wife in order that she might get his property in the event of his death. Molly complies. It is then found that Jim will live. He is sent to a hospital and soon returns home fully restored, but Molly refuses to recognize him as her husband. Molly loves big Barney and when Jim sees Molly and Barney together, he realizes who performed the ceremony was an escaped convict. Molly and Barney are overjoyed at the news.

"Queen of Spades"—November 12 (five-reel Russian Art comedy with Made-moisselle Duvan).—Herman, a Russian army officer with a small fortune, is fascinated when he hears a story of the wealthy Countess Fedotovna, who won her fortune by playing three certain cards, the identity of which she refuses to reveal. Herman gains entrance to the house through a flirtation with Liza-veta, ward of the countless. He confronts the countless and while threatening to pull revolver, demands to be told the cards she played. The countless falls off the chair, apparently dead. Resolute Herman goes to his home. The next morning he receives a message from the countless telling him the three cards are the trey, seven and ace. The first two nights he plays the trey and seven and is successful. The last night he takes all of his money, feeling sure he has the ace. He finds it is the queen. With the loss of his money he loses his mind.

"Indiscreet Corinne"—November 11 (five-reel Triangle comedy-drama with Olive Thomas).—Corinne Chilvere tires of her hum-drum society existence and looking for adventure answers an advertisement for a young woman with a past. Corinne really has no past, but her imagination soon conjures one and she is accepted. As a masked dancer she is supposed to lure the wealthy Nichola Fenwick and she is successful in winning him away from the other woman. After her adventure she is ready to settle down to a quiet life.

"The Medicine Man"—November 11 (five-reel Triangle drama with Roy Stewart).—Jim Walton, sheriff, finds Joe Malone working a claim which does not belong to him. He seals the mines. A quack doctor arrives in town with a pretty dancing girl and Walton recognizes her as the rightful owner of the mine which he went to interest capital. He returns and Walton suspects all is not right. He arrives at the cabin in time to and the doctor for-
ing the dancing girl to sign away her right to the mine. Jim interferes and the doctor is vanquished. Edith decides to go to a boarding school, but later decides to remain and become Mrs. Wal- 

VITAGRAPH

“The Bottom of the Well”—October 22 (five-reel Vitagraph drama with Evart Overton).—Amos Buckingham, wealthy mill owner, will not listen to the pleas of his workmen for more money and they leave him. Amos takes a position with his men to find out conditions. During his absence his mansion is blown up and a body is recovered, supposed to be that of Buckingham. Stanley Deane, a young lawyer in sympathy with the workmen, is accused of the crime and is about to be hanged, when Amos takes off his disguise and sets matters right. His workmen receive an increase and Deane, who is in love with Amos’ daughter, is given permission to marry her. Deane’s par- 

crug has always been in doubt, but his identity is revealed when it is found that he is the son of a wealthy banker, having been stolen while an infant.

Peter Pan Film Corp. Gets Unusual Pictures of Roaring Volcano of Kilauea, Hawaii

Cameraman Aldrich Descended into Crater and Photographed Scenes Amid Sputtering Lava. Waited for Weeks for Opportunity

(Special correspondence from H. H. Van Loan)

For the first time in the history of Hawaii, a moving picture cameraman has descended into the crater of the volcano of Kilauea and photographed the boiling, sputtering lava, fire, smoke, and terrible inferno, spitting great chunks of molten lava and sulphuric fumes.

The cameraman who did this was William F. Aldrich, a member of the expedition sent out by the Peter Pan Film Corporation for the purpose of photographing the world. On October 5 he took his paraphernalia and with a gas mask, and heavy leather cap, which covered his face, with the exception of his eyes, he left the rim of the outer crater and started for the trip to establish a record in motion picture photography.

It is three hundred feet from the rim of Kilauea to the edge of the lava lake and, because of the almost sheer cliffs the journey had to be made very slowly, as it was very treacherous.

Is Difficult Task

Several attempts have been made to obtain an accurate reproduction of Kilauea on the film, but for various reasons, with but one or two exceptions, they have been failures. One of the principal reasons for these failures has been due to the fact that Kilauea for weeks at a time will scatter smoke all about, thus hiding the crater from the eye of everyone. The other is that the light is very powerful and this has re- 

ualized by over-exposure, and, as the ma- 

jority of the cameramen who have taken their cameras to the volcano have gone with limited raw stock, they have been compelled to leave before they actually had a chance of getting any results from what they have taken.

I only know of one photographer who has succeeded in getting a good picture of old Kilauea—Robert K. Bo- 

nire—a Honolulu photographer, who came to Hawaii about ten years ago, while on a trip around the world for the Edison company. He managed to get a fair picture of the volcano a few months ago and though it consisted only of a few hundred feet, he received $7,000 for it. It was recently shown in the Strand Theatre in New York City.

Job Required “Nerve”

I believe that fear has kept many moving picture cameramen from taking Kilauea. The first impression which comes to one when he stands on the brink of this volcano is indescribable. He is amazed and awed, and almost ter-


tified by the awful scene three hundred feet below. When it is taken into con- 

ideration that this is red hot earth, boils, smokes, and spouts, throws up a billow of five hundred feet, and that it throws sprays at heights varying from one to two hundred feet, from a bed hot enough to melt a two-inch iron pipe in ten minutes, and that the rays of heat rising from its bed are so terri- 

ble that it will melt the thinnest ray-

ther at the edge of the outer crater, three hundred feet above, one can under- 

stand why a cameraman would hesi-

tate about descending into the infernal pit.

But Aldrich was bent upon getting his picture. He set up his tripod in the soft, soggy lava, still quite warm, and began photographing the “house of everlasting fire,” known to the tourists as Halaenauum. This is 200 feet in width and 700 feet in length.

A few months ago a moving picture company attempted to take a picture of Kilauea directly over the center of the crater, by stringing a heavy wire cable all the way across the top. The picture was to be taken by a cameraman who was to be strapped in a basket and pulled across on the cable. When the basket was attached to the cable and started out on its trip across, the entire cable melted and the whole thing went down into the crater and in an instant was consumed by the lava. The part gave up the attempt.

The Prodigal is Plot for New Brady Pla

The next World Picture Brady-Mad in which Carlyle Blackwell and Evely Greely are to embody the central role is called “The Good for Nothing.” The young fellow of this story runs away from his home in the East, and after strenuous times on the frontier comes back to New York. His friends give him a cold welcome. But he makes good, is true to rights, and marries the rich and beautiful young lady, who this instance is Miss Greely.

BLUEBIRD AND BUTTERFLY FEATURES ANNOUNCED FOR BALANCE OF YEAR


The Universal has arranged its sched- 

ule of Butterfly features as far as ad- 

vance as December 17. Productions completed or under way will carry the list well into the new year.

“John Ermine of Yellowstone” is ann- 

ounced for November 3, with Francis Ford as the star in Frederick Reming- 

ton’s story of the West, to be followed by “The Cricket,” November 12, pre- 

senting little Zoe Rae, in E. J. Claws- 

son’s story. René Rogers, Hal Cooley, Harry Holdren, Winter Hall and Fred Ward have roles of importance. Elsie Jane Wilson directed the feature.

“The Man From Montana,” to be is- 

sued by the company under Will and 

Vivian Rich in the star parts. Harvey Gates and George Marshall, of Universal’s staff furnished the story, and George Marshall directed. The story:

Vernon in “Fear Not”

On November 26 “Fear Not,” a feature introducing Brownie Vernon and Mur- 

dock Mcfarrie, in a story by J. Grubb Alexander and Fred Myton will be of- 

fered, produced by Allen Holubar. Joe Girard and Frank Borzage will be fea-

ture in the picture.

“Fighting Mad,” in which William Stowell is featured, with Helen Gibson and Betty Schade in the support, will be published on November.

Zoe Rae Featured

“The Silent Lady” for Section 10 will have little Zoe Rae and Gretchen Led- 

cr featured. Elsie Jane Wilson di- 

rected this production from a sensational story by E. J. Clason. It is described as an adventure in a lighthouse. But- 

terfly’s little star is said to have un- 

usual opportunities in this feature.

“Bucking Broadway,” starring Harry Carey, with Molly Malone as his leading lady, is scheduled for December 17. Jack Ford directed this pictured narrative of a cowpuncher who rescued his lady from the “Great White Way.”
CHICAGO TRADE EVENTS

By "Mac"

Acting as a committee on constitution and by-laws the Board of Governors of the new Film Art Club met with Counsel Lewis F. Jacobson at the office of their president, C. R. Plough, October 25, and it was decided not to hold any meetings of the whole membership of the club until the week proposed for club quarters, was fully realized. And with the "I will" spirit that the boys are all imbued with, and a definite date announced, January 1, 1918, it looks like business.

'Tis noted one of H. C. Miller's pets, Roser, is being all plumed and fussed up in her new winter robes. Now listen, he's a married man besides, we are referring to the Rose Theatre on Madison street.

You all should have seen Exhib Cooper, of the 20th Century, October 29, some time in the early evening. House jammed, "intolerance" the play, and friend Cooper in the lobby, with "plebes" by the ton being exploded. Next time, watch your entrance, if anybody looks suspicious halt and search them, otherwise, understand good film may suffer and kick an awful hole in the box-office score.

Sometime during the week of October 25 D. W. Griffith shot through old Chi on his way to the Pacific coast, crammed full of good war stuff gleaned from his recent European experiences.

George K. Spoor, president of Es- sanay, is carrying out the work of food administrator Hoover's campaign on food conservation in Illinois, Mr. Spoor being appointed as chairman of the Illinois Motion Picture Bureau of Food Administration, is receiving the support of his film star, Taylor Holmes, whose results were impressive enough to re- ward him being made a member of the now famous "Four-Minute Men" squad who reaped such marvelous returns in the past Liberty Loan campaign.

The Lea-Bel Company, distributors of films in Chicago territory, will distribute a twenty volt thirty ampere light for use on motion picture projection machines. Their especial field will be churches and schools, for which at the present time, they are booking pictures of an educational and wholesome entertain- ing quality.

A special rotary and converter is necessary for this new light and the manu- facturers have made the Lea-Bel Com- pany the distributors. This rotary and converter will be distributed to jobbers by the agency.

Warren & Clark, owners of "The Deemster" for the Central States rights have made arrangements to have this feature handled for distribution by Ralph O. Proctor.

Sunshine Comedies Do Not Depend on Custard Pies for Fun, Says Fox

Pretty Girls and Wild Animals Furnish Humorous Situations; Comedies Being Sought by Vaudeville Managers

In Sunshine Comedies, William Fox believes he has struck a new note in the comedy field and one which will be appre- ciated, not only by the public but by exhibi- tors as well.

Instead of relying upon the ancient and time honored product of the bakery—custard pies—for comedy situations, Henry Lehrmann, who is producing for Mr. Fox, has set out to build laugh-making situations through natural sequences of events. Mr. Lehrmann works upon a comedy just as does the producer of a dramatic feature. His scenarios are worked out in advance. He does not make his comedies on the helter-skelter basis.

Animals Furnish Fun

Some of the funniest situations in Sun- shine Comedies are secured through the introductions of animals, both wild and do- mestic. Lehrmann's handling of these ad- ditions to American comedy is said to be the most remarkable. Vignettes in which they appear are not forced, but are natural and might happen in actual life.

"Take for instance the three lions in the first Sunshine Comedy—"Roaring Lions and Wedding Bells," said Mr. Fox. "In this story there is real humor and farce. Two porters are lying asleep in bed. A lion jumps upon the foot of the bed in which the men are sleeping and awakens them by tickling their feet by switching his tail. Ridiculous, of course, but when seen it is excruciatingly funny."

**Ducks, Dogs and Bees**

Mr. Lehrmann has not confined himself to using lions, but has ostriches, trained ducks, dogs, elephants, monkeys and even an ambitious bee.

He has demonstrated that grotesque make-ups are not essential to comedy mak- ing, but thinks that pretty girls are, and in all of his productions he uses these lib- erally.

Sunshine Comedies have attracted the at- tention of managers of vaudeville houses as well as motion picture theaters. These comedies are to be the evolution of comedy production—the modern method of amusing and entertaining audiences.
An event of interest to the film industry in eastern Canada took place last Saturday, when Ed. S. Gronau, Montreal manager of the Canadian Universal Film Company, Ltd., was married to Miss Jeanne Lioine. Mr. Gronau is one of the most popular and efficient men in eastern Canada and has a host of friends who extend to him their hearty congratulations. The bride and groom were the recipients of many beautiful wedding gifts.

On the eve of his marriage, Mr. Gronau tendered a banquet by his friends and associates in the moving picture industry of Montreal. It was a splendid tribute to the sterling qualities and popularity of Mr. Gronau when it was stated that every ex-changeman and producer exhibited in the entire city was in attendance at this banquet.

Geo. Nicholas, manager of the Strand Theatre, acted in the capacity of toastmaster. Among the prominent speakers were H. W. Conover of the Imperial Theatre, Mr. Bary of the Windsor, Mr. Clancy of the General Film Company, and T. O. Byerle of State Rights Features.

Jim Malone, Johnny Smythe of Griffin Pictures, and Jim O'Loghlin of Metro, kept the audience in good humor with their stories, while Mr. Eekstein performed on the piano. Solos were given by Mr. Flannigan and Mr. Johnson.

One of the features of the evening was a presentation to Mr. Gronau of a beautiful chest of silver by Mr. Unger of Metro on behalf of Mr. Gronau's friends and associates in the film industry in Montreal.

Mr. Gronau is a young man who is desirous of being popular in the Montreal territory, due to his never failing courtesy and his desire to be of real service to his friends.

A number of changes have taken place in the film exchanges in Toronto in the last few days. C. A. Garner, formerly of the Mutual, has become affiliated with the Majestic Theatre in Toronto. Frank Mulhall and J. Nelson, former travelers of the Mutual, are also employed in a similar capacity with the Kleine office here.

James Travis, formerly manager of Toronto Pathé office and later with the Bluebird Photoplays, has been placed in charge of the Mutual office as manager.

The local Pathé office has changed managers. James Davidson resigning and John Collaton being placed in charge. Mr. Collaton was traveling for the old Standard Film Service, but for the past year has been on the road for Pathé, leaving that position later to go in a similar capacity with Metro.

Dan Freeman, formerly traveler out of the Vancouver office of the Regal Film Company, has come east and is now on the road for the Toronto office of the Regal.

W. J. Horne, chairman of the Manitoba Moving Film Inspection Department, died a few days ago at his home in Winnipeg. He was city film inspector for five years.

A large number of Toronto exhibitors have viewed the first two episodes of the latest Universal serial, "The Mystery Ship," and they left the projection room declaring that it is bound to be one of the great serials ever released by Universal. The big punch in the opening episodes fairly took them off their feet and created great enthusiasm. Indications are that "The Mystery Ship" will have a successful run in Canada.

A new moving picture house has been opened in Ford, Ontario. This latest addition to the moving picture field will have 200 seats.

A. Starfield, special representative for the Independent Film Company in the Maritime Provinces, has been in Montreal for a few days to confer with his general manager, George Perkins.

Billie Allen, the Montreal manager of the Kleine Edison office, left Montreal Monday night for a short trip to the Maritime Provinces.

Mitchell Bernstein, the St. John manager of the Monarch Film Company, was in Montreal for a few days.

Among the different exhibitors visiting Montreal last week to arrange for their programs were R. L. Vallie, Princess Theatre, Sherbrooke; L. Bertrand, Crystal Theatre, Riviere de Loup; A. J. Roberts, Gaiety Theatre, Three Rivers; J. Bedard, Olympia Theatre, Quebec.

"The Bar Sinister," the first Hoffman-Foursquare special production in Canada, was shown at the Strand Theatre, Toronto, last week, for the benefit of the Ontario film men. Hoffman-Foursquare productions are being handled in Canada by the Metro Film Service, Ltd.

Cut-Out Mfgs. Reorganize

The firm of C. S. Wertsner & Son Co., 314 South Franklin street, Chicago, makers of cut-outs for theatre lobby displays, has been dissolved and Wertsner retiring. The business will be continued by Albert G. Wertsner of Philadelphia and Fred W. Wild, Jr., of Chicago, under the firm name of Wertsner & Wild.

C. S. Wertsner has also retired from the Cleveland business, which will be conducted by F. W. Wild and A. G. Wertsner with J. N. Roberts, well known in Cleveland, as local manager.

Good Stories Foundation of Good Films Asserts Head of Hoffman-Foursquare Co.

Poor Economy Attempting to Save in the Purchase of Scripts: Stories by Well Known Authors Advised to Raise Level of Output

Swift though the pace is in many twentieth century industries, in none apparently does it attain the speed that prevails in the production, distribution and exhibition of motion pictures, according to M. H. Hoffman, vice-president and general manager of Hoffman-Foursquare pictures.

Standing for the application of sound business methods, Mr. Hoffman has stated that rightly administered economy is one of the prime essentials for the progress of the motion picture business.

And in this consistent appeal for economy in the expenditure of money in producing and distributing pictures Mr. Hoffman makes one exception, an exception wherein he maintains that it is extravagance not to pay well for what is the heart and soul of the picture, original stories by distinguished authors, or plays or novels.

Good Stories Essential

"The very foundation of motion pictures is the good story," asserts Mr. Hoffman. Provided with that, the director is fortified at the outset, and with it he is enabled, with an adequate cast, photographers, lighting, technical heads and settings, to produce a picture that will do credit to the organization back of it and will do credit to the producer. "I cannot too strongly emphasize the mistake of seeking to save money in the purchase of a script. It is fatal; ye despite this unquestionable fact we see continually the effects of such effort toward economy which, fundamentally, is the most short-sighted thing any producer can do.

Must Face Conditions

"The sooner producers look squarely in the eye conditions that must be accepted to turn out a first class product the sooner will the average rise to the level which, once reached, will benefit all in the industry, distributors and exhibitors, as well as producers. "The behalf of Mr. Gronau’s of the product," says Mr. Hoffman, "the strong will be its appeal to the public. So, with the number of patrons steadily added to and the final profit in business profit. Let producers weigh these facts and welcome the chance to purchase fine story (whether it be original, or i play or novels) and be ready to say himself money in the end even though he pay a good price for it."
A KAY COMPANY

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

AMERICAN STANDARD PRODUCTIONS

act. -- "The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM COMPANY

Is Any Girl Safe?" five reels.

ARGO SY FILMS, INC.

Where Dye Get That Stuff?" five reels.
The Celebrated Stewar Case," five reels.

ARIZONA FILM CORPORATION

Should She Obey?" six reels, with Billie West.

ARROW FILM CORPORATION

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

REx BEACH PICTURES CORPORATION

The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

Who Knows," five reels.

DAVID BERNESTEN

Redemption," with Evelyn Nesh Thaw.

EISENHÖFFER COMPANY

Her Condensed Sin," six reels.

BLUEBIRD

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

J. 1. Come; Even as You and I," five reels, with Lois Weber.
Come Through," seven reels, with Herbert Rawlinson.

BRENNON PRODUCTIONS

Lone Wolf," seven reels, with Hazel Dawn.
Fall of the Romansoffs," eight reels, with Nance O'Neill.
Empty Pockets," seven reels.

CARDINAL FILM CORPORATION

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

CINEMA WAR NEWS SYNDICATE

American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORPORATION

The Thirteenth Labor of Hercules," twelve reels.

CINEMA CORPORATION OF AMERICA

The Fated Hour," six reels.

CHRISTIE FILM COMPANY

one 4—"Those Wedding Bells," one reel.

CLARIDGE FILMS, INCORPORATED

The Birth of Character," five reels.
The Heart of New York," five reels.

CLUNE PRODUCTIONS

Ramona," ten reels.
The Eyes of the World," ten reels.

CORONA CINEMA COMPANY

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

COSMOPHOTOFILM COMPANY

Believe," seven reels, with Melton Returner.

CREATIVE FILM CORPORATION

The Girl Who Didn't Think," six reels.

CREST PICTURE CORPORATION

The Chosen Prince," eight reels.

DIXIE FILM COMPANY

Tempest and Sunshine," five reels.

The Song at Twilight," five reels.

F. P. DONOVAN PRODUCTIONS

Billy Goes to War," one reel, with Billy Quirk.
billy's Day Out," one reel, with Billy Quirk.
billy's Elongement," one reel, with Billy Quirk.
billy, the Governor," one reel, with Billy Quirk.

CINILES CORPORATION COMEDIES

In Blackhand Waited Man," one reel.

E. & R. JUNGLE FILM COMPANIES

Jane Johnson and the Baboon's Foot," one reel.

EDUCATIONAL FILM COMPANY

The Valley of the Hoo," one reel.
The Sheep of Chaelan," one reel.
The Mysterious of Crystalization," one reel.

EFFANGE FILM COMPANY

The Marriage Bond," five reels.

E. I. S. MOTION PICTURE CORPORATION

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

EMERALD MOTION PICTURE CORPORATION

A Stacker's Heart," one reel.

ENLIGHTENMENT PHOTOPLAY CORPORATION

Sighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

Alice in Wonderland," six reels.

EUGENIC FILM COMPANY

Birth," six reels.

EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION


EXPORT & IMPORT FILM COMPANY

"Humility," six reels.
"Ivan the Terrible," six reels.
"Loyalty," seven reels.
"Rochester," seven reels.
"Tyranny of the Romansoffs." seven reels.

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM


FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.


FLORA FINCH FILM CORPORATION

"Wife," C. two reels, with Flora Finch.

FRED P. DIXFILM CORPORATION

"The Penalty," sixty-five minutes.

FREDERICK'S CORPORATION, INC.

"The Lost City," five reels, with Mary Lome.

FRIEDMAN ENTERPRISES, INC.

"The Life of a Child," seven reels, with Madame Jules.

GOLD MEDAL PHOTOLAYS

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

GRAND FEATURE FILM COMPANY

"Romance on the Spanish Main," five reels.
"Rex Beach in Pirate Haunts," five reels.
"Rex Beach in Footsteps of Capt. Kidd," five reels.

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

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

HANOVER FILM COMPANY


GENERAL ENTERPRISES

"The Warrior," seven reels, with Mackiste.

"Cleopatra," six reels.

"How Uncle Sam Prepares," four reels.

"Ivan the Terrible," seven reels, with Rural and Milton Sills.

"The Bar Sinister," eight reels.
"Her Fighting Chance," six reels, with Jane Grey.
"Her Phantom," six reels, with Orin Johnson and Bess Harris.
"The Sin Woman," with Irene Fenwick, Rege Davies and G. Bruce.

HARPER FILM CORPORATION


HILLER AND WILLKINSON

"The Battle of Gettysburg," six reels.

HISTORIC FEATURES FILMS

Apr. 30—"Christus." M. H. HOFFMAN, INC.

"A Trip Through China," eight reels.
"The Bar Sinister," eight reels.
"Her Fighting Chance," six reels, with Jane Grey.
"Whither Thou Goest?" five reels, with Orin Johnson and Bess Harris.
"The Sin Woman," with Irene Fenwick, Rege Davies and G. Bruce.

IQAN FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.
"The Law for Both," twelve reels, with Lash Buir.
"Tubbling Tongues," five reels, with Grace Valentine.
"Married in Name Only," five reels.
"Sins of Ambition," with Wilfred Lucas and Barbara Castleton.

JEWEL PRODUCTIONS, INC.

"Pay Me," five reels, with Dorothy Philips.
"Sirens of the Sea," five reels, with Louise Lovel.

JUBILEE FILM COMPANY

"For Sale—A Daddy," one reel.
"Chips' Gamms," two reels.
"Chips' Movie Company," one reel.
HARRY RAPF
"Ray Comedies"
"Casey’s Servants," two reels.
"Casey the White Wing," two reels.
"Harry Rayer
CHARLES RANKIN
RENOWNED PICTURES CORPORATION
"In Treason’s Grasp," five reels, with Grace Cunard and Francis Ford.
SELECT PHOTOPLAY COMPANY
"Humanity," six reels.
SELO SPECIALS
"The Crisis," seven reels, with Bessey Eyton.
"Beware of Strangers," seven reels, with Bessey Eyton and Thomas Santchi.
"The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.
"Who Shall Take My Life?" six reels, with Thomas Santchi and Fratilde Sewell.
"The City of Purple Dreams," six reels, with Bessey Eyton and Thomas Santchi.
SHERIDAN PICTURES CORPORATION
"The Black Stork," five reels.
SHELTER PICTURES CORPORATION
"The Land of the Rising Sun"
FRANK J. SENG
SIGNET FILM CORPORATION
"The Masque of Life," seven reels.
FRED H. SOLOMON
"The Downfall of a Mayor," eight reels, with Charles E. Sebastian.
STANDARD PICTURES
"The Spy," six reels, with Dustin Farren.
"The Honor System," ten reels, with Miriam Cooper and R. A. Walsh.
"Jacket and the Beaustalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.
SEPT. 19—"Camille."
"When a Man Sits Red," OPE.
"Aladdin and the Wonderful Lamp."
STANDARD NEWS FILM, INC.
"Comets of the Air," two reels.
SUNBEAM MOTION PICTURE CORPORATION
"Somewhere in Georgia, with Ty Cobb," six reels.
SUNSHINE FILM PRODUCING COMPANY
"What the World Should Know," five reels.
SUNSHINE FILM CORPORATION
SUPERIOR FILM COMPANY
"The Fauvet," five reels.
"The Cowpuncher," six reels.
SUPREME FEATURE FILMS
"Trip Through China," ten reels.
"Today," with Florence Reed.
TRIUMPH FILM COMPANY
"The Libertine," six reels.
ULTRA PICTURES CORPORATION
"The Woman Who Dared," seven reels, with Beatrice Michelea.
"The Passion Flower," five reels.
UNIVERSAL
"Jide Wives," five reels.
"Where Are My Children?" five reels.
"Twenty Thousand Leagues Under the Sea," ten reels.
"God’s Law," five reels.
"Robinson Crusoe," four reels.
"Hell Morgan’s Girl," five reels.
"The Hand That Rocks the Cradle," six reels.
VARIETY FILMS CORPORATION
"My Country First," six reels.
"The Pursuing Vengeance," five reels.
"The Price of Her Soul," six reels, with Gladys Brockwell.
VICTORIA FEATURE FILMS
"The Faded Hour," six reels.
"The Slave Mart," six reels.
WARNER BROTHERS
"Are Passions Inhibited?" five reels.
EDWARD WARRREN PRODUCTIONS
L. LAWRENCE WEBER PRODUCING CO.
"Raffles, The Amateur Cracksman," seven reels, with John Barrymore.
WHARTON BROTHERS, INC.
ELLA WHEELER WILcox FILMS
"Mig’s Curse," two reels.
"Lais When Young," two reels.
"A Married Coquette," two reels.
"Angel or Demon," two reels.
"Lord Speak Again," two reels.
"Divorced," two reels.
WHOLESALE FILMS
"Snow White," four reels.
"Cinderella and the Magic Slipper," four reels.
"The Beast and the Beauty," seven reels, with Peggy O’Neil.
WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.
"The Bird’s Christmas Carol," five reels.
"Williamson Brothers
"The Submarine Eye."
PATHE EXCHANGE, INC.

July 22 — Astra, "The Last of the Carnibus," five reels with Gladys Hulette.

Aug. 10 — Lassalda, "Captain Kiddo," five reels, with Marie Osborne.


Aug. 26 — "Heptworth," five reels, with Alma Taylor.

Sept. 9 — "La Folies," five reels, with Marie Osborne.

Sept. 10 — "War and the Woman," five reels, with Florence LaBadie.


Sept. 20 — "A Crooked Romance," five reels, with Frederic Warde.


Nov. 15 — "Russian Art, Queen of Spades," five reels, with Mlle. Duvan.

PERFECTION PICTURES


Aug. 1 — "Young Man," two reels, with Mary McAlister.

Aug. 6 — "A Dog in the Manger," two reels, Hoyt C.

Aug. 6 — "Neck and Crook," five reels, with Bryant Washburn.


Aug. 15 — "The Judge," five reels, with Shirley Mason.


Aug. 27 — Edison, "The Leader of the Photograph," five reels, with Shirley Mason.

Sept. 3 — "Efficiency Edgar's Courtship," five reels, with Taylor Holmes.

Sept. 3 — "A Midnight Bell," two reel Hoyt C.

Sept. 10 — "Pants," five reels, with Mary McAlister.

Sept. 12 — "A Woman for a Man," five reels, with Shirley Mason.

Sept. 17 — "A Contested Woman," two reel Hoyt C.

Sept. 18 — "A Bear Fact," five reel Hoyt C.

Sept. 22 — "A Pleasure Girl," five reels, with Shirley Mason.

Oct. 5 — "A Fool for Luck," five reels with Taylor Holmes.

Oct. 15 — "The Fibber," five reels, with Bryant Washburn.


Oct. 29 — "Young Mother Hubbard," five reels, with Mary McAlister.

Nov. 3 — "Two Bit Seats," five reels, with Taylor Holmes.

Nov. 12 — "Courage of the Commonplace," five reels, with Leslie Austin.

Nov. 19 — "The Killjoy," five reels, with Mary McAlister.


SELECT PICTURES CORPORATION


"Prisoners," five reels, with Norma Talmadge.


"The Hunch," five reels, with Norma Talmadge.

"Scandal," six reels, with Constance Talmadge.

"Cupid," six reels with Clara Kimball Young.

"Wild Girl," six reels, with Eva Tango.

"Test We Forget," six reels, with Rita Jolivet.

TRIANGLE FILM CORPORATION


Aug. 12 — "Golden Rule基 Pie," five reels, with Louise Gaum.

Aug. 19 — "Woo Lady Betty," five reels, with Bessie Love.


Aug. 26 — "Wooden Shoes," five reels, with Bessie Barriscale.

Aug. 26 — "The Lady with J. Deveraux and Vera Earl.

Aug. 27 — "Ten of Diamonds," five reels, with Dorothy Dalton.


Sept. 9 — "Idiots," five reels, with Louise Slaw.


Sept. 23 — "Flying Colors," five reels, with William Desmond.

Sept. 24 — "Helen of Troy," five reels, with Shirley Mason.

Sept. 30 — "Broadway Arizona," five reels, with Olive Thomas.


Oct. 7 — "Aches of Hope," five reels, with Belle Bennett.


Oct. 20 — "The Lizzie," five reels, with W. Hare.


Nov. 4 — "Fight," five reels, with William Desmond.

Nov. 4 — "Boy Or Down?" five reels, with George Hernandez.

Nov. 11 — "The Medicine Man," five reels, with Roy Stewart.

Nov. 16 — "Redcoat Cheer," five reels, with Olive Thomas.

Nov. 18 — "A Case at Law," five reels, with Dick Rossen.

WORLD FILM CORPORATION PROGRAM

Aug. 18 — "The Fuel of Life," five reels, with Belle Bennett.

Aug. 25 — "The Regenerates," five reels, with Alva Reuben and Walt Whitman.

Nov. 25 — "For Valor," five reels, with Wmifred Allen.

KEYSTONE COMEDIES


Aug. 26 — Two Cross-Country Boys.

Aug. 27 — "A Shanghaied Jonah," two reels, with Billy Armstrong.

Aug. 30 — "Of His Own Life," two reels, with Charles Murray.

Aug. 30 — "Hula Hula Land," two reels, with Billy Armstrong.

Aug. 30 — "Save the Bridge," five reels, with George Bims.


Aug. 30 — "His Unconquered Conscience," one reel.

Aug. 30 — "The New Ways," one reel.

Aug. 30 — "Her Heliotrope," one reel.

Aug. 30 — "His Saving Grace," one reel.

Aug. 30 — "Caught in the End," one reel.

Aug. 30 — "Half and Half," one reel.

Aug. 30 — "All at Sea," one reel.

Aug. 30 — "The Lawyer's Play," one reel.

Aug. 30 — "A Prairie Heiress," one reel.

JOHN J. McGRAW

Aug. 19 — The "Message of the House," five reels, with Anita Stewart.


Aug. 29 — "Breadth of Possession," five reels, with Antonio Moreno.

Aug. 30 — "The Second Mrs. Tancerbury," five reels, with George Al.

Aug. 30 — "Mary Jane's Pa," five reels, with Marc Derrington and Mildred.

Aug. 27 — "Transgression," five reels, with Earle Williams.

Aug. 27 — "Divorces," five reels, with Mary Anderson.

Aug. 30 — "By Right of Possession," five reels, with Anthony Moreno.

Aug. 30 — "Swan Lake," five reels, with Alice Joyce and Mrs.

Aug. 30 — "Roman," five reels, with Alice Joyce and Mrs.

SELECT PICTURES CORPORATION

Sept. 17 — "For France," five reels, with Edward Earle and Betty Howe.

Sept. 21 — "Sunlight's Last Raid," five reels, with Mary Anderson.

Sept. 21 — "Princess of the Dark Rose," five reels, with Nellie Mackay.


Sept. 21 — "Dead Shot Baker," five reels, with William Duncan.

Sept. 21 — "The Bottom of the Well," five reels, with Constant Talmadge.


SERIALS

EAST
Hazleton, Pa.—The Diamond Theatre was destroyed by fire. Loss about
2,000.

Philadelphia—The Stanley Theatre company will erect a one-story theatre
at Nineteenth and Market streets.

Washington, Pa.—E. McCreery Done-
do and J. Walter Lowenhaupt have
leased from Horn & Oliver the Bijou
theatre in West Chestnut street. The
theatre will be completely remodeled
by the new owners.

Pittsburgh—Harvey B. Day is now
in charge of the Pittsburgh exchanges
of Select Pictures Corporation.

CENTRAL WEST
Detroit, Mich.—Ira Aaronson has
been appointed manager of the Jewel
Productions, Inc., in this city, succeed-
ing Ralph Pielow.

Sandusky, O.—John A. Himmeline,
owner of the Sandusky Theatre, has
acquired the Plaza Theatre and will
convert it into a motion picture house.

Marquette, Mich.—Iron Mountain
Orders of Odd Fellows is working on
plans for the remodeling of the lodge's
building in West Iron street, the ground
floor of which will contain a motion
picture theatre.

Cleveland, O.—W. J. Woods recently
opened his new playhouse, "The Yale."

Charlotte, Mich.—F. Ray Hancock,
manager of the American theatre, has pur-
selled the Arcade theatre.

Madison, Wis.—The Bandbox, Madi-
son's newest motion picture house, has
opened its doors recently. Manager
Fred Pflom has announced that the the-
atre will stand the war tax.

Cincinnati, O.—R. E. Bishop is the new
manager of Jewel Productions, Inc. He succeeds Ralph Peck.

St. Louis, Mo.—The Motion Picture
Championships League of St. Louis at its
annual meeting elected the following offi-
cers: President, Joseph Mogler; vice-


WEST
Nampa, Idaho.—Herman J. Brown,
owner of the Majestic theatre, in Boise,
has purchased the Nampa theatre.

Winlock, Wash.—Jos. A. McMillan
has purchased the Metropolitan Theatre.

Salt Lake—Will J. Hopkins has as-
sumed the management of the Strand
Theatre here.

Portland, Ore.—Jack Lannon, presi-
dent of the Greater Features Company,
was a recent visitor to the guest of J. J.
Parker, managing owner of the Majestic
Theatre.

Bozeman, Mont.—Alleged seditious ut-
erances of J. H. Ruetz, manager of the
Gem Theatre, caused the city council to
revoke his license.

Pocatello, Idaho—City council passed
an ordinance permitting Sunday perform-
ances at motion picture theatres here.

Kelso, Wash.—C. G. Vaughn has
opened his newly remodeled theatre.

Boise, Idaho—Work on the new Wal-
lace Playhouse has been stopped owing
to the high price of materials.

Fargo, N. D.—Fire recently damaged
the Strand Theatre in this city.

Polson, Mont.—Henry and Christian
Rakeman will reopen the Orpheum
theatre.

Story City, Ia.—The Vasey opera
house building was destroyed by fire at
a loss of $8,000.

Chief River Falls, Minn.—H. O. Ma-
gridge has purchased and taken charge
of the Photo Moving Picture Theatre at
Grand Forks.

Miles City, Mont.—G. S. Otis has
taken over the management of the Miles
Theatre, formerly run by F. G. Ober.

Bainville, Mont.—A. G. Torfin of
Aneta, N. D., has leased the new moving
picture theatre now being erected by
G. N. Bain.

San Francisco, Cal.—A. J. Rich &
Company will soon begin the construc-
tion of a new theatre to cost $350,000.

Kansas City, Mo.—Milton Feld, for-
mer Vitagraph man, has been appointed
Kansas City manager of Jewel Produce-
tions, Inc.

Oakland, Cal.—Emory Clover has re-
turned to Oakland as manager of the
new Turner & Dahnken theatre.

Grand Forks, N. D.—P. Cornish, for-
merly of Great Falls, Mont., has pur-
selled the Theatre Royal from A. L.
Zacherl.

SOUTH
Jackson, Miss.—E. M. Clarke of
Natchez and E. V. Richards, Jr., of New
Orleans, have purchased the Century
theatre of this city.

Louisville, Ky.—The Walnut Theatre,
now under the management of the Sturdo
Amusement Company, has been opened
as a motion picture theatre.

NEW CORPORATIONS

Columbus, O.—The Cincinnati Art Theatre Co.

Indianapolis, Ind.—The Crescent City Amuse-
ment Company has been formed with capital
stock of $10,000, to operate motion picture shows.

has been incorporated with $5,000 capital.
Universal Serial Activities to Continue;
President Laemmle Orders Added Effort

“The Red Ace” Now Finished Is to Be Succeeded by “The Mystery Ship” Starring Ben Wilson and Neva Gerber

Because of Universal’s faith in the serial form of photoplays President Carl Laemmle has given instructions to put additional effort behind the “continued-in-our-next” productions at Universal City. Jacques Jaccard has just finished the seventeenth episode of “The Red Ace” with Marie Walcamp and is now ready to direct the star in another multiple reel production. “The Mystery Ship,” featuring Ben Wilson, starts its serial appearance November 12, as the Universal’s successor to “The Red Ace.” In this attraction, directed by Harry Harvey, under the supervision of Henry McRae, the heroine is Neva Gerber. Mr. McRae has suggested the story for the serial to follow “The Mystery Ship” and James W. Horne will do the directing. Eddie Polo will be star of “The Bull’s Eye” with Vivian Reed as his collaborator.

State Rights Men to Meet in New York

Announcement is made from the office of Sol. L. Lesser that the next meeting of the State Rights Distributors, Inc., will be held at the Claridge hotel, New York City, on Tuesday, November 20, 1917. As many pictures have been presented to the membership on their district disposition, this will be an important meeting. Offices of the corporation are temporarily located at Room 523, Longacre building, Mr. Lesser advises that the organization being complete, manufacturers who have worthy productions can secure an immediate market.

Empire-Mutual Star Poses as a Seeress in “Her Sister” Film

In the screen version of the Clyde Fitch play, “Her Sister,” which she has just finished, Olive Tell has a dual part that of an American and an Egyptian seeress. In some scenes Miss Tell had to do a lot of crystal gazing to make the part convincing and a real seeress was brought to the studio. Under her tuition Miss Tell learned to make the correct passes with her hands and the other mysterious motions indulged in by persons of that cult.

Berg Productions Meeting with Favor In Western Territory, Says President

Harry Berg, president of Berg Productions, who is making a trip across the continent in the interest of the Barbara Castleton Features, which he will shortly begin publishing, reports an enthusiastic reception of the pictures on the part of the State Rights trade throughout the West, and feels that the success of his new organization is assured. In a letter to the home office, Mr. Berg has the following to say concerning his trip:

“During the most desirable point of my visit I have met with a most enthusiastic reception. The people out here know Miss Castleton’s work and the grade of pictures in which she has already appeared. Consequently, they are only too ready to take over our releases for their territories. It is the easiest selling proposition that I have ever run up against.

“I have already closed two deals covering a territory of seven states and have several other offers, which I expect to close in the near future. I am continuing on to the coast, and expect to close out practically the entire country, before my return. From all appearances present, our Castleton productions will be one of the most successful groups of releases of the year on the State Rights market.”

Star Leaps from Car in Twelfth Episode of “The Lost Express”

Leaping from a burning railroad coach as it was suspended in midair on a slender cable made the filming of the twelfth episode of the Mutual-Signal mystery serial, “The Lost Express,” one of the most hazardous points in the career of Helen Holmes, the noted star. The car, ablaze, was sent over a bridge with Miss Holmes aboard. It becomes a matter of “conservation” as well as a “stunt” for Helen to leap from the platform into the water, forty feet below. A suspension bridge was stretched across the width of the sixty feet between two trees and it was necessary to have the cables at a sufficient height from the ground to “clear” when one end is severed and Miss Holmes swings on the suspended strand.

INNER WORKINGS OF A ZEPPELIN SHOWN
IN LATEST THOS. H. INCE PRODUCT

“The Zeppelin’s Last Raid,” the initial film of the U. S. Exhibitors’ Booking Corporation, is the first spectacular produced by Thomas H. Ince since “Civilization.” It also marks the first time that a Zeppelin, similar to those with which Germany is waging ruthless warfare upon the allies, has been shown in action on the screen.

The picture was produced several months ago and many of the incidents now occurring in the Prussian Empire were anticipated by Mr. Ince and C. Gardner Sullivan, who wrote the scenario. The theme of the production is the growth of the democratic spirit among the Teutonic people which dominated recently in open mutiny and seamen aboard the Kaiser’s men’s in the harbor at Wilhelmshaven.

“The Zeppelin’s Last Raid” reveals inner workings of the mammoth dirigible, the secrets of which have been closely guarded by the Germans. How death-dealing bombs are dropped, how the Zeppelin, how the steerage gear operates and how the crew lives while in the air are shown.

One scene depicts the destruction the dirigible in mid-air and its plunge to destruction. Featured in the product are Howard Hickman and Enid Mart
Rembusch Urges "Open Sunday"

To THE EXHIBITORS HERALD: Since the tax has been placed on motion picture shows, the complaint department of the motion picture business has received many letters asking for advice. No one can tell just what the effect will be. It seems certain that many small theatres will have to close. For example, I have a letter that reads as follows:

"I have the only show in this city. I have been running for eight years. I can't get by at 5 cents and at 10 cents I can't make a profit of 10 per cent on my gross receipts; therefore, I will have to close. Is there anything you can advise me to do?"

I am replying to this exhibitor, and I thought I would like the suggestion through your paper to other exhibitors smaller cities that now would be a good time to make up the difference by opening on Sunday. It is in the smaller cities where pictures are not open on Sunday, and certainly there is no sensible objection why motion picture theatres could not be open everywhere on Sunday.

It seems to me that the American people will see the justice of remaining open on Sunday, inasmuch as by doing so a picture theatre will both keep the theatre from closing up and also give the people a chance to see our small theatre. The American people have always been loyal to their government in the present war, believe there is no question but what motion picture theatres have been taxed much more heavily than any other business.

FRANK J. REMBUSCH,
Temporary Chairman Organization Committee,
American Exhibitors Association.

Wants to Buy Slides

To THE EXHIBITORS HERALD: A client in the West Indies desires to advertise his garage in motion picture theatres.

IGHT COMPANIES PRODUCING FILMS FOR UNIVERSAL’S PROGRAM NEXT YEAR

Eight companies are busy at Universal by Canby, making features for distribution early in the new year on the Bluebird and Butterfly programs.

For the Bluebird list Joseph De Grasse completed "The Searcher," from Richard Harding Davis' story of the same title, in which Franklyn Farnum stars, supported by Edith Johnson, in Chaney and Al W. Filson. George Salmon is directing Carmel Myers in Iris Schroeder's screaming version of Frank Adams story, "Molly and I," with Joseph Harlan.

Broadway Love" will have Dorothy Filkins, Bluebird star, with William Swan as its leading man. The adaptation of Murray Melvin's "Mr. Carpenter's Daughter," with Dorothy Filkins as Ida May Park, Juanita Hanson, Eve Southern, Gladys Tenison, Lon Chaney, Harry Von Meter and William Burrell is a story by Edith Johnson. It is called "Hawaiian Knights," a five-reel comedy by George Hively. Douglas Gerrold is directing Jack Mulholl and Donna Drew in "Madam Spy," a narrative written by Lee Morrison and prepared for the screen by Harvey Gates.

The latest announcement of William Fox that "A Daughter of the Gods," as well as all other Fox Standard Pictures and Special Features have been copyrighted in South Africa, and other British possessions throughout the world, emphasizes the rapidly growing ramifications of the Fox concern.

Fred Lange is foreign manager of Fox Film Corporation, with offices in New York on the fourth floor of 130 West Forty-sixth street. The foreign department has been recently enlarged and a suite of ten offices is established for the handling of the foreign trade. Trade representatives from all parts of the world make their headquarters in Mr. Lange's office, where they receive their mail and are otherwise made welcome.

The Fox picture-plays that are shown on Broadway and picture houses of the United States will be shown in all the South American countries, from Nome, Alaska, to the tropical islands of the Antipodes, on the far distant steppes of the Siberian desert and the veldt of South Africa. Spain and Portugal have been recently opened to Fox pictures. The concern's pictures are being shown in Lima, Peru, in Bolivia and Chile, of the South American coast.
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The Truth About the War Tax

The war tax on films has cost the undersigned a total of approximately $100,000.00 a WEEK ever since October 4th—not beginning November 1st, as so many exhibitors think—but October 4th, the day President Wilson signed the bill.

The government never expected us to pay that money out of our own pockets, but it does hold us responsible for that amount, and it is not concerned in our method of getting it.

Uncle Sam merely says "Pay me."
He expects us to COLLECT that amount and turn it over to him at the rate of about $400,000.00 on the first of every month.

The only possible place we can collect it is from the public, but we can't do this direct because we don't own the theatres. We therefore have to do our collecting through the people with whom we deal directly—the exhibitors.

Nor does the government expect the exhibitors to stand this drain on their own bank accounts. It expects the exhibitors to COLLECT the money from the public—because every tax ultimately comes from the people.

Every school boy knows that if a tax is placed on cigars, this tax becomes a part of the COST of producing and marketing the cigars, and is therefore paid by the men who ultimately CONSUME the cigars.

If a tax is placed on telephone calls, the tax is paid by the USERS of the telephone.

Any tax that is levied on the theatre you occupy is added to the rent by your landlord and in the end you pay the tax—not the landlord. And you, in turn, operate your theatre for a profit and in so doing you pass that tax, plus all your other expenses, PLUS YOUR PROFIT on to the public for ultimate payment.

And so on with everything and anything that is taxed or taxable.

Some exhibitors have scolded us for announcing that we intend to obey the government's command to come through and act as tax collector. Some of them have cancelled their orders with some of our exchanges.

But the cold, hard fact remains that we MUST collect the tax for Uncle Sam and we intend to obey orders from Washington.

That's the whole story of the tax in a nutshell. We can't dodge it and you can't. Your clear duty is to collect the tax from your patrons.

And if any of your patrons kick about it or threaten to quit patronizing your theatre because you do your plain duty, you'll know how we felt when exhibitors did the same thing to us.

Incidentally, and to set any fears or suspicions at rest, there is not a penny of profit in it for us to collect FIFTEEN CENTS PER REEL PER DAY from exhibitors. As a matter of
fact, the most expert accountants in New York have demonstrated that the tax actually costs over SIXTEEN CENTS PER REEL PER DAY.

This is the whole story of the tax in a nut shell. We can’t dodge it and you can’t. Your clear duty is to collect the tax from your patron. Motion picture entertainment is taxed. It is put outside of the classification of necessities. It is in the classifications of luxuries, the enjoyment of which the people must pay for.

And if any of your patrons kick about it or threaten to quit patronizing your theatre because you do your plain duty, you will know just exactly how we felt when exhibitors did the same thing to us.

Obviously there were two other methods by which we could have passed this tax along to those whom Congress intended should ultimately pay it. The first was by raising our prices to the exhibitors; the second was by unfair competition.

The exhibitor should not fool himself. In most contracts between distributors and exhibitors there is a cancellation clause and no exhibitor hesitates to cancel when his business does not permit him to pay the prices agreed on for pictures. Every distributor who does not honestly and straightforwardly announce as we have announced that we are compelled to collect substantially the same amount as we are required to pay to the government will be forced to cancel his existing contracts and raise his prices, or he will try to make the exhibitor think he is a philanthropist and actually set an additional return sufficient to cover his tax and more by taking on at a higher rate than he has asked before, the business which we lose through cancellation.

It is all absurdly simple.

As the cost of product increases, the sales price must increase or business must go into bankruptcy.

And with business gone, what of the “boys over there?”

Incidentally, and to set any fears or suspicions at rest, there is not a penny of profit in it for us to collect FIFTEEN CENTS PER REEL PER DAY from exhibitors. As a matter of fact, the most expert accountants in New York have demonstrated that the tax actually costs over SIXTEEN CENTS PER REEL PER DAY for every reel that works. But to simplify bookkeeping the tax was fixed at FIFTEEN cents. The only persons who can possibly object to the present arrangements are those who do not fully understand them.

We are a nation at war. Not at play. War is hell. We’ve got to go through hell and taxes before we can expect to reach peace and pleasure. Those of us who are not shouldering a gun and offering our lives, as the flower of the nation’s young men are doing, will do well to face whatever music remains to be faced at home—whether it is taxes or sacrifice or privation of any sort.

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Exhibitors Herald Service in State Rights Distribution

One of the most noteworthy developments of the past year is the extension and expansion of the state rights methods of distribution.

By this method of marketing pictures of exceptional worth can be distributed at a minimum of cost through the avoidance of sharing in the expense of handling productions of lesser merit.

There has come into the field a number of strong combinations who are obtaining pictures for sale on the state rights basis. There are also in the field a number of combinations engaged in similar work which are neither strong nor trustworthy.

The former class should be met with encouragement and recognition and the latter class should be accorded identical treatment with that extended to the scheming and dishonest in any business: they should be quickly labeled and kicked out.

The necessary complement to the strong state rights organization engaged in the original purchase of productions is the strong aggressive local organization, given over to a policy of intensive distribution in a selected territory. Unfortunately, strong local organizations of the right sort have been slow in forming, but several already have come into one field in various localities and there are reports of several new limited territory distributors that are planning to launch activities.

For the benefit of local distributors the EXHIBITORS HERALD is accumulating considerable data on state rights distributors which will be supplied upon request to interested parties. It is aimed to catalogue the various state rights agents as to their records and connections together with detailed information on the various pictures which they are offering for state rights sale.

In cases where the information is available the stated value placed upon the United States and Canada rights will be indicated and from this the price asked for the various territorial sub-divisions may be arrived at on the percentage basis.

The EXHIBITORS HERALD believes that a great portion of the film business of the future is to be done on pictures issued independently. This means a big advantage for the exhibitor, because it will place within his reach better-than-average productions without the necessity of submitting to advance deposits and other objectionable restrictions.

The EXHIBITORS HERALD plans to lend every assistance in this work both to the local distributing organization seeking pictures of real merit and to the state righter who has a valuable product and who is aiming to dispose of it at a figure which will allow the distributor a legitimate margin of profit.

An essential feature of this promotional work in the sale and purchase of state rights pictures is the EXHIBITORS HERALD review department which has established a reputation of expressing an intelligent and an honest opinion of current film publications. As has been our practice for some time particular attention will be given to state rights.
The Outlook

W HILE accurate conclusions cannot be deduced at this time it is evident from reports from widely scattered sources that at the outset the war tax has not to any considerable extent affected attendance at motion picture theaters.

This should not, however, be interpreted to mean that exhibitors everywhere are not shoulder- ing a heavy burden as a result of the war tax. Heroic efforts have been undertaken in many places to keep up the attendance and this probably accounts for the good result to date.

But even with the large attendance there is no indication that the war tax has not already begun to cut heavily into the profits of exhibitors, for in many instances exhibitors are paying the war tax in addition to the footage, or reel tax which many exchanges have imposed.

Stage theaters, from reliable reports, have suffered a serious set-back since the inauguration of the war tax. This is taken by many to mean that eventually the same fate will overtake picture theaters.

It is our opinion that picture theaters will not be affected adversely by wartime conditions. In England and in Canada during the period of the war the cinema has been very popular and it is reasonable to expect that our own experience will be similar.

But regardless of the attendance tax requirements may make the earning of former profits quite difficult. Yet there can be no justifiable grounds for complaint as long as attendance does not suffer and there is a chance of passing the main burden of the tax on to the public.

* * *

F. C. GUNNING, conductor of “The Bradstreet * of Filmdom,” in a recent issue, advances an idea thoroughly worthy of consideration. In his typical Broadwaysian jargon he heads the article, “Don’t tie up with any brand on advertising; plug your own theater.” This is excellent advice and in cases where such a policy is not being followed the exhibitor may some day be given an opportunity to reflect on the wasted effort of popularizing a brand only to see it transferred to the “opposition.”

MARTIN J. QUIGLEY.

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Film Distributors Deny Stand on Reel Tax

Deny Charges That They Are Making a Profit—Claim That the Government Intended They Should Be On a Means of Collecting Revenue—Make Public Pay

With the whole the third method appears to be best. If adopted, the charge to exhibitors would take the form of an addition to the rental of a fixed amount per reel per day, the amount being computed as follows:

Cost (per reel) of taxes, approximately $8.75. Number of rental days earned by each film furnished to us and according to the best information we can obtain, average 50. Cost of tax per rental day, per reel, 16 cents.

So far as we can ascertain the average of rental given above is reasonable.

The charge would apply on all, old or new; the manufacturer pays the full tax upon release, and the charge would have to be applied on all film to reimburse the manufacturers outlay. On the other hand, upon the repeal of the law the charge should cease immediately, although there would then be much film in use on which tax had been paid.

Even this plan would entail much additional clerical work. The number of tax items would be the same as the number of entries of film rents, the individual amounts being very small.

The manufacturers and distributors contend that their only means of absorbing the tax was to raise the price of their service to the exhibitors. To attempt to pay the tax themselves, declare, without an increase in the price of their output to the exhibitor, would be ruinous.

Maryland Exhibitors

To Make Censorship A Political Issue

Candidates for Next Legislature Will be Asked to Take Stand on Board's Abolition

Baltimore, Md.—(Special to Exhibitors Herald)—A campaign to have the next state legislature abolish the motion picture censor board was launched at a convention here of the Motion Picture Exhibitors League. The league will have the cooperation of the film corporations in its activities.

The theater men are determined to make the censorship board a leading issue in the composition of the state legislature. Every candidate will be asked for an expression of opinion concerning the board and those who favor its abolition will have the support of the exhibitors. Film corporation salesmen will visit every exhibitor in the state in this connection.

In addition to this slide will be shown in theaters throughout the state calling upon the public to support only those candidates who favor putting the censorship board out of existence.

Paramount Rental Scheme Hit by New Jersey Men

Drastic Action Planned Unless Demanded Concessions Are Allowed

Following the recent lead of a group of Bronx, N. Y., exhibitors the exhibitors association of New Jersey are planning drastic action against the Paramount-Artcraft combination, with a view to curtailing extortionate rental demands and inequitable contract conditions.

Following a clash between certain members of the New Jersey organization and representatives of the film company a meeting was held at which it was tentatively planned to quit the showing of subjects issued by the company unless there was a reduction in rentals allowed together, the elimination of the "separate deal."
Pettijohn Urges Exhibitors to Prepare
For Slump and Fight High Cost of Stars

Predicts Falling Off in Business as War Progresses—Deplores
High Salaries Paid Motion Picture Actors and
Actresses—Suggests Remedy

In the following letter from Charles C. Pettijohn, general manager of the
American Exhibitors' Association, exhibitors are warned that as soon as the
casualty list comes to comprise those coming in from the
combat too far from the attendance at motion picture theatres will
Mr. Pettijohn calls attention to the fact that such was the case in Canada,
and to overcome this condition he sug-
gests that concerted action be taken to
meet the crisis.

High Salaries

The A. E. A. manager points out that
the one thing to "insure the future suc-
cess of the entire industry" is to combat
the high salaries now being paid stars.
He suggests that these salaries be placed
at sensible figures that every exhibitor
will be able to keep his theatre open, pay the
war tax and earn a livelihood.

The letter follows:

"The war tax has arrived for an indel-
nicate day, and the tax of 15 cents on
every cent has been offered to the exhibitor
for "adoption."

Attendance at motion picture theatres
has fallen off during the past thirty days,
and it will fall off a great deal more, as it
did in Canada, when we begin to re-
turn news from France of the deaths
and wounding of the boys of our
Our plans begin to arrive many familiar faces will be abs-
ent from the little neighborhood the-
atres.

Must Face Conditions

These conditions must be faced by all
the exhibitors of motion pictures. Some
motion picture theatres can raise their
prices; others cannot. Experience has
taught us that the public does not at-
tend motion picture performances on
empty stomachs.

One thing can be done which will ab-
so how to "insure the future success of
the entire industry.

It is not good business sense to pay
stars of productions intended for 5, 10
and 15-cents amusement, salaries which
exceed five and ten times the amount
received by the President of the United
States in this same crisis. The salary of
the active head of the greatest corpora-
tion in the world is insignificant when
com pared with the salaries of some of the
people starting in 10-cent motion pic-
ture productions.

Suggests Sensible Salaries

If the salaries of these stars would be
placed at sensible amounts, every exhibitor
in the United States could keep his
doors open during this war, pay his war
taxes, assist his government in every
possible way, and make a decent living.

The present high cost of service, which
necessarily results from the ex-
orbitant and unreasonable salaries paid
to certain stars, many motion picture
theatres can pack their houses and fill
every seat and yet not make any money.

This condition of affairs is unnatural and
unreasonable. Solve this one problem; remedy this one evil: pay the stars' every

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Goldwyn Optimistic
on Tax Situation.
No Depression—Claim

Special Productions Suffer No
Drop in Bookings. Reflects
Confidence of Industry

The war tax situation, which many
persons in the industry believed might
temporarily exert a depressing effect
upon business, has been productive of
no ill effects in the booking of Gold-
wyn pictures. In Canada, where the
temporary changes in the war situation
no longer exert any material influence,
Goldwyn's contract business is booming
the company says.

Goldwyn Distributing Corporation is
having success with its special produc-
tions and reports heavy bookings of
Rex Beach's story, "The Auction
Block," George Loane Tucker's pictur-
ization of Hall Caine's book, "The
Manx-Man," and the Ira M. Lowry pro-
duction, "For the Freedom of the
World." Mr. Beach's picture has been
distributed to all of the Goldwyn
offices in North America and is also in Aus-
tralia in the hands of the Goldwyn rep-
resentatives.

The Manx-Man Company's booking of
"The Manx-Man," through Goldwyn
are climbing, it is asserted, and Ira M.
Lowry's "For the Freedom of the
World," a war panorama, is also meet-
ing with success. Goldwyn offices in
the various American zones have the
prints of this picture.

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STAR OF "THE STRUGGLE EVERLASTING" SERVES TEA

Florence Reed Indulging in Five O'Clock Tea at the Studio After a Har
Day Before the Camera. Besides Miss Reed, Harry Raff, James
Kirkwood and Edwin Milton Royle Appear in the Group
Michigan Exhibitors in Campaign
To Strengthen State Association

State-Wide Drive to Increase Membership Will
Begin Immediately. Rally Day to Be
Held in Detroit on November 22

A comprehensive campaign to add
members to the Michigan Exhibitors’ As-
association was formulated at an informal
conference in Detroit of leading exhib-
itors of the state this week. At the
same time arrangements were made for
a Rally day to be held at the Hotel Tul-
ler on November 22.

Those present decided to take imme-
diate action to build up the membership
of the association and in furthering the
project Ray Branch was made tentative
state manager and ordered to take
charge of the campaign at once. The
expense of Mr. Branch’s services will be
borne, until he is officially put in the posi-
tion by association action, by those
who attended the meeting.

Branch Starts Campaign
Mr. Branch will at once start on the
state-wide drive for members. He will
endeavor to call upon every exhibitor in
the state of Michigan.

S. A. Moran, president of the associa-
tion, is heartily in accord with the plan.
He has issued a circular letter to every
exhibitor in the state notifying them of
Mr. Branch’s impending visit and urg-
ing them to unite with the body of which
he is the head.

Moran Gives Warning

“Alone you, as an exhibitor, must take
what is offered whether it suits you or
not, and pay the price whether you are
able or not,” is the solemn warning of
President Moran in one part of his mes-
sage to the exhibitors.

The exhibitors are urged by the presi-
dent to add their strength to the associa-
tion so that it may become strong
enough to protect the vital interests of
the Michigan exhibitors.

Anti-Hearst Measure
Disrupts Advertisers.
Pres. James Resigns

New York—(Special to Exhibitors
Herald)—When, after a meeting rife
with debates the Associated Motion Pic-
ture Advertisers voted to reconsider
their action on a resolution passed No-
ember 25 and then tabled the document,
Arthur James, president of the body
and Harry Reichenbach tendered their resig-
nations.

The resolution over which the battle
was waged and which left the organiza-
tion without a head urged motion pic-
ture concerns to refrain from advertis-
ing in the publications controlled by
William Randolph Hearst, “and all other
publications pro-German or anti-Ameri-
can in their sentiments.” Mr. Hearst,
through the International Film Service,
is a member of the National Association
of the Motion Picture Industry and reg-
istered a strong complaint through that
body.

J. M. Duskin Added to
Wolfgang Sales Force

J. M. Duskin is the eleventh addi-
tion to the sales force of the Harris P. Wolf-
berg Attractions, Pittsburgh, Pa. He
will handle the Western half of the
Pennsylvania territory and devote his
time exclusively to “The Mad Lover,”
“The Deemster,” “Today,” “The Crisis”
and “Persuasive Peggy.”

Vitagraph Manager
Resigns as Head of
Russ Film Mission

Because of restrictions which he con-
sidered detrimental to the success of his
mission, W. W. Irwin, general manager
of Greater Vitagraph, has resigned as
head of the Russian Film mission.

When Mr. Irwin accepted the posi-
tion it was his understanding that his
powers would be absolute. When he
learned that Edgar Sisson, associate
chairman of the committee on public in-
formation, would, in effect, be his super-
ior and that he had no knowledge of the
motion picture industry, Mr. Irwin be-
lieved that this handi-cap would be too
great.
Rocky Mt. Exhibitors Pass Resolution
Protesting 15 Cents a Reel War Tax

Document Is Signed by Twenty-four Members of Colorado
Exhibitors’ League—Action Taken at Denver

Feeling that the footage tax as passed on to exhibitors is unwarranted, the Colorado Exhibitors’ League has framed and adopted a resolution concerning the 15 cents per reel tax, which leaves no doubt as to their standing in the matter.

The resolution, which is addressed to Branch Exchange, Managers of Denver and Film Manufacturers, reads as follows:

“Whereas, the film producers have seen fit to charge the exhibitors fifteen cents (15c) per reel tax originally assessed to the producing concerns. Such tax will work to a profit to the producer, is assessed impracticable, not being in proportion to film rental, thereby discriminating against the small exhibitor and such charge, according to advice from the Internal Revenue Department, is not applicable to service released prior to the date of the tax law, and with full consideration to the price of film rental being as high as can be stood:

“Resolved, We the exhibitors of the Rocky Mountain region, assembled in convention, do hereby protest against and refuse to pay the so-called war tax of fifteen cents (15c) per reel assessed against the exhibitors.”

The following members of the Colorado Exhibitors’ League signed the protest: H. E. Huffman, Bid-a-Wee Theatre; D. L. Lehrburger, Mascot Theatre; H. E. Ellison, Princess and Rialto Theatres; R. T. Veneman, Liberty Theatre; F. B. Culp, Rex Theatre; G. B. Hoover, McCall Theatre; P. C. Curtis, Electric Theatre; John Thompson, Thompson Theatre; H. A. Goodridge, Ogden Theatre; Chas. Williams, Fun Theatre; C. E. Marquard, Iris Theatre, Longmont, Colo.; H. L. Izlar, Mystic Theatre; W. F. Johnson, Lux Theatre; Rex & Sterling, Greeley, Colo.; Majestic Theatre, Grand Junction; Gerald Moore, Ivy Theatre; Mrs. Cramer, Grand Theatre; Brown & Megahan, Strand Theatre; Alva Talbott.


Brenon Completes “Empty Pockets” Film Starts “Passing of Third Floor Back”

Final Scenes of Hughes’ Story Taken on Connecticut Coast
Changes Necessary in Jerome’s Drama
for Screen Version

Herbert Brenon has completed his production of Rupert Hughes’ romance, “Empty Pockets,” and started “The Passing of the Third Floor Back,” in which Sir Johnstone Forbes-Robertson will appear in the role of the stranger.

In its screen form “The Passing of the Third Floor Back” will undergo certain changes necessary to give variety of background and to work out the development of the characters. In the stage version of Jerome K. Jerome’s drama, the action centered in the living room of a shabby London boarding house. The spoken dialogue made it possible to show the individual shading of character of the various characters with a single room. The motion picture adaptation, on the other hand, will necessarily reveal the different rooms of the lodger. Three whole floors of the boarding house have been constructed at the studio, including seventeen different rooms, halls and stairways. These range from the slavey’s garret corner to the third floor back above, to which the passerby is relegated by the mercenary landlady, Mrs. Sharp.

The final scenes of the completed film, “Empty Pockets,” were taken off the Connecticut estate of Commodore Benedict on Long Island Sound. A number were taken on board Commodore Benedict’s yacht, the Adalante. Mr. Brenon also filmed the automobile kidnapping and pursuit, which is a big part of “Empty Pockets.” The cast of this production includes Bert Lytell, Malcolm Williams, Barbara Castleton, Susan Willa, Mlle. Katherine Galanta, Peggy Betts, Jane Fenley and other well known players. Mlle. Galanta will be recalled for her work in “The Fall of the Romanoffs.”

The distribution rights to “Empty Pockets” have been secured by the First National Exhibitors’ Circuit and the publication date will be announced later “The Passing of the Third Floor Back” will be shown to the public about the first of the new year.

THREE SCENES FROM HERBERT BRENON’S “EMPTY POCKETS” FILM
Allen Film Corp. Gets "The Warrior" Film for Illinois, Michigan, Iowa and Nebraska

Deal Closed With General Enterprises, Inc. by J. R. Grainger—Feature Had Successful Run in New York City—Second Big Picture Handled by Company

A state rights deal of considerable importance was closed in Chicago last week between Herbert Lubin and Arthur H. Sawyer, executives of the General Enterprises, Inc., and James R. Grainger, general manager of the Allen Film Corporation.

Mr. Grainger purchased for the Allen company the Illinois, Michigan, Iowa and Nebraska rights for "The Warrior," a film spectacle featuring the giant, Faciste, which ran recently for four very successful weeks at the Criterion Theatre, New York.

Mr. Lubin and Mr. Sawyer spent last week in Chicago considering various offers for Middle West distribution of their feature, which is regarded as one of the most unique attractions ever offered exhibitors.

Maciste Is Featured

"The Warrior" is a very difficult picture to classify, as it is a composition of spectacle, drama and comedy, with considerable emphasis on the comedy situations. The giant actor who has the featured role performs a rapid-fire series of Herculean stunts which in all probability could not be duplicated by any player on the screen.

According to announcement by General Manager Grainger, the Allen company will issue "The Warrior" December 1. To assist in the exploitation of the feature, a special line of paper and other advertising is being prepared.

Company's Second Feature

"The Warrior," the second big feature to be obtained by the Allen Film Corporation, the first being "The Garden of Allah," which has been meeting with unusual success throughout the Middle West and Western territory.

Mr. Grainger states that he has under advisement several other important features, some of which are now in the process of production, which he plans adding to the Allen program during the course of the coming year.

New York and Chicago Theatremen Report Business Is Normal

Reports from different parts of the country vary as to the effect of the war tax on theater attendance. Messrs. Jones, Linick and Schaefer of Chicago, who control not only a number of motion picture theaters, but vaudeville and legitimate theaters as well, state that the business is normal at the Rialto, McVickers and the Orpheum theaters and complaints have been heard from patrons regarding the war tax.

S. L. Rathkopf, of the Rialto Theater, New York, states that business has not been affected in the least by the imposition of the war tax and Marcus Loew, of New York advises that his theaters are doing their usual amount of business.

Some of the outlying motion picture houses in Chicago report a slight falling off in business.

Universal's Plan to Install Service Dept. Success, Says Bach

Distrust between exhibitor and distributor is gradually being broken down, according to W. A. Bach, who is installing service departments for the Universal Film Manufacturing Company. Mr. Bach is making a country-wide trip in the interests of the film company.

"I have only recorded two cases out of 120 thus far," writes Mr. Bach, "who are actually opposed to the idea, and these two do not see how their hereditary enemy, as they characterized he exchanges, could do anything for them without slipping something over in the end."

Mr. Bach reports that to offset these two cases he has found any number of exhibitors who are enthusiastic over the idea. He is now on the Pacific coast.

Johnny Francis Skerrett Dies in New York

After having been ill for a number of months, making a brave fight against a fatal malady, Johnny Francis Skerrett died at his home in New York City on Saturday morning, November 13, at 3 o'clock. He was 42 years old.

Mr. Skerrett was a native New Yorker, and for several years was the chief of the Bureau of Electricity of the Department of Water, Gas and Electricity of the City of New York. In 1913 he became the general manager of the Nicholas Power Company, and at a recent meeting of the Board of Directors of that company was made vice-president.

Mr. Skerrett was a very broad-minded man of great ideals, and was an enthusiast in his devotion to the Nicholas Power Company and their output, and had the happy knack of imparting his enthusiasm to all who were associated with him. He was a man of great culture and a versatile linguist and could converse with equal fluency in four or five languages. In the several years he had been identified with the motion picture industry he had earned the hearty respect of his associates and all with whom he had business dealings, and a host of friends will regret his untimely passing away.

The funeral was held at the home of the deceased, 1677 Fox street, Bronx, Monday morning, November 15, at 10 o'clock. A widow and son survive him.

A Scene From "Over There"

Anna Q. Nilsson (center) has the leading role in this stirring war drama (Select Pictures)
The Gordon's, Independent Distributors Obtain U. S. Exhibitors Booking Corp. Films

New England Concern to Market Special Productions and Have First Run Pictures—"Zeppelin's Last Raid" to Open in Boston

The Gordon interests comprising one of the biggest independent distributing companies in the East, and a chain of theaters girdling the New England States, have tied up with the U. S. Exhibitors' Booking Corporation, recently organized by Frank Hall and William Oldknow to market special productions by a novel system of distribution.  

"After viewing the "Zeppelin's Last Raid," Thomas H. Ince's new spectacle, announced as the initial film of the booking corporation at a recent trade showing in Boston, Nathan Gordon, directing head of the New England enterprises, was so impressed with it that he immediately signed contracts by which he becomes the distributor of all the U. S. productions in New England. The U. S. subjects will be marketed through the Globe Feature Film Company, of 20 Winchester Street, Boston, of which Mr. Gordon is president and general manager.

Efficient Distribution

The arrangement guarantees to the U. S. franchise-holders and the open market in the New England territory a most efficient distribution and promotion service, as the Globe exchanges make a specialty of handling big features. In addition to handling the subjects of the new corporation Mr. Gordon also has won the distinction of being the first New England exhibitor to acquire U. S. franchise and will have first run on all U. S. productions at two of his leading theaters, the Scollay Square Olympia and Gordon's Olympia, both of which are situated in the heart of the Hub theatrical district.

**Boston Opening Nov. 12**

Arrangements have also been completed for a showing of "The Zeppelin's Last Raid" at the greater Scollay Square Theater, beginning November 12. Thereafter the Ince production will be issued both to franchise-holders and the open market. The Boston engagement of "The Zeppelin's Last Raid" will be under direct supervision of Mr. Gordon.

The connection with the Gordon interests establishes the U. S. Exhibitors' Booking Corporation solidly in the New England territory. Nathan Gordon long occupied a position in the front rank of exhibitors and exchange men and he intends to put the full force of his big organization behind the U. S. productions.

"Over There" Film

Has Patriotic Note

Brings Men to Army

Reports that have been received by Arthur S. Kane, General Manager of Select Pictures, indicate that one of the reasons why "Over There," the new Select production, starring Charles Richman and Anna Held, is being held up in the theaters throughout the country, is because of its direct appeal to men of enlistment age throughout the communities where it is shown. The picture is a patriotic play built about scenes which followed our declaration of war with Germany, and concerns the lives of a small group of young people who in their various ways rise to the occasion. During the action of the story, both stars in their respective roles enter into Uncle Sam's whirlwind recruiting drive and a number of stirring scenes are staged on the deck of the dry-land man-o-war battlefield, "The Recruit." The picture was produced under the direction of James Kirkwood and its battle scenes have been especially commented on for their careful staging and attention to detail.

**MRS. JOHN R. FREULER DIES AT MILWAUKEE**

Mrs. Augusta Jess Freuler, wife of John R. Freuler, president of the Mutual Film Corporation, died at the family residence in Milwaukee, November 7.

Mrs. Freuler had been in ill health for some months, although her condition was not considered grave. On the evening before her death she met Mr. Freuler at the railway station in the evening on his return from his Chicago office. She was suddenly stricken in the night and died in a few moments.

Mr. and Mrs. Freuler and their two daughters, the Misses Loraine and Gertrude Freuler, were all at home at the time.

Was Husband's Advisor

Mrs. Freuler was her husband's closest advisor and associate in all of his multitude of affairs and interests. She gave him able support and cooperation through the strenuous period of his career, as one of the leaders in the founding and building of the film industry. In addition to this and the administration of the affairs of the family, Mrs. Freuler devoted a great deal of time and energy to philanthropic and private charities of a particularly constructive kind.

Mrs. Freuler leaves, besides her husband and two daughters, her parents, Mr. and Mrs. Edward Golz of St. Francis, a suburb of Milwaukee, three brothers, Otto Golz, and Herbert Golz, all of Milwaukee, and a sister, Mrs. Emma Walter.
**Proposed Law Provides for a Censor Board of Ten—Gives Permit Power to General Superintendent of Police**

Action by the Chicago city council is expected in the near future on an ordinance which, if passed, will strip Second Deputy M. L. C. Funkhouser, the world's newest film clipper, of his autocratic authority over the police department.

The ordinance was introduced into the council at its last meeting prior to the summer vacation by Alderman Walter P. H. Steffen, of the twenty-first ward, and gives the first deputy of police the power of issuing permits. His authority, however, is not of the kind now vested in Major Flowers.

It provides that where a picture is judged immoral or obscene that a permit for the same cannot be refused until the picture has been submitted to a board of ten censors, none of whom shall be officials of the police department, and a majority of the board shall be of the opinion that the said picture is immoral or obscene.

It is believed by the film industry that this is the nearest approach to ideal conditions of film censoring that has yet been advanced, and the ordinance, if adopted, undoubtedly will be the heart's support of the manufacturers, distributors and exhibitors.

**V.M. A. Brady Appears in “The Volunteer”**

**A War Play Starring Little Madge Evans**

William A. Brady, president of World-Films Brady Made, will appear in the supporting cast of “The Volunteer” starring little Madge Evans and Henry Aldrich. The new picture deals with the war in a rather dramatic sense. Little Madge Evans appears as a juvenile motion picture star whose father goes to an overseas war, and other joins the Red Cross. Madge is sent to relatives in the West to be cared for by her until the return of her parents.

A novel scene in the play is Madge's farewell to her friends, motion picture actors and actresses. The scene is laid in the World studio at Fort Lee, N. J., and it is at this time that Mr. Brady takes his part in the picture. The child bids good-bye to all including electricians, grips, property men, scene painters and the like. Kitty Gordon, Ethel Clayton, June Elvidge, Evelyn Greet, Carlyle Blackwell, Montagu Love and Harley Knolles are among those who receive this attention from the child actress.

Mr. Brady is shown in his office where he drops all business to take the little lady on his knee and assure her that she will be a place waiting for her on her return.

**H. Brennon Film Corp.**

**Opens Canadian Office**

The Herbert Brennon Film Corporation is opening a branch in Canada, of which Chandos Brennon of Montreal will be in charge.

Chandos Brennon has completed plans for the opening of the Canadian office and will have his headquarters at Montreal. He will have charge of the exploitation of Brennon pictures in Canada.

Chandos Brennon is a brother of the

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**BIG SCENES FROM THREE FOX PRODUCTIONS**

- **Left—Wm. Farnum and Support in “The Heart of a Lion.”**
- **Center—A Scene from “The Rose of Blood,” with Theda Bara.**
- **Right—Sonja Marnova in a Scene from “The Painted Madonna.”** (Wm. Fox)
Mutual Film Corporation in $400,000 Suit; New York Motion Picture Co. Is Defendant

Action Charges Breach of Contract and Asks for a Permanent Injunction, Broncho, Keystone and Domino Companies Included

A suit for $400,000 damages, charging breach of contract, has been filed against the New York Motion Picture Corporation and a group of related concerns, in the Superior Court of New York, by the Mutual Film Corporation. A permanent injunction, restraining the defendant concerns from the further circulation of various motion pictures, is also asked.

The defendants include the Broncho Motion Picture Company, the Keystone Film Company and the Domino Motion Picture Corporation.

The Mutual Film Corporation charges that the New York Motion Picture Corporation and its allied companies have violated contracts for the exclusive sale of the pictures in question to the complainant and that they have further refused to deliver additional print copies of the pictures as stipulated in the contract.

“The motion pictures involved,” said President John R. Freuler of the Mutual Film Corporation, in commenting on the suits, “include all of the pictures made for the Mutual by the defendants in the period of 1912-15, which means the old Keystone comedies, the W. S. Hart pictures of that period, the Charles Chaplin comedies made by Keystone, the early Mack Sennett comedies, and the western productions by Broncho and all Domino pictures.”

The suit is under the supervision of President Freuler and Samuel M. Field, general counsel for the Mutual Film Corporation, and is being handled in New York by John G. Turnbull, eastern counsel for the company.

Herbert Brenon Heads Movement to Supply Prisons with Plays

Herbert Brenon of the Herbert Brenon Film Corporation, has become sponsor for a nation-wide movement to supply state prisons with projection machines and a film service for the recreation of inmates.

Mr. Brenon's interest was aroused recently when he addressed the prisoners of Sing Sing prison, New York, who had gathered to witness "The Fall of the Romanoffs," the latest Brenon production. He was impressed with the interest and intelligence shown.

In letters to the wardens of the various state prisons Mr. Brenon has urged that prisoners be given motion picture entertainments regularly and told of his desire to start a fund for supplying such paraphernalia as should be needed as well as the installation of a system for the distribution of films to the prisons.

U. S. Exhibitors Corp. Gets Ince Film "Those Who Pay" as Its Second Feature

Story Written by C. Gardner Sullivan Founded on the Human Triangle—Bessie Barriscale in Leading Role—Ready in December

The U. S. Exhibitors' Booking Corporation has selected as its second picture Thomas H. Ince's drama of romance and political intrigue, "Those Who Pay," in which Bessie Barriscale portrays the leading role.

"Those Who Pay," which is described as one of the strongest dramatic subjects ever produced by Mr. Ince, will be given to exhibitors about December 15 and will be available simultaneously in all parts of the country, both on the franchise-fixed price and open booking plans. Trade showings will take place soon in New York and other cities throughout the country in which branches of the Booking Corporation are located.

The scenario of "Those Who Pay" was written by C. Gardner Sullivan. The story is founded upon the human triangle, one man and two women, and about these characters has been woven a narrative of compelling interest, it is said, that culminates in one of the biggest dramatic scenes ever converted to the screen.

THREE SCENES FROM "THE ZEPPELIN'S LAST RAID"
New Chicago Theatres Monuments to the Industry

Modern, Well Equipped Houses of Greater Seating Capacities, Rapidly Taking Places of Old Buildings—Seven New Houses Open Their Doors

Giving the laugh to the pessimists, even new, large, modernly equipped motion picture theatres have opened their doors to the public of Chicago within the past month and judging from record attendance figures given out by the backers of the enterprises, their judgment and faith in the stability and future of the industry has been vindicated.

Not one of the new theatres cost less than a quarter of a million dollars and none of them went beyond this figure. They are all in the outlying districts of the city and, in a sense, "neighborhood" playhouses. Their style of architecture, interior decorations, seating arrangement and acoustical properties are equal to any and superior to many of the theatres devoted to legitimate stage attractions.

New West Side Theatre

In the Central Park theatre, erected at Twelfth street and Central Park avenue, Chicago has one of the most up-to-date playhouses devoted exclusively to motion picture entertainment in the country. It was built by the Amalgamated Theatres Corporation, controlled by Balaban and Katz.

The lighting effects are so arranged as to diffuse green, blue, red or an amber glow over any part of the house. Each floor has a promenade foyer with adjoining rooms, and parlors for women. The theatre seats 2,600. A fourteen-piece orchestra, augmented by a huge harp organ, supplies all that could be desired in the way of music.

On the same evening that the Central Park opened Ascher Brothers gave premier showing at their newly acquired theatre at Grand and Oakwood boulevards, named the "Peerless." It is a beautiful theatre and a credit to its owners.

Ascher Brothers' "Adelphi"

On November 15 Ascher Brothers also opened their new "Adelphi" theatre at North Clark street and Estes avenue, as is the case with the other theatres in the chain, the new house has a seating capacity of 1,540 and is equipped with the latest type of the Kimball pipe organ. Emily Stevens in "Outwitted" furnished the first attraction.

Crowds lined the sidewalk in front of the Crystal theatre, Schaefer Brothers' old theatre at 2701 West North avenue, the opening night. Douglas Fairbanks in "The Man from Painted Post" was the attraction and if the automobiles that lined the curb is any criterion its success is assured.

By a peculiar freak of fortune the new Broadway-Strand was completed so as to open the same night as the Adelphi. This theatre is a visible expression of faith in Chicago by Louis Marks, Julius Goodman, Meyer S. Marks and Louis H. Harrison. It is one of the largest motion picture theatres in the city and was built under the direction of Architect A. L. Levy. It seats 2,100 on the main and mezzanine floors.

Theatre Has Gymnasium

Two new features which may set a precedent in future theatre construction are a gymnasium for the employes and a large playroom for children. Music is provided by a fifteen-piece symphony orchestra and a massive pipe organ built by Kimball & Company.

The owners emphasize the fact that due to the wide aisles and numerous exits the theatre can be emptied in less than two minutes.

The Madison Square theatre in West Madison street, near Cierro avenue, is also a recent addition to Chicago's ever-growing list of theatres.

Still to greet the public some time during the present month or some time early in December are the Devon, now under construction by Lubliner & Trintz; the Atlantic, a new 2,000-seat house, to be added to the string of theatres owned by Herman Schoenstadt & Sons; the Woodlawn, nearly completed by the Woodlawn Theatre Company, and the Marshall Square, seating 1,800, now under construction by the owners of the Broadway-Strand.

ONE OF CHICAGO'S BEAUTIFUL NEW THEATRES

M. H. Hoffman Donates Films for Fighters

M. H. Hoffman, general manager of M. H. Hoffman, Inc., has set an example to other film magnates. In letters sent out this week he has notified the chairman of the entertainment committee for the service clubs in New York that he would not only be glad to furnish pictures free for the entertainment of our boys in khaki and in blue, but that he would deem it a privilege to assist in this way.


American Film Co.

Engages an Artist to Title Photoplays

Samuel S. Hutchinson, president of the American Film company, believes if a thing is worth doing at all it is worth doing well. To this end he has engaged an artist to turn out the effective titles that accentuate screen stories.
New York, Nov. 13.

One day last week the manager of a public projecting room was trying to sell some old comedies to a few South American buyers and as he ushered them into the darkened enclosure he spied Wally Van. The manager rubbed his hands in glee as he advanced to meet Wally. Taking him by the arm, the manager said: "Come in, Mr. Van, and see these comedies, and as you are my very good friens, for God's sake, I-ass-it a leetle!"

Pierre V. R. Key is a lineal descendant of Francis Scott Key, father of the National Anthem. Francis Scott Key wrote a hard one, but a good one. Pierre V. R. wrote a motion picture, and we pass judgment up to the reviewer.

Not long ago, a lawyer who was about to throw his hat into the motion picture ring, expanded his chest and said with true prize-fighter persiflage: "I'm going to revolutionize the picture industry and fight the old system!" After six months in the business, and following the reviewing of his first picture, he pulled Carl Morris' old stuff, "a broken ullam bone." "Twas ever thus!

Wallace Thompson is master-at-arms for the W. W. Hodginson combination and we believe he will be able to bring Kerrigan's Cuban Revolution to a successful conclusion. Hope so!

Head line! Irene Hunt's mother on the coast. The "Maternal Spark" is the play she has just finished.

In a projection room, not long ago, the M. P. reviewers were kept waiting for a long time by the "generalismo" of publicity and not even the customary excuse was given. Then the squad burst into song: "Hail! Hail! the gang's all here! We wondered at the time, but since reading the reviews we note that it doesn't pay to keep a battalion waiting when it is anxious to get into action.

Mabel Julienne Scott was at the Army and Navy bazar handling "Plug" and "Navy Cut" like a regular sailor. Mabel sold hundreds of dollars worth of tobacco and cigarettes for the Sun's Tobacco Fund, and incidentally made a tremendous hit with everybody.

Earnest Shipman says "It's a wise author that knoweth his own picture when the studio 'fixits' finish 'improv-ing' it."

We hear on every side the remark, "Isn't it regrettable that Geraldine Farrar fell down so hard in "The Woman God Forgot"?" You can't altogether throw the blame on Miss Farrar. She acted as well as she could, but was "stipped" of opportunities—and other things—and was handicapped with an uninteresting, illogical, inaccurate production.

"Buck Moe" (that's Jules Cowles) is creating another type of African, under the direction of Frank Crane in Goldwyn's coming presentation of "Thais." The character in the play is known as Ammiasir, and in the end he is put to torture. Hope they won't go too far with his scene for several other companies are after this versatile coon creator.

Oh! sighed the old actor, after he had been refused a job for the fifteen time that day. "Man was made to mourn. "Oh! royalty," says he, "was made to Knight." But, I say, "Even as the day breaks without falling, and the night falls without breaking, man was made for morning, noon and night." Off to the psycopath ward for observation!

Winsome Mary Kennedy, who played the lead in "Lucky O'Shea" at the Thirty-ninth Street theatre this season, has signed up to play the "Spirit of Water" (bottled at the spring) in Maeterlinck's "The Blue Bird." Mary always was strong on that psychic stuff.

Let a little "Sunshine" in your theatre.

Just to drive the blues away.

For it will make the patrons laugh.

And come another day.

S'Welp me Judge if yer leave me off this time, I'll cut it out.

Mother's Clubs Ask

Showing of "Mother"

G. L. Tucker's Film

A request was received this week by McClure Pictures, which company is offering to state right buyers the six-part George Loane Tucker production. "Mother," from the president of the Federated Mothers' Clubs of America, asking a showing of the picture before the members of the various branches of the organization, located in the principal cities throughout the United States. In her communication the leader of the association states that the McClure picture carries a message for every woman in the land.

The McClure organization has the request under advisement and arrangements may be made, if possible, whereby Elizabeth Riddon, star of "Mother," will appear at the showings in New York City, making a short address on the subject dealt with in the Tucker feature.

INTERESTING SCENES FROM THREE MUTUAL PICTURES

William Russell in
"SNAP JUDGMENT"
American-Mutual comedy-drama; five parts; published November 19

As a whole: Fine
Story: Entertaining
Star: Splendid
Support: Capable
Settings: Very good
Photography: Excellent

Exhibitors on the lookout for good entertainment should book "Snap Judgment" and a few of the other recent Mutual comedy-dramas. They will prove of interest and of unquestionable box office value. "Snap Judgment" is fine. There is humor, mystery, suspense and thrills; wonderful photography and settings, and some good dual role material. It is just the picture for a splendid evening's entertainment.

William Russell handles a dual role to good advantage. Next in importance comes Harvey Clark, at whose antics one cannot help laughing. Francilla Billington and Adda Gleason offer excellent support, as does Charles Newton, Perry Banks, Clarence Burton, Ashton Deartholt, Ruth Everdale and "Bull" Montana. The story and direction are by Edward Sloman.

The story: On the wedding night of Mara Manning and Jimmie Page, Jimmie rescues Jed Baldwin, a cattleman, from band of thugs, and arrives at the house late and finds that Mara will have nothing to do with him; that there will be no wedding and that the guests have been sent home. He companies Jed Baldwin to Lone Star, only to find himself mistaken for Arizona Pete. Phoebe Lind, sweetheart of Arizona Pete, believes Jimmie is Pete and makes love to him, but Jimmie does not understand. Phoebe helps him to escape the sheriff and his posse, which brings him to a cave where Arizona Pete holds Mara for ransom. While the striking resemblance of the two men is noticed every one is dumb-founded. Phoebe finds she has been helping the wrong man and Mara finds that she has misjudged Jimmie, because she believed the man who held up the stage on which she and her father were going to Lone Star was Jimmie, and that he was playing a trick on them. With knowledge comes forgiveness and a happy ending.

Ann Murdock in
"PLEASE HELP EMILY"
Empire-Mutual comedy-drama; five parts; published November 19

As a whole: Fine
Story: Entertaining
Star: Adequate
Support: Appropriate
Settings: Good
Photography: Excellent

With more productions along the line of "Please Help Emily" exhibitors should have little difficulty in finding the sort of pictures that will relieve the minds of spectators from war-time worries. It is brimming of good entertainment and clean fun and is the sort of picture that every exhibitor should be able to make use of.

Ann Murdock is proving more and more her capabilities and developing a certain charm that should win audiences. She is ably supported by Rex McDougall. Ferdinand Gotts-

"FRANCE IN ARMS"
Pathé war film; five reels; published November 11

This picture, as the name indicates, is the story of France's role to meet the invasion of her soil by the Huns. Every feature of her military preparation is covered in the five reels. Clear-cut photography for which Pathé is to be congratulated. For this class of a picture it is an excellent piece of work and should meet with success.

In minute detail the picture outlines the training of the men from the time he reports as a raw recruit until he becomes the finished soldier. A charge by the French forces over the top of a trench, photographed at 6 a.m., is one of the features which stands out.

Development of the airplane and artillery branches, from 914 to the present time, as well as views of munition plants, are also shown in the picture.


AN AMUSING SCENE FROM "PLEASE HELP EMILY." STARRING ANN MURDOCK (Mutual)

The HERALD'S REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.

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her husband to know of Emily's escapade, tells him that Emily is staying with her aunt, who has the mumps. Trotters is told of the story and in order to make it good plans to take Emily to her aunt's home. They stop at a hotel for luncheon, Emily has cold feet and business with Trotters is stopped. She will not leave the hotel until it is found. Julia, the fiancee of Trotters, decides to visit the sick aunt. She is accompanied by Threadgold, a nervous little body in love with Emily. Their machine is stolen and both Threadgold and Trotters are at the hotel at which Trotters and Emily are staying. Aunt Geraldine follows and they are all arrested for abducting Emily, but through the efforts of Lethbridge all are released. Julia marries Threadgold and in order to avoid a scandal Emily has to marry Trotters, not that either objects.

Madge Evans in
"THE ADVENTURES OF CAROL"
World child-drama; five parts; published November 12

An ideal production for young and old alike. A pretty story brings out the artistry of little Madge Evans, the talented child star. She will creep into the hearts of spectators because her charm and her looks. Julia, the organ grinder, registering the right expression at the right time and doing it with a polish that of which few can boast. On the whole, "The Adventures of Carol" should prove successful wherever run. Supporting cast includes Carl MacQuarrie, Rosina Henley, Kate Lester and Jack Drumier.

The story: Carol, learning that her grandmother is ill, decides to pay her a visit, but gets lost, and, after escaping from a policeman's watch, finds herself in Beppo's. The other policeman has taken her, she falls into the hands of Beppo, an organ grinder. The organ grinder, seeing a way to make capital of what he believes to be Carol's desire for adventure, takes her to the South, where she dances for him. One day she wanders away from Beppo and arrives at the Fairview plantation and because she so strongly resembles her daughter Mrs. Fairfax takes her in. Carol would like to go home to her mother, but she had promised her father, an army officer, never to tell her name or address, because he had impressed upon her that she must beware of spies. Mr. and Mrs. Fairfax have disagreed because Mr. Fairfax had disowned his daughter when she married against his wishes. They have not spoken for ten years, but a childish prank of Carol's breaks the silence. Carol has been traced to the Fairfax plantation and the arrival of Carol's mother and father brings a happy reconciliation between parents and daughter.

William Farnum in
"WHEN A MAN SEES RED"
Fox drama; seven parts; published October 7

Many things enter into making "When a Man Sees Red," which stands out as an excellent production. A good story, a star who does his work well, supported by a capable cast. The settings have been chosen with care and the photography is very good. Undoubtedly this Standard Fox production will find favor with the majority of picture patrons.

Jewel Carmen in the role of The Painted Lady offers Mr. Farnum's character some romantic interest. The other members of the cast are Lulu May Bower, Cora Drew, G. Raymond Nye, villain de luxe, Marc Robbins and A. Burt Wenser. Larry Evans' story, "The Painted Lady," is the foundation for this production. The direction is by Frank Lloyd.

The story: After a long sea voyage, Larry Smith comes home to find his sister dead, the victim of some unknown poison. Shortly after his mother's funeral, Larry sets sail with a determination to wreak vengeance on the murderer. Unknowingly he becomes a mate to Sutton, the man who ruined his sister. At a South Sea port, Smith meets Violet North, a girl in love with the painter in love with her and proposes, but she will not marry him because of her past, and the next day sets sail with the rest of her party. Logan, one of the "dogs" on Sutton's vessel, was a witness to Sutton's attack on the Smith girl and for this reason Sutton sails away leaving Logan on shore alone. He meets Smith and tells him the tale. Smith and Logan search the islands for a trace of the man. A storm arises and Violet, aboard a yacht, is tossed up on the island occupied by Smith. Sutton tries to drown him, but is shot by tournament. Smith and Logan search the island, the latter finds Smith and he attacks Sutton. The fight results in Sutton's death. Violet nurses Smith back to health and sanity.

June Caprice in
"MISS U. S. A."
Fox patriotic drama; five parts; published November 4

As a whole: Timely
Time: Story
Story
Star
Support
Settings
Photography
Appropriate
Appropriate
Appropriate
Appropriate

If in advertising this timely Fox production exhibitors will play upon the sympathies of patriotic audiences there is little doubt but what the S. R. O. sign will hang out at the beginning of each show. With the exception of about one reel, the entire play concerns patriotism and recruiting, handled in an enjoyable manner, making it an entertaining propaganda picture. June Caprice in the title role is petite and is offered good support by William Courtleigh, Jr. Frank Ross, Topher Brogan, and Perley Russell. The cast is by Randolph C. Lewis and direction of Harry Hilliard.

The story: At the death of his brother's wife, Gabriel Lenoir bribes the nurse to kill her newborn infant. The nurse, deciding not to carry out her mother's wishes, takes the baby with the baby goes to New York. After sixteen years she returns and tells Major Warfield, an uncle of June's, her history and her whereabouts. The uncle adopts the girl and she makes her home with the major, where she meets Herbert Grayson, and the young folks fall in love. War is declared and Herbert is sent to trace German spies. One day June, learning of her sweetheart's appointment, decides to do some service for him. She masquerades as a German maid and finds the Major tells of his taking the fortune to which June is heir his punishment is twofold. June and Herbert become engaged and as the picture closes Herbert and the boys are seen on their way to the front.

Douglas Fairbanks in
"REACHING FOR THE MOON"
Arclight comedy-drama; five parts; published November 19

As a whole: Good
Story: Good
Star: Good
Support: Good
Settings: Good
Photography: Good
The Fairbanks' smile and other Fairbanksian specialties are all in "Reaching for the Moon." Undoubtedly this will prove just as likeable and popular as any of his previous productions. The story is a little out of the ordinary for a Fairbanks picture and provides good entertainment. Percy has a pleasing role and other members of the cast carry their parts well.

The story: Alexis Napoleon Caesar Brown learns that his mother is a great princess from the province of Vulgaris, but an outcast because she didn't marry royal blood. Alexis believes that if one concentrates on one thing long enough it will come true. He is especially concentrating on the idea that some day he will become the king of Vulgaris. He tells his ambitions to the girl of his dreams, who is termed "the patient listener." After one of his conferences with his patient sweet heart he goes home and dreams that he is king of Vulgaris. On all sides his life is threatened by Boris, who aspires to the throne. Arrangements are made for him to marry the Princess Valentina, but after one glance at her he is ready to run away. However, he is especially concentrating on the idea of becoming necessary for him to fight a duel with Boris, his rival. Alexis, not knowing how to use a sword, puts up a poor fight and after a short struggle is sent flying down a steep precipice. It grows deeper and deeper until Alexis awakens to find himself falling out of bed. He is cured of his desire and is happy in a little home in Jersey, with the "patient listener" as Mrs. Alexis Napoleon Caesar Brown and a little two-year old to pass the time with.
"THE ZEPPELIN'S LAST RAID"
Thos. H. Ince-U. S. Exhibitors' feature; seven parts; published state rights

"The Zepplin's Last Raid," as an artistic offering, reflects unlimited credit on Thos. H. Ince and his photographer. Steel engravings show no more careful etchings nor excellent choice of subjects than does this picture. The cutting of the film shows the mastery of an artist that we wish might edit all pictures. "The Last Raid" is not only entertaining, thrilling and gripping, but is instructive as well, for it shows the Zeppelin in action during a raid. The scenes are well chosen and the direction is superb. Howard Trimble and Alfred Markey are both excellent, and the supporting cast is good and the work impressive throughout.

In the story, the scene of the play is laid in the town of Brushaven, where Louise Bracher deplores the loss of lives for a cause she cannot uphold. Her fiancé, Alfred Brandt, is in command of the L-Z. 7 and has been most successful in the raids against the shipping centers of the enemy. Alfred is a fine man who has no thought beyond his emperor's orders. Louise joins the secret society of the Liberty Cross and pledges herself to help end the war. When Brandt comes home on furlough she takes him to a meeting of the society and converts him to the cause. He promises to work for liberty, and at the hour appointed instead of attacking another town he destroys the Zeppelin and sacrifices his own life to the cause of humanity.

Mary McAlister in "THE KILL-JOY"
Essanay-Perfection comedy drama; five parts; published November 15

As a whole.................................................Enjoyable Story..............................................Pathetic and humorous Star.................................................Good Support.............................................Excellent Settings.........................................Simple well selected Photography.......................Good Photographers: Elmer BIJ.

There is every reason to believe that "The Kill-Joy" will be enjoyed by motion picture spectators. It has a brilliant and charming star in the lead, is an enjoyable story and has been worked up in an appealing manner with its little touches of pathos and humor that make such pictures worthwhile.

An excellent cast of players, including Granville Bates, James Fulton, James West, William F. Clifton, U. K. Houp, Chris Pino and Patrick Calhoun, support Little Mary. The story is by Mortimer Peck.

The story: Billie and her father are westward bound for the town of Contentment, but a short distance from the town death overtakes the father and Billie is left alone. She is found by Bob and as Contentment is a town in which there are no female inhabitants, Bob smuggles Billie into his cabin. His suspicions arise among the other members of the camp and when they find the youngsters they are angry. Billie's winsome smiles, however, win the friendship of the "Crab," who goes to the Indians and asks them to kidnap the pale face. After they have done so, the "Crab" becomes remorseful and starts out to rescue her. In the meantime the men discover that Billie is missing and the men set out to search for her. They meet Billie and the "Crab" returning and decide to hang the "Crab." Billie's pleadings save the "Crab" and he proudly becomes one of the "fathers."

Roy Stewart in "THE MEDICINE MAN"
Triangle drama; five parts; published November 11

As a whole.................................................Average Story..............................................Western Star.................................................Good Support...............................................Good Settings.............................................In keeping Photography.................................Good

An average picture, probably not suitable for first class audiences and yet entertaining setting and atmosphere to make it fairly enjoyable. There are some very good fight scenes, the settings have been well chosen and the photography is clear. The cast includes Roy Stewart, assisted by Ann Kroner, Percy H. Chittenden, Aaron Edwards, Carl Ulman and Wilbur Higbee. The story is by Jack Cuning-

ham and direction by Cliff Smith. Percy Chittenden's characterization of a sheriff's deputy is unaffected and humorous.

The story: Doc Hamilton and Edith Strang, whom he found in the deserts with her dead mother and father, arrive in the town of El Dorado to dispose of some quack medicine. Edith is heir to the Queen Bonanza mine, which is rich in ore and which Joe Malone is anxious to gain possession of. Lion, in the town and Joe is routed. Upon the return of Hamilton, Joe and he quarrel over possession of the mine and Edith. The sheriff, learning of it, arrives in time to get all the evidence and bring the two crooks to justice. Edith, now a rich young lady, prepares to go to school, but when the stage breaks down not far from the sheriff's home, realizes she would rather be Mrs. Sheriff and so returns.

Ruth Roland and Milton Sills in "THE FRINGE OF SOCIETY"
Backer-Hoffman Foursquare drama; seven parts

As a whole.................Entertaining Story.............................................Melodramatic Stars.................................................Excellent Support.............................................Exceptional Settings.........................................Elaborate Photography.........................Fine

"The Fringe of Society" is a good old-fashioned melodrama that abounds in thrills, excitement, suspense and has a lesson back of it. The settings are magnificently mounted and the atmosphere throughout is in keeping with the plot. The cast is unusually well chosen and each role is well han-

RUTH ROLAND, J. HERBERT FRANK AND MILTON SILLS IN A SCENE FROM "THE FRINGE OF SOCIETY" (Geo. Backer Film Corp.)

Ruth Roland and Milton Sills in "THE FRINGE OF SOCIETY"
**AUNTIE'S TRIUMPH**

Film D'Art Corporation's comedy; two parts; state rights

"Auntie's Triumph" is a clean, rural comedy, bright and amusing. It deals with the struggle to establish temperance in a little mountain town. The story contains a series of mix-ups, calamities, jokes and entertaining incidents that guarantee good fun. The cast is capable and includes Jeanne Hall, Albert Roccard, Philip Robson, Chas. Ascott, Aurora Wells, Harry Gould.

The story: Aunt Kate, the leader of the temperance movement, does not know that her husband is boss of the moonshine still in the mountains. She gives information against the still and gets the men in trouble. Uncle Ted has a hard time getting away from the revenue officers. Auntie suspects Ted is behaving guiltily, and one of Ted's helpers plays burglar so that Ted can win his wife through his bravery.

**AN AMUSING SITUATION FROM THE COMEDY, "AUNTIE'S TRIUMPH." (Film D'Art Corp.)**

He takes the burglar to the station, so he tells his wife, and the men have a poker game, during which Ted slips away, angering the other men. In order to still further placate his wife, Ted speaks at her temperance meeting. His helper pours whiskey into the drinking water, and all are indisposed the following morning as a result. Auntie's admiration for her husband, however, has been fully restored, so Ted is happy.

**MARY MACLAREN IN "HER BARGAIN"**

MacLaren drama; six parts; published state rights

As a whole: Fair
Story: Fair
Star: Likable
Support: Adequate
Settings: Fairly good
Photography: Agreeable

Although "Her Bargain" starts out along new lines, it drops into the beaten track of countless other photoplays, with city villains who lure country girls by promising to make them great actresses. The villain in "Her Bargain," however, dies before the bargain is completed. The success of the production will depend on the class of audiences being catered to. The story does not contain the wholesomeness one might anticipate after reading the press notices sent broadcast when the star severed her connections with one of the producing companies.

The story: Mrs. Stanton, an overambitious mother, insists in her daughter the idea that she is somewhat better than any other person in the small town in which they live, and both are delighted when the opportunity presents itself for Irma to go to the city to visit her rich aunt. The aunt tries to correct the girl's wrong impressions and when she finds Irma, scantily clad, dancing for society, she sends her home. Instead of going home, Irma tries to get a position as an actress. She falls into the hands of Vincent Henderson, who promises to make her a star if she will do her share. Irma's mother becomes ill and dies, but Irma knows nothing about it because Henderson has withheld the telegrams. Mr. Stanton and Irma's sweetheart, author of the play in which Irma is to star, come to the city in search of Irma. They trace Irma and Henderson to the Hilltop Inn. Henderson puts Irma into his machine and they endeavor to escape. In rounding a curve the car skids and falls down a steep precipice. Henderson is killed, but Irma is only slightly injured. There is forgiveness and happiness all around.

**GEORGE HERNandez**

"UP OR DOWN" Triangle comedy-drama; five parts; published November 4

As a whole: Good
Story: Interesting
Star: Handles part well
Support: Adequate
Settings: Appropriate
Photography: Clear

The improvement in recent Triangle productions is quite noticeable. "Up or Down" is an interesting story well told. George Hernandez contributes plenty of farce, with the balance of the cast doing good work. The subtleties are fine and the photography good. "Up or Down" should go over well. In the supporting cast are Fritzie Ridgeway, Jack Gilbert, Elwood Randall, Jack Curtis, Graham Metts and E. Burns. The story and direction are by Lynn E. Reynolds.

The story: Just out of prison, with a shaved head, a new suit of clothes and five dollars, Mike becomes the "pard" of Allen Cory, an author with worn-out ideas. They go west and in their fortunes gives them home and position. Mike becomes a cow-puncher and Cory tries to find new ideas for a story. In order to provide regular Western atmosphere Mike does a good deal of robbing and takes his loot. He then lures "Texas" Jack to the spot and makes it possible for Allen to capture the bandits. The rest of the cowboys arrive and Texas Jack and his companions are taken to prison. After Mike finds that Esther Heaton has promised to become Allen's wife, he goes down to the prison and releases the men who helped him so much. Allen's book is a success and there is happiness all around.

**EMILY STEVENS**

"OUTWITTED" Metro drama; five parts; published November 12

As a whole: Melodramatic
Story: Difficult
Star: Good
Support: Superior
Settings: Suitable
Photography: Clear

The patrons at Chicago's Boston theater, catering to mixed audience, found enjoyment in the denouement of the story of "Outwitted" and undoubtedly many other patrons would consider this in the same light. The story is different from the average run of pictures and from this standpoint, together with the fact that Emily Stevens plays the leading role, makes it good entertainment.

Earl Fox, Frank Currier and Paul Everton are member of the supporting cast. Direction is by George D. Baker.

The story: In order to save her brother, an escaped convict, from going back to prison, Nan Kennedy undertakes to rob the safe of John Lawson and secure some stock information for Farragut. Lawson finds Nan and instead of turning over her to the police, he asks her for a year of her life if she still believes guilty of winning his life. Nan enters society and wins the love of Harry Bond. The are married and at the reception following, Lawson tells the story of Nan's past to avenge himself on Bond's father, who also believes guilty of winning his life. When it is revealed, Nan leaves. After many months Bond goes to Lawson with the intention of killing him. He then learns that he is Lawson's son. Harry is heartbroken to find his father of such a nature and Lawson is remorseful for the treatment of the Heaton family. Nan has inflicted on her own son. Harry becomes seriously ill and the presence of Nan, it is thought, will save his life. Lawson goes to Nan and begs her pardon and pleads with her to come to Harry, who does it and the story ends happily.

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Monroe Salisbury in
"THE SAVAGE"
Bluebird drama; five parts; published November 19
As a whole..................................................Good
Story.......................................................Dramatic
Char..........................................................Splendid
Support...................................................Sufficient
Settings..................................................Suitable
Photography.............................................Satisfying

Monroe Salisbury is deserving of the highest praise for the manner in which he portrays the character of a half-bred "The Savage." His work stands out above the other members of the cast, and it is quite probable that previous Bluebird productions and undoubtedly where this kind of pictures is run will meet with success. The supporting cast includes Ruth Clifford, Colleen Moore, Allen Sears, H. H. Ascroft, Charles Humphreys, and George Franklin and Duke Lee. Direction by Rupert Julian.

The story: Marie Louise is engaged to Captain McCree, but Julio Sanfowlo, a half-bred, loves Marie Louise and one day carries her off to his cabin in the mountains, etc.

Mary Pickford in
"THE LITTLE PRINCESS"
Aircraft comedy-drama; five parts; published November 12
As a whole..................................................Splendid
Story.......................................................Entertaining
Star..........................................................Lovable
Support...................................................Competent
Settings..................................................Well chosen
Photography.............................................Fine

This is a good production for discriminating and mixed audiences and particularly adaptable for children's programs. The "Little Princess" is especially suitable as a Christmas offering.

It is an adapted story based upon "Sarah Crewe," Frances Hodgson Burnett's child's book. Throughout it is well handled and gives Miss Pickford an opportunity to play the role of a beautiful Egyptian slave girl.

To Mary Pickford and Zasu Pitts tall the comedy and athmos. Other members of the cast are Norman Kerry, Anncherer, Katherine Griffith, Wm. E. Lawrence, Theodore Roeth, Gerarde Short, and Gustava Bestreytz. The scenario is by Frances Marion and direction by Marshall Neilan.

The story: Sara Crewe is treated as a little princess at the Minchin boarding school for children until it is learned that her father has lost his entire fortune and she is made a slave. She and Becky, another slave, become close friends and share each other's joys and sorrows. Christ as times draws near and the little slaves are watching the preparations wistfully. Their loneliness has aroused the sympathy of rich Mr. Carmichael's servant. On the night before Christmas he prepares a little spread for the slaves in their room. He calls his master's attention to the joy and both are witnesses to the scene of the slaves being abused and hipped by Miss Minchin. Carmichael interfere and learners at Sara is the daughter of his best friend. He adopts Sara and Becky and in their new and luxurious home they have a

VALENTINE GRANT ACTS NEW TYPE

The Sidney Olcott production, "The Belgian," revealing Grant in another of her characterizations, is the most mischievously entertaining of any to the screen or stage. Miss Grant's familiarity with Belgium is due to having spent several months in that unhappy country before the opening of the world war.

Miss Grant is now studying a part for the next Olcott production which will be as novel as the one she just finished with Walker Whiteside.

Zoe Rae in
"THE CRICKET"
Butterfly comedy-drama; five parts; published December 12
As a whole..................................................Good
Story.......................................................Juvenile
Star..........................................................Amusing
Support...................................................Capable
Settings..................................................Well chosen
Photography.............................................Clear

"The Cricket" is a photoplay that can be used to advantage for a children's program. Its pleasing story will also prove interesting to grown-ups. There is pathos and humor well wrought into the story. Zoe Rae is cast as the feminine lead, supported by Rena Rogers, Fred Warren, Harry Holden, Winter Hall, George Hupp, Hall Cooke and Gretchen Loderer. The direction is by Elsie Jane Wilson.

The story of her mother, The Cricket is cared for by Saveline, Caesar and Pinglet, three actors. Following years of hard struggle, the actors become wealthy and plan that The Cricket shall marry the son of a wealthy banker. But The Cricket loves Pascal, an actor, and when her guardians will not give their consent she leaves them and marries Pascal. This precipitates a break between the three men and for a number of years they are estranged. Pascal and his wife are appearing at the local playhouse and the three men decide to attend the performance. An usher brings a little girl, strongly resembling The Cricket when she was young, into the audience and signs her in. He then signs her to a sense of the garden where in their poverty the four had spent so many happy days. The other two actors are invited, as well as Pascal and Mrs. Pascal. There follows a happy reunion.

"COUSINS"

Film D'Art Corporation's comedy; two parts; state rights
"Cousins" is a bright, patriotic comedy that is pleasing and novel. The story is crisp and the action is quick. The photography is excellent and the film well tinted. The cast does fine work, and altogether the picture is thoroughly amusing.

The story: Aunt Kitty loves her country so devotedly that she is called "Patriotic Auntie." Her cousin Janie announces that Charlie Squiggles is on his way home to marry Janie object, because she insists that Charlie is a slacker. She refuses to allow him to come to the house. Uncle Ted, an officer in the Home Guard, is very fond of Janie, so he makes it appear that Charlie has come home to join the Guard. Auntie does not recognize the patriot as Janie's sweetheart and treats him royally. Auntie organizes a company of women and begins drilling the next day. The men all desert Ted's ranks and join the ladies. The Major arrives in time to save the day and they inspire everyone with a sense of what he owes his country that the personal differences between Ted and Auntie are forgotten.

Norma Talmadge's Third Select Play
Based on Rupert Hughes' Stage Play

Norma Talmadge began work on October 31 at her New York City studio on the third of her series of Select Pictures. This is a screen version of the play by Rupert Hughes, "Two Women."

The name of the new picture will be "The Ghosts of Yesterday," it will be directed by Charles Miller and presented by Joseph M. Schenck.

In support of Miss Talmadge will appear Eugene O'Brien, in the leading masculine role, Stuart Holmes, Ida Darling and John Daly Murphy.

The photoplay gives Miss Talmadge an opportunity to play two different roles, first as the seamstress who redeems a young waster from a spendthrift life and a suicide's grave, marries him, and dies just as he meets his success, and later as the Parisian singer, who resembles the dead wife and yet is so unlike her in nature.

"Babes in Woods" Issue Date Changed

"The Babes in the Woods," one of the William Fox Standard Pictures, which had been set for publication November 18, has, according to an announcement from the Fox offices, the postponed until the 10th of December, making it a holiday week offering. The reason given for the change is that another Standard Picture, Theda Bara, in "The Rose of Blood," has been completed and was published November 1.
Mutual to Distribute Special Feature
for Chicago Daily News Tobacco Fund

A fifteen-hundred-foot special motion picture of “Our Boys at Camp Grant” has been made by the Chicago Daily News to be circulated among the Chicago theatres for the benefit of the newspaper’s Tobacco Fund, a fund to supply smokes to the soldiers in France.

Goldwyn Announces Forthcoming Plays
for Madge Kennedy and Mae Marsh

Madge Kennedy is to be the means of introducing another arrival to the screen. Miss Kennedy’s new picture will be based on “Oh, Mary, Be Careful,” the novel by George Weston, a writer whose stories have never yet been put into scenario form.

It was while Miss Kennedy was finishing the last weeks’ work on “Nearly Married” that she learned the title and the authorship of her next picture.

She has chosen all her costumes for “Oh, Mary, Be Careful,” the first settings have been made at the Goldwyn Studio and work has already begun on a few of the episodes. Mae Marsh is completing the final scenes of “The Cinderella Man,” a Goldwyn production drawn from the stage success of Edward Childs Carpenter and the young star will begin immediate preparations for her next screen vehicle. Her new picture will be “The Beloved Traitor,” a playphoto from the novel by Frank Packard.

Since Director George Loane Tucker is giving all this time to the cutting and editing of “The Cinderella Man,” a director new to Goldwyn, William Worthington, will take charge of the next Marsh picture. E. A. Thurston will be assistant director and George Hill is cameraman.

A Letter From a Soldier in France
Topps Salutes Mutual News Weekly

An interesting letter from an American soldier boy in France to his mother, illustrated by a dozen beautiful pictures, is a subject in No. 150 of the Gaumont-Mutual Weekly, which was issued Sunday, November 12. This illustrated letter will do considerable to show the actual life of our boys who are training in France.

Among the other few motion pictures which have been made of the Rev. “Billy” Sunday shows the famous evangelist starting his $30,000,000 drive for the Army Y. M. C. A. “Billy” says he is going to France to preach to the boys in the trenches.

Among the other war subjects in this issue of the Mutual Weekly are the dedication of the “Liberty” shipyard, at Quan- tum, Mass., which cost $25,000,000; coming from Hawaii, an infantry regiment pauses at San Francisco for its first stop on the way to Germany; at Fort Sam Houston, Texas, the trial of the sixty-three negro soldiers of the 24th Infantry begins.

Montagu Love in World War Story

The invasion of Belgium by the German hordes at the beginning of the war plays a very important part in the new World-Picture Brady-Made of which Montagu Love is the star. The play has not been named as yet, but sufficient information is available to indicate that the present production is quite the largest yet undertaken by Mr. Brady and his associates. A figure of eminence in the Roman Catholic Church is impersonated by Mr. Love.

New Navy Yard Show

“The Marionettes” Title Now Clear,
Is Begun by Clara Kimball Young

Clara Kimball Young has begun work on “The Marionettes,” which is to be Miss Young’s first picture under her own management, but due to a misunderstanding with Charles Frohman estate interests who claimed that they owned and controlled the American rights to the play, it was necessary to supersede it with “Mafouda” and “Shirley Kaye.” The question of screen rights to the play has now been fully established and settled with the French Authors’ Association, and Miss Young will produce “The Marionettes” as her third of the year.

The supporting cast will include Nigel Barrie, Alexander Francis and Corliss Gillis, who appeared with Miss Young in “Shirley Kaye,” which marked Mr. Gillis’ first appearance on the screen. Miss Young’s picture will also appear her father and mother. Emile Chautard has been engaged to direct “The Marionettes.”
Mutual Meets Demand for Comedies
With “Snap Judgment” Starring Russell
and “Please Help Emily” Ann Murdock

The demand on the part of the American public for comedy in their entertainment is met in the Mutual schedule for the week of November 19 when “Snap Judgment,” starring William Russell, and “Please Help Emily,” featuring Ann Murdock, will be published. The schedule carries also a one reel Strand comedy, a one reel Cub comedy, a two reel serial and a one reel tropical.

In “Snap Judgment,” an American-Mutual production, William Russell is given an opportunity to display his versatility in a comedy role as well as his prowess as a fighter. The story begins with the ending of Jimmie’s romance when e fails to arrive for his own wedding. He goes to Arizona, is sweetheart learns that Jimmie was not at fault, and the postponed nuptials are staged.

In the supporting cast are Francesca Billington, Harvey Lark, Adda Gleason, Charles Newton, Clarence Burton and the Ruth Everdale. Edward Slieman wrote and directed the story.

“Please Help Emily,” the role of willful girl, who eluding the guardianship of prudish friends, makes refuge in the apartment of an admirer in the wee hours of the morning. Supporting Miss Murdock are Jules Raourt, Ferdinand Gottschalk, Amy Verness and Grace Carle. Dell Henderson directed.

In “A Maid to Order,” little Billie Rhodes and Jay Buseco present a merry mix-up. Jay gets initiated into a lodge and Billie puts the finishing touches to the job. It will be available November 29. November 22 marks the publication of “Jerry’s Victory,” a one reel Cub comedy with George Ovey.

Perfection Pictures Through Essanay to Issue Four Plays in Two Months

Four new comedy-dramas are ready for publication by Essanay late in November and in December, in addition to the usual weeklies and other pictures that are published monthly. Little Mary McAlister is featured in two of the plays; Taylor Holmes in another, and Jack Gardner in the fourth. The first is “The Kill-Joy,” featuring Little Mary. The picture deals with a group of confirmed woman-haters who have founded a village and passed laws making hanging the penalty for bringing a person of the opposite sex into the town. One of the woman-haters finds Little Mary lost in the desert, and finally she wins the heart of every one. The issue date is November 26.

“Gift o’ Gab,” featuring Jack Gardner, details the adventures of an ambitious young man who can talk most anyone into anything. The issue date is November 26.

The third comedy-drama, “The Mall-Town Guy.” It was adapted from the magazine story, “The Picture of Innocence,” by Freeman Tilden. It is the story of an unsophisticated village hotel clerk lured to the city by a gang of crooks who use him as a tool.

Another picture featuring Little Mary McAlister is to be published on December 24. It is entitled “Sadie Goes to Heaven,” adapted from the Good Housekeeping Magazine story of the same name, by Dana Burnet.

These features are all Perfection Pictures, released through the George Kleine System.

Mme. Markova, Russian Actress,
Makes Her Debut as Fox Star

“The Painted Madonna,” with Mme. Sonia Markova, the Russian actress, will be published on November 11. The 14 member of the Fox forces portrays the character of a child who goes to Paris as a small girl, becomes a popular member of the chorus, develops into a woman of the world, known widely as the Black Nightingale, and eventually reforms, turning her palatial home into a refuge for homeless girls.

The cast includes Sidney Mason, William Lampe, David Belkin, Albert Tayermier, Anita Nararo, Edith Reeves and Alla Stuart.

The story is by George M. Scarborough and the picture was directed by A. C. Lund and photographed by Joseph Ruttenberg.

By Fuller Pep

Figure it out. If a patron goes to a picture show every night in the year he’ll only be contributing $3.65 to the war fund.

WHATDYAHMEAN ILLITERATE?

“There is a higher percentage of illiteracy in New York than anywhere else in the United States. Most of the big film concerns have their headquarters in New York.”—December Photoplay Magazine.

“THEM BABIES” CAN’T SEE IT

Is there to be a separate peace between the A. E. A., the M. P. L. E. and Lee Ochs?

Fall suits in the film industry are running to loud patterns. More work for the lawyers.

ONE WAY TO GET ‘EM IN

Vitagraph announces that the Garfield Theatre, Chicago, is giving away free tickets to children for the first episode of “The Fighting Trail.”

GROTESQUE

There was a young queen of burlesque Who tried to jump over a desque, When she sat in the imque It made the girl think. The whole thing was quite homorous.

THE P. A.'S CRITICISM

Terry Ramsay, Mutual Pub. chief, after a screen examination of a picture rejected by Mutual last week, was beseached by the worthy sponsor of the unworthy fil-um for an opinion. Says Terry: “Rather strikes me as if it ought to be an advertisement for the Soo Line, inasmuch as it starts nowhere, end nowhere, and there being nothing much to see en route.”

The said T. R. being a very able-bodied citizen, there are, fortunately, no casualties to report.

HURRAH FOR WINNIE!

W. R. Shuehan, G. M. of the Fox Film Corp., has made the following suggestion to Walter Sanford, general publicity director: “I believe stories for newspapers issued by m. p. companies at the present time are over written and carry too many words and too few facts. Therefore, let Fox Film set a good example and hereafter make three sticks, or three hundred words, the limit for our news stories. Editors will appreciate our desire to give them genuine items of news interest tersely and accurately.” But why make newspapers an exception?

STORY’S WELL PADDED, TOO

The Herald is in receipt of an article by “Peter Pad” about an actress scorching make-up and curling irons. That’s the first time a press agent ever admitted the “pad” part of his work.

SWISH! JUST LIKE THAT!

Office Boy—“Here’s the Arctronic Advance, the Paramount Progress and a lota junk from 455 Fifth avenue, New York. What’ll I do with it?”

News “Ed.”—“Throw it in the waste basket.”

A contributor, in a four-page article, suggests the study of music as an aid to scenario writing. From a close study of the screen one would think a few writers are using that method now, possibly jazz bands and things like that.

DRAT THE PENNIES ANYWAY

The girls in the box-offices are kept so busy making change and collecting the war tax they hardly get time to knit nowadays.

All eyes were turned toward Chicago’s branch of the A. E. A. last week when it started something by protesting against the footage tax. A sturdy bunch of Exhibs, this, with the courage of their convictions.
Mutual’s Subsidiary Corporations Declare Important Dividends and Stock Redemptions

Freuler Enterprises—Lone Star, Lincoln and States Films Companies—Pay Large Profits to Stockholders

Three of the Mutual Film Corporation's subsidiary and allied corporations have declared important dividends and stock redemptions, involving large sums in profits paid over to stockholders in these Freuler enterprises.

The Lone Star Corporation, the concern which produced the Mutual-Chaplin comedies, through the office of John R. Freuler, president, announces for November 10 the redemption of 10 per cent of the preferred stock outstanding at $100, plus the preferred stock dividends at 7 per cent accrued to date. This means that approximately two-thirds of the preferred stock has been redeemed by the corporation, including the payment of the 10 per cent redemption premium and the payment of the 7 per cent dividends. Meanwhile, the Mutual-Chaplin comedies have a long period in which to work and take profits. "The marked success of the Mutual-Chaplin project has contributed largely to the present sound condition of the Mutual Film Corporation," observed Mr. Freuler.

Another Mutual subsidiary, the Lincoln Film Corporation, the corporation financing the production of the Helen Holm comedy, entitled "A Lass of the Lumberlands," has redeemed 10 per cent of the outstanding preferred stock at $100, plus the accrued 7 per cent dividends. The serial continues looking at a satisfactory rate.

The States Film Corporation, the Mutual subsidiary concerned with the Helen Holm comedies, together with the first of her Mutual efforts, announces the payment of a 2 per cent dividend on the common stock, all of the preferred issue having long since been redeemed.

M. P. EXPOSITION POSTERS CHOSEN

Lawrence L. Wilbur and Fred Ma Dan, both of New York City, tied for honors in the national competition for the best poster submitted for the Motion Picture Exposition to be held in Grand Central Palace, New York, February 2 to 10, 1918. More than sixty artists competed and after the process of elimination by the judging committee the contest for the $100 in gold first prize was between the above mentioned pair.

There were six members on the committee and so excellent were both designs that three members favored one and three the other artist. When the deadlock resulted, the two artists were consulted and told that they might toss a coin and that the winner would receive the $100 in gold and the loser an additional prize of $75 in gold. The artists, however, preferred to split the prize money and each accepted $75, neither being awarded the decision.

Both posters will be used in advertising matter booming the exposition. Artist Wilbur's drawing in striking colors shows a director and camera man in action in a manner that instantly catches the eye. Mr. Ma Dan's sketch is equally as attractive, but along different lines. He depicts a healthy little baby wearing an army hat and representing the youngest of the greatest industries, seated on a weather vane and pointing "Over There." It is symbolic of the fact that the motion picture camera and the film reach everywhere on the four points of the compass.

Walter J. Moore and George J. Cooke, members of the Supply and Equipment Division of the National Association of the Motion Picture Industry, will donate the cost of printing thousands of posters made from the two designs. Mr. Moore is vice-president of the Hand Mover Litho Graphic Company, and Mr. Cooke is president of the Alpha Lithographic Company.

NEW ORLEANS THEATERS TO TAKE FIRST NATIONAL FILMS

That New Orleans is becoming an important distributing center for motion picture productions is evidenced by the announcement that eighty of the important theaters in that section will receive the services of the First National Exhibitors’ Circuit. The association is represented by New Orleans by E. V. Richards, Jr., general manager of the Scaiger Amusement Company.
THE FILM STOCK MARKET
By PAUL H. DAVIS & COMPANY
Chicago

American Film Company...45
Michigan Film Corporation,p.d ...65
Lone Star Corporation,p.d ...95
Lone Star Corporation,mod ...99
Mutual Film Corporation,...8
Metropolitan Film Corporation,...17
New American Film Corporation,...52
North American Film Corporation,...20
Triumph Film Corporation,...20
World Film Corporation,...1

Quotations Nov. 13th, 1917.

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

WE TRADE ACTIVELY IN

Lone Star Corp. Com. & Pfd.
Mutual Film Corp.

J. B. SARDY & CO., Chicago
Tel. Majestic 7640
131 SO. LA SALLE ST.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"The Rise of Jennie Cushing" (Arctraft) — Subtitles: "Maria's story was simple, etc." "It seems wrong and vile—I'll go with you," "Your mother is nearly distracted. Have you really married that Cushing woman?" Tell her it's Jennie Cushing," entire motion of girl's visit to Marie; subtitles: "I wasn't here, a woman like you around my children," "I want you to be my dear and honored wife," change subtitle: "Does Mrs. Jennie Cushing live here?" to read: "Does Mrs. Jennie Meigs live here?"

"The Hungry Heart" (Paramount) — Reel 2, subtitle: "My love, my love. I might have killed you," woman embracing man on balcony and entire scene of man in woman's bedroom. Reel 4, subtitles: "Old Nanny's paralyzed. I found her yesterday morning in the hallway. You need not fear the contes that he took advantage of a weak moment," Reel 5, subtitles: "I save no desire of possess. Nelly and the world will never know," "If she finds us he will kill us both," "Why don't you kill us both?" "He's killed me in his arms," Additional changes after reinspection: after closeup of Courtney on stairway and after her husband has gone to Nanny's room, insert subtitle: "Considered that the meddlesome Nanny has misunderstood boy affection," Courtney thinks only of the safety of Colston; eliminate subtitles: "It is true," "Where is he?" "There are times when a man must grove or kill."

"Outwitted" (Metro) — Two views of girl opening safe; subtitle: "Are you one of Farraday's gang—or perhaps her?"

"Brand's Daughter" (Falcon) — Subtitle: "Paula, whose heart has not been touched," "You need not fear. I'll tell you. I'll make you pay, etc.;" two scenes in vault showing man threatening woman with gun; closeup of man removing coat; closeup of man choking girl.

"Theresa, the Adventuress" (Great Northern) — From lead introducing characters, eliminate introduction of Theresa as Kenton's sweetheart.

"Miss U. S. A." (Fox) — Subtitle: "This is not conscription. We take up voluntarily here."

"The Race to the Drawbridge" (Kalem) — Tying man to car; putting man in track.

"The Last Card" (Horsley) — Woman drinking at bar; holdup of saloon; holdup scene; girl shooting Hart.

"Feet of Clay" (Falcon) — Reel 1, scene of Jew storekeeper rubbing his hands after crooks enter his store. Reel 2, all scenes of Jew at desk, handling his bank passbooks, going to the door to admit Mordant in disguise and all scenes up to where man falls. Have text show that crook was found dead instead of being shot by Mordant's butcher.

"Jim Griggs' Decision" (Lasto) — Holdup in saloon; girl shooting man.

"When War Meant Peace" (Triangle) — Action indicating baby has wet itself; scene of woman changing baby's soiled napkin.

"Princess Virtue" (Blue Bird) — Shooting in dale; flash lens subtitle.

"The Lost Express," No. 8 (Signal) — Six gambling scenes.

"The Fighting Trail," No. 10 (Vitagraph) — Reel 1, subtitle: "Drop that gun—watch that man on the tower bite the dust;" three scenes of man shooting and man falling from tower; two scenes of other men falling from tower after being shot. Reel 2, subtitles: "I need all the votes you can slip in—straight or crooked." "Don't celebrate—you can blow 'em all up to the moon. What a wonder it planted with dynamite to the other end;" all scenes of planting dynamite, crossing wires and blowing up mines.

"Captain Bobby of the Home Defenders" (Vitagraph) — Lighting fuse.

"Double Dukes" (L-Ko) — Pulling stick out of man's back.

"Adventures of Carol" (World) — Subtitle containing words, "Vo-o-cion com."

"The Lash of Power" (Blue Bird) — Subtitle: "That anarchist must be released from jail—you understand;" man set time clock for explosion.

"The Silent Witness" (Four Square) — Subtitle: "And rumor says she was never married to your father!" "You can't call my mother a bad woman!" "I can establish a motive—Wilbur accused Bud of being an illegitimate child!" "Bud Morgan's mother is here. We should subpoena her and have her prove in court that her son is illegitimate!" "Dr. Hart's prove you're not a——!"

"Norman Blakely was nothing to me. Believing you dead I went west and adopted the name of Morgan." "Scandal" (Selznick) — Reel 2, subtitles: "Let me off! please let me off!" "I'll put you out, fifteen minutes!" "We're here! and don't we see!" scenes in room after chaperon enters to see standing Beatrix in bed, to include scene of Pelham putting chaperon out of room; all scenes of man in bedroom and sitting room with girl, to include all struggle scenes and subtitle: "You wouldn't dare", first scene of man and girl in bedroom; subtitle: "I wonder if she will stay, man looking door. Reel 3, subtitle: "Oh, my God, what happened?" shooting of York.

"The Spoilers of Souls" (Owl) — Subtitles: "Bien schemes to kill Dick by accident" "Hats believing in prenatal influence constantly thinks of water;" closeup of man loosening wheel bolt.

"The Massacre of Santa Fe Trail" (Bisou) — Shooting of Indians; shooting of man; placing poison in liquor.

"Sunshine Alley" (Goldwyn) — Ramrodding drawer; stealing jewell box.

"The Fatal Ring" (Pathe) — Reel 1, all holdup scenes to where Pearl overpowers girl. Reel 2, matching money from shoplifter's desk; see holdup scenes to where man falls; two scenes of holdup of girl; two scenes of holdup of Pearl.

"A Rag, a Bone and a Hank of Hair" Title of First Fun-Art Film Comedy

In "A Rag, a Bone and a Hank of Hair," the first two-reel comedy to be released by Fun-Art Films, Inc., it is said that Vincent Bryan, author and producer, is at his best. Gordon Dooley and his sister Ray, Edward Kimball, Tula Belle and Helen Lidgley are included in the cast.

The second picture, already under way at the Thanhouser New Rochelle Studio, will be a burlesque on Cleopatra, called "Leo Patric." It is the intention to publish on the state rights plan eighteen or more comedies a year.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


CASTLE — Paramount, "Bab's Burgle," with Margaret Clark.


ZIEGFELD — Artcraft, "The Little Princess," with Mary Pickford.
Twelve Universal Companies Producing
Comedies and Dramas at Coast Plants

Mae Murray in "Face Value"; Dorothy Phillips in "Broadway Love" and Franklyn Farnum in "The Catamount" Will Under Way for Bluebird Program

Ten companies are now engaged at Universal City making five-reel productions for the Bluebird and Butterfly programs and two organizations are working on serials. These subjects will not reach the screen until the early part of next year, for both programs are complete until the end of December.

"Face Value" will be published Dec. 24, as Mae Murray's second Bluebird. Director Robert Z. Leonard is producing "The Eternal Columbine" for Miss Murray from a scenario by H. Sheridan Bickers.


Farnum in "The Catamount"

Joseph De Grasse is directing Franklyn Farnum in a Bluebird to be entitled "The Catamount." Edith Johnson becomes Mr. Farnum's leading lady in this feature, which includes Fred Montague, Charles Miles and H. Morris Foster.

Rupert Julian's production of "The Highest Bid" is being made at Seven Oaks, Cal., with Ruth Clifford in the star role and Monroe Salisbury her leading man.

Elmer Jane Wilson is also at Seven Oaks with Ella Hall, and Emory Johnson is directing them in "Green Magic." Gretchin Lederer, Winter Hall, Harry Holden and F. A. Warren are in the supporting company.

Another Harry Carey

Production has just begun on a Harry Carey. Butterfly, "Back to the Right Trail." Molly Malone will play opposite "Cheyenne" Harry Carey. Veiga Pegg, Helen Wright and Martha Mattox.

Wolves of the North" is being produced by Edward J. Le Saint, with Louise Lovely figuring in the stellar role. In the supporting company will be Harry Hoxie, Betty Schade, Alfred Allen and an unknown.

Elmer Clifton is directing Herbert Rawlinson, with Sally Starr heading the support in "The Love Chain." In the company are Clarissa Selaine, M. K. Wilson, Neal Hart and Sam De Grasse.

Two New Serials

Douglas Gerrard has returned to directing and is now doing "Madam Spy," with Jack Mulhall and Donna Drew leading a company that includes Maud Emery, Claire Du Brey and Wadsworth Harris.

Universal serials now in process of production are "The Mystery Ship," with Ben Wilson and Neva Gerber, directed by Harry Harvey, and "The Bull's Eye," with Eddie Polo and Vivian Reed.

Jack Voshell Will Assist Director

Jack Voshell, who acted as assistant director under Joseph Kaufman, while filming "Shirley Kaye," Clara Kimball Young's latest picture, has been engaged by Harry I. Garrison to assist Emile Chautard, the French director, in Miss Young's future releases.

Cleveland Exhibitors

Face Heavy Losses
From Admission Tax

Falling off in receipts of from 10 to 25 percent as a result of the war tax, as reported by the exhibitors of Cleveland in an informal meeting this week celebrating the opening of their new headquarters.

It was determined, however, to abide by their original decision to make no increase in admission prices for at least a month in the hope that the official reports will work to the ultimate withdrawal of the tax.

The tax of 15 cents a reel also was discussed by the exhibitors but no action was taken. It was decided to invite the representatives of the various exchanges to attend a joint meeting to see if such understanding satisfactory to both could not be reached.

Hiller and Wilk Sell

the Southern Rights

to "Raffles" Feature

The Special Features Company of Knoxville, Tenn., has purchased the first block of territory for the newest open market production, "Raffles, the Amateur Cracksman," in which John Barrymore is starred. This includes Georgia, Florida, Alabama and Tennessee.

This is the first time in the experience of Hiller and Wilk, the selling agents, that the Southern territory of any production was sold before any other part of the country. The sale was closed prior to any other advertising matter appearing in any of the trade papers. This verifies the contention of Hiller and Wilk that the wide interest in "Raffles" as a play and novel has greater publicity possibilities than the majority of pictures on the market today.

The state right buyers who have seen "Raffles, the Amateur Cracksman" state it is one of the few excellent films now on the market.

Charlotte, World's Champion Woman Skater
Completes First Commonwealth Picture

Name of the Production Hinges on Outcome of Contest.

Chicago Ice Skating Arena One of Big Scenes in Novel Photoplay

The Commonwealth Pictures Corporation has finished filming its first production in six reels with Charlotte, the noted woman fancy ice skater, and is now practically ready to begin marketing its product.

The picture has not been named as yet. A contest has been conducted for selecting a title, with a prize of $100 to the winner. Several thousand suggestions have been submitted, and are now being considered by judges.

Plans are early under way. It is very likely that a star of equal magnitude will be used in the second picture.

The story, which so far has been portrayed in the picture just finished is patriotism and war, and involves the perfecting of

an important war invention and the efforts of a group of young patriots. This affords opportunities for thrilling action, in which Charlotte, as an all around athlete, takes a prominent part. A part of the action takes place in the Chicago ice skating arena, where Charlotte is given an opportunity to introduce into the picture many fancy skating stunts that have made her famous as a skater. A part of the ice arena action took place at a Red Cross benefit at which fully 14,000 persons were present and photographs were taken.

In one scene several wireless apparatuses were used. Permission to install and use these had to be obtained from the government and a representative of the government was present to see that no outside messages were sent
SYNOPSIS OF CURRENT PUBLICATIONS

MUTUAL

“A Maid to Order”—November 20 (one-reel Strand comedy, with Billie Rhodes and Jay Belasco).—Billie, in search of a maid, finds Jay cleaning streets. Billie, who seeks a divorce, positions as a butler, but Jay, who is merely being initiated into the Royal Good Fellows Lodge, refuses. After the job is finished, a banquet is given and the boys go out for a good time. Tim, a sleepy policeman, becomes their victim and Jay falls into the hands of the irate man. He rushes to the back door of Billie’s home and for protection she makes him do the butler’s work. Billie’s sister recognizes Jay; he drops his serving tray and Tom is on his way, and Tim being entertained by the cook. A real maid and butler arrive in time to restore peace.

“Jerry’s Victory”—November 22 (one-reel Horsley comedy, with George Ovey).—Jerry is a welcome visitor at the home of his girl and things go along nicely until she meets Flashy Joe. His automobile impresses the girl and she casts Jerry aside. Jerry decides to get even and after being knocked out twice by Joe succeeds in overcoming his victim. The girl happening along and seeing what a hero Jerry is, Jerry is immediately restored to favor.

FOX

“The Painted Madonna”—November 11 (five-reel Fox drama, with Sonia Mar-kova).—Stella Dean loves Milton Taylor, an artist, but she is loved by John Radon. When Stella learns that her own husband is being unfaithful she leaves her home and joins a musical show in a distant city under the name of Claire Leone. Taylor comes to the city in search of a fitting model to portray his Madonna, and he selects Claire, but does not recognize her until the painting is done. Both Taylor and Claire have been living a fast life, but Claire repents and opens her home to girl refugees, and Taylor goes back to the little town to recuperate. Stella comes back to the little town and Taylor finds her worshiping in the church. Stella, coming out, sees Radon taking a girl into a cabin, as he had taken her years before. She goes to the rescue of the girl, upbraids Radon, and falls fainting into the arms of the artist, who had followed her.

GOLDWYN

“Nearly Married”—November 18 (six-reel Goldwyn comedy-drama, with Madge Kennedy).—After Betty and Harry are married, they go on a honeymoon. Betty insists that Dick, her brother, accompany them on their honeymoon. Dick, a young lawyer, looking over the case, urges Betty to bring a divorce. Harry tells his friend, Tom, also a lawyer, about it, and Hattie King, a professional co-respondent, is hired to assist matters. Proceedings are instituted and before the divorce is granted Harry begs Betty to elope with him, telling her it is all a mistake. They do so and then receive the divorce decree. They are about to be remarried, but a clause in the papers, inserted by Betty herself, stipulates that Harry shall never again be permitted to marry. However, a loophole is found when they learn the clause holds good in only one state. When they plan to leave for another state fresh complications arise and make a thrilling finish.

PARAMOUNT

“Nutty Knitters”—November 19 (one-reel Klever comedy, with Victor Moore).—Vic goes to the father of his sweetheart to ask for her hand, but the father tells him he must first knit fifty sweaters. On his way home Vic purchases the necessary knitting equipment. He is followed by a detective, hired by father, to see that Vic actually knits the sweaters. Vic sets fire to the fire and he rushes to the fire department for assistance, but the firemen are too busy knitting. At that moment a truck passes and a box falls off. On opening it Vic finds a bunch of sweaters. He rushes to the girl’s house with the sweaters, followed by the truck driver, who has discovered Vic is a police officer. Vic is arrested and as the picture closes he is busily knitting behind the bars.

PATHE

“Sylvia of the Secret Service”—November 25 (five-reel Astra drama with Irene Castle).—Curtis Prescott is detailed to take the valuable Kimberly diamond to England. He is followed by the leader of the gang, Sylvia Carroll, a girl detective, is on the trail of the Wade gang, but when the gang makes way with the diamond Hamilton Scott, a police officer, is put off the case. They return to America in search of the gang and the diamond. Upon the advice of Hemmings, Carroll is again put off the case. However, she disguises herself and goes to a saloon where the gang hangs out and is able to round them up and bring them to the police station where Hemmings is stationed with Kay, one of the women members. Hemmings has arrested Prescott believing him the murderer of Wade gang. The confessions of Fay exonerate Prescott. Sylvia takes out her knitting, places it in her hands and tells Hemmings that it is just a sort of thing that knitting comes in handy, and that as far as the world will know she and Hemmings worked on the Van Brun case together.

PERFECTION

“Gift o’ Gab”—November 26 (five-reel Essanay comedy-drama, with Jack Gairner).—Tom Bain of a wealthy family. He is a great toad, black was white and could talk himself into trouble and out so fast no one was aware of just what he had done or said. He aspired to become an inventor and builds a machine that will propel itself from one end of a tunnel to the other without the assistance of man. The girls of ‘pab’ he succeeds in selling the patent rights to a large manufacturer and then it is discovered that the machine is no good. Tom is sent to a state prison at which position he has some thrilling experiences. He meets Peggy, a sweet-heart of his college days, at a hospital, where both are patients, and here they are married.

TRIANGLE

“Fuel of Life”—November 18 (five-reel Triangle drama, with Belle Bennett).—Angela De Haven finds her husband untrue to her and determines to make all the poor men fall in love with the notion of being the shrewdest business woman in New York, and Wall street brokers are mere puppets in her hands. Dragdon Brant sends Angela west to stake his shares in the Bob-cat mine, held by Bob Spalding. Through the efforts of Durant, Spalding’s partner, Angela succeeds. She returns to New York, to learn that her husband has been lost at sea. Shortly thereafter she attempts to run out night Mar and shows her the error of her ways. She finds her reward when the big West-erner takes her in his arms.

“A Case at Law”—November 18 (five-reel Triangle drama, with Dick Rosson).—Mayme Saunders loves Jimmy Baggis, a newspaper man addicted to the liquor habit. Jimmy loses his position and is forced to seek work, to seek work surrounding in an effort to rid himself of the habit. They elope and go to a small town in Montana, where Jimmy secures a job, and when he has been stopping at “Art’s” place and before long the old habit is upon him. In desperation Mayme goes to Art only to find that she has left her in charge of an aunt that he might go fight the drink habit. He has succeeded and promises Mayme to help Jimmy. Art, the owner of the notorious place operating under his name, is an enemy to Saunders because he has become a prohibitionist and in order to get revenge Art invites Jimmy to his place and gets him drunk. This angers Saun-ders and he shoots Art, seriously wound-ing him. At the trial, however, Sau-nders is acquitted, Jimmy is brought to his senses and father and daughter are happily united.

UNIVERSAL

“The Shame of the Big City”—(one-reel Nestor comedy, with Bill Frayne and Giff Bagin).—Nitty Nancy, owner of the "Empty Poke" dance hall, becomes tired of her life until she meets homeless Her-bert, who keeps the Saloon. She falls in love with the wild, bad man, and she begs him to lead a better life, and then in order to be worthy of her knight she de-
cides to close up the "Empty Poke." As she is nailing the door shut, Herbert dashes up, asking protection from an Indian squaw and a number of children. Herbert explains that the time he had forgotten he was married. He returns to his dusky wife, while Nancy looks out upon a bleak existence.

"Hula Hula Hughes"—(two-reel 1-Ko comedy with Hughie Mack)—Hughie goes to the beach where he is much flustered when the pretty bathing girl tells him he is a vision in a hula hula costume, and to please them he dances until he falls limp on the beach. The Purity League decides to clean up the beach, and Hughie and the girls are arrested, but when they find Judge Knott is the judge to try them, they threaten exposure if he fines them, so they all go free. Hughie gets into a mixup with his wife when he conceals a pretty girl in her room and when he finds that the life-guard of the beach is with Mrs. Hughie.

WORLD

"Her Hour"—November 26.—(five-reel World drama with Kitty Gordon)—Because she will not submit to the undesirable attentions of an amorous floorwalker, Rita Castile is discharged from the department store where she has been working. She returns home to find her mother dead and her brother under arrest. She seeks the employ of Phidias Trent and unable to resist longer, submits to his ruling. Trent, tiring of Rita, finally casts her off. She meets and marries Ralph Christie, who before marriage will not listen to a confession Rita wishes to make, but learning of her past, later, however, he orders her from his house. Rita becomes a lobbyist while Trent is running for district attorney. She plans to make Trent, now happily married, pay the price, but he threatens to expose his wife and his daughter, Alicia, and thus she is forced to remain quiet. Alicia has met Dick Christie and when he reads in the papers that Alicia and her husband are mixed up in a murder trial, Rita having killed Val Clement, when she found him trying to attack her daughter, he tells his father of his love. To the elder Christie it means that he has not given Rita a chance and they go to the assistance of the women they love, but the shock is too great for Rita and she passes away.

"Easy Money"—November 19.—(five-reel World drama with Ethel Clayton)—Lois Page is dismayed to find that her uncle can no longer afford to pay for her sculpture lessons. Richard Chanslor asks her to marry him so that he can receive money his grandfather is leaving for him until such time as Richard marries to suit the grandfather's wishes. Lois accepts on condition that each is to go his way afterward. Hildreth, Lois instructor, takes advantage of this situation and forces his attentions on Lois. He takes her to a deserted inn and Chanslor, watching their departure, follows her. He falls in love with Lois from Hildreth and this brings to him a realization that they love each other.

Sunshine Comedies
Are at the Disposal of All Exhibitors

Exhibitors, regardless of their film affiliations, may secure Sunshine Comedies, according to an announcement by William Fox, who states that the comedies will be published on an independent basis.

The first of the Sunshine Comedies, "Roaring Lions and Wedding Bells," has been published and the prints have arrived at the exchanges.

Twenty-six of the comedies will be issued each year, one every two weeks. The Fox company reports a heavy demand for "Roaring Lions and Wedding Bells" by exhibitors.

Trimble Will Direct
Second Petrova Film
for Exhibitors' Circuit

Larry Trimble, a director of international reputation, will direct the second of eight pictures by Madame Petrova, to be distributed through the exchanges of the National Exhibitors' Circuit. Work on the new picture was started after the final scenes of "Daughter of Destiny" were completed, and is now well under way. Mr. Trimble will be assisted in his direction of Madame Petrova by a staff of experts. The latest Petrova director is one of the youngest men in the business, being but thirty years of age.

Exhibitors, Anxious to Book New Serial,
Besiege M. H. Hoffman, Inc., Distributors

From every part of the country M. H. Hoffman, Inc., New York, has received letters from exhibitors wishing to sign contracts for the new serial which is being written by William J. Flynn, chief playwright of the Metro Service, although official announcement was only recently made concerning the serial, which is expected of the making of the Imperial German Government against the welfare of the people of the United States, there appears to have been created an unusual demand for early bookings.

M. H. Hoffman, Inc., which will distribute the serial, is busy completing plans and negotiations that shortly is to be launched, and otherwise perfecting the chain for an adequate distribution. "It is a reflection of exhibitors' patriotism," said Mr. Hoffman. "No less than a tribute to their business sagacity, to have them rushing in with requests for prints before the release date has been set.

"Our various exchanges, both in this country and Canada, are being besieged by requests for information concerning the serial. We have not set the date of release.

"The Messrs. Wharton," adds Mr. Hoffman, "are busy finishing up the casting of the serial and before many days have elapsed the Wharton plant, at

"Empty Pockets"
Pleases Board of Exhibitor's Circuit

The action of the purchasing board of the First National Exhibitors' Circuit in securing the distribution rights to Herbert Brenon's film version of Rupert Hughes' novel, "Empty Pockets," has met with the commendation of many exhibitors in various sections of the country.

Among the more enthusiastic of these have wired the board their congratulations. Others have written their approval of the action.

Jean Lenox Makes Debut
in Film "Two Women"

A new recruit to the screen is Jean Lenox, who has joined the Norma Talmadge Film Co., and making her film debut in the adaptation of Rupert Hughes drama, "Two Women," which Norma Talmadge is making. Miss Lenox was known as "Little Miss Care," to the filming for Eva Tanguay, and "Isn't It Funny What a Difference Just a Few Hours Make," which George M. Cohan inched during his Broadway activities before the camera Miss Lenox is writing some of the numbers for the new Raymond Hitchcock review.

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Ithaca, N. Y., will be the scene of activities such as even this plant has never before known."

Alice Brady Begins
Second Select Film
at Ft. Lee Studios

Alice Brady has begun work on her second Select Picture at the Paragon Studio in Fort Lee. This is a screen version of Charlotte Bronte's novel, "Jane Eyre," and will be directed by Edward Jose. Miss Brady's leading man is Elliott Dexter.

Coincident with the beginning of her second Select Picture, progress is being made on the cutting and titling of the first of Miss Brady's Select star series, "Her Sileur Sacrifice," this picture being put into shape for early publication through Select Exchanges.

METRO CHANGES NAME
OF LOCKWOOD'S PLAY

The title of Harold Lockwood's next Metro play has been changed from "Love on a Square Deceiver," as it was announced. "Our Square Deceiver." The original title is the same as that of the novel by Francis Perry Elliott, from which the screen play was adapted. The picture is a comedy drama in five reels.
Cheer up, fellows; while the "war tax" seems to smell like a Philadelphia attorney's brief, 'tis an awful stormy sea that a calm old veteran, a fat old sitter, your Uncle Sammey's the best in the world, and it will all come through right. It's got to; that's all there is to it.


It affords us great pleasure to note many of the exhibitors are shoring up the war tax as well as the business. No doubt all would like to follow suit. But running a house from 8 a.m. until somewhere about midnight is a heap different than opening up at 9 o'clock, p.m. and playing to two full houses, p'aps.

Some one told us P. R. McNally, former manager for the F. O. Nielson exchange, was seen bargainin' round about old Salt Lake City with the Mormons. Shh! sure he's managing the Big Film Company exchange out there, and reports business is humming along like those "old days" back in Chi.

Go West, young man, go West, 'spake the great Horace Greeley in the days gone by. Lo and behold, here's our young friend George West, manager of the Langley Theatre, with his carpetbag all packed up, hittin' for filmdom's paradise, California. Mebbe even the Dream, or those somewhere else, since what looks like somebody else (we all know) needs the family's cagle eyes upon him.

Gee whiz! With all this talk about cabaret being closed and the hull dern nation agin' dry and politicians becomin' honest, it certainly looks as though M. J. Weisfield of the Wholeesme Films has got a lot to swell up about. Take it from us, we'll give him credit for puttin' the SMB in Wholesome corner and, by crickets, there be plenty of exhibits scattered all over this country of ours that'll prove it, by gosh, so they will.

J. L. Friedman, of the Celebrated Players Company, breezed into the old home town Nov. 5, after spending about ten days in New York. We hadn't clung to one of his letters, so we'd best make up something, believe me, Joe must have been a buyin' some. When he wasn't lookin' we took a peek and found out our friend had clowned with the Diet Pictures, Inc., for their initial feature, "Loyalty," for this territory, besides a number of single reel westerns.

Apropos, it listen like a lot of big changes are in the making in this busy flim mart. Come on, Joe. let's have the details though, ain't it, whatever it may be, here are our wishes for its early fulfillment.

The film fans attending the Ascher Lane Court Theatre are to be congratulated for slippin' it over on the South Side in having the interesting Bruce Tolswal guiding the destiny of this charming film house. Leave it to Bruce to show 'em what a real entertainment should be.

Frank J. Flaherty of the Hoffman Foursquare tells us they have ordered another star sewel on their "service flag" to take moving pictures of many of the heroes of our country's service in the aviation corp. He will leave shortly for the local training camp.

P. A. Powers, better known as "Pat," treasurer of the Universal, gave his Chicago office a brief visit during the week of November 5. Leave it to the "sphinx" to impart news. "First time I've been here in a couple of years," says P. A.

Another chance to help "the boys" at the front and the various camps is given the exhibs in the forthcoming drive of the Red Triangle. This is sponsored by a number of thelivemembers of "the four-minute squad." We need only remind you, for your past efforts in behalf of Uncle Sam are enough assurance of what we know you will do with this worthy effort for the comfort of our "arms."

Greiver & Herz report excellent business locally. The recent two purchases for this territory, "Whither Thou Goest," featuring Orn Johnson and Lilian Walker's big starrin' vehicle, "The Lust of Ages," are getting away with a rush. The former has been booked at Balaban & Katz' film theatre supreme, the Central Park, one of the latest houses to open here. The latter play will be booked on the big chain of film theatres owned by Lubliner & Trinz.

The management of the Austin Theatre, 50 West Madison street, is again under new direction. G. J. Wegener is the new incumbent, whose youth and pep should start something out there among the people and quiet of Chi's West Side environs most beautious. Ernoff—more later, p'aps.

We note that G. H. Levine and Ben Edelman, Landscape Film Service executives, will simulate Chicago theatre managers with their sales arguments for the future, having cut out the touring expeditions of the past.

W. E. Weinschank, formerly of the Central Film Company, will henceforth be seen on the other side of the fence. His rotund and million dollar figure may receive your admiring glances any day out on the great Northwest Side at the Milford Theatre.

Clayton Bond, formerly of the Paramount, will be greeting his many exhib friends from an office on the west side of the Chicago Theatre, which is the new owner of the U. S. Exhibitors' Book- ing Corporation, located in the College Building.

"To be or not to be, that is the question." So sayeth William Shakespeare in the days gone by. We say "It's got to and beheld. Chicago has a Bard of Avon all her own. List, yea, verily, and no other than William Shakespeare Herself, the new owner of the Chicago Theatre, the Shakespeare Theatre out on the South Side. We salute you, "Villie."

Essanay Closes Contract With U. S.
To Film Life at Army Cantonnements

Two Directors With Camera Men Are Already in the Field. Proceeds to Be Turned Over to Soldiers in Training and at Front

Essanay has just closed a contract with the United States government. The contract covers all of the military cantonnements in various parts of the country. Already two directors with their cameramen and other assistants are in the field, and others will follow soon. The government will show the pictures throughout the country. The producer, NX in the Divisional Staff for soldiers in training in this country and those at the front in France.

The company recently sent a squad of cameramen to Rockford, Ill., where the Illinois cantonment is located and where thousands of Illinois drafted men are in training for war. The object was to show by pictures how the men are spending their days and nights, and how they enjoy the life, so that friends and relatives back home may rest at ease regarding their welfare. This picture, however, was not made for the government.

Agents unfriendly to the United States government have circulated reports that the men are extracted from the army and issued with per diem, &c.

This picture will give the lie to that story quicker than anything else that could be devised.

The men are shown at mess, in their sleeping quarters, playing outdoor games, drinking, at bayonet practice, and in other forms of their work. The picture gives an excellent view of the buildings, both inside and out.
Owners and managers of moving picture theaters in British Columbia have organized under the name of the Moving Picture Exhibitors' Association. The organization announces that it is here to stay and that the exhibitors realize the only way they can stand up for themselves is by organizing.

The officers elected were: President, J. R. Muir of the Dominion theatre; vice-president, Hector Quigliotti of the Colonial theatre; secretary, Frank Gow of the Broadway theatre; and treasurer, W. P. Dewees of the Rex theatre and F. Gow were appointed to secure information for the association in regard to the new amusement tax and the revenue being raised from this source for the provincial government.

It was also decided at this meeting that a tax could be carried throughout the province, advising the moving picture patrons that the increased prices were not due to the tax but were going to the corporation.

If the tax goes into force the theatre-goers will be called on to pay this as well.

Since Joe Franklin opened the Opera house in St. John, N. B., with a vaudeville policy, St. John has got the vaudeville craze and it is rumored that in all provincial towns there will be vaudeville in connection with pictures at the Imperial theatre, St. John.

Sam Holman, owner of the New Grand theatre, Montreal, was called out of town because of the illness of his mother. His many friends and acquaintances in the film business in Montreal wish to extend their sympathy.

Charles Lalumiere, manager of the Montreal office of the Specialty Film Import, Limited, has just returned from a trip to Quebec where he reports business very good.

The Victoria theatre of Three Rivers has been taken over by S. Massad, who is also manager of the Perron Hall theatre, Montreal, Que.

H. A. Osborne of the Bijou theatre, Penetang, is now running the Universal serial, "Peg of the Ring" and is so pleased with it that he has rebooked it for his other house. He also has signed up in advance for "The Voice on the Wire" and "The Red Ace."

Visitors this week to the Canadian Universal Film Exchange in Toronto, to arrange their programs for the winter, were Mr. Morgan of the Princess theatre, Stratford, Ont., and Mr. Jackson of Neumarket, Ont.

The exhibitors of Canada are showing their patriotic spirit by their co-operation in running and advertising the government film, which have been issued. The films are entitled "Everybody's Business" and "Waste Not, Want Not," and are issued by the food controller's office. A special motion picture distribution committee has been formed to handle all films through this office.

The following out of town exhibitors were in Montreal during the past week: George Svoboda, Grand Theatre, Mere; A. Parent, Casino theatre, Three Rivers; D. Bertrand, Princess theatre, Riviere du Loup, and Henri Paguet of the Auditorium theatre, Quebec.

J. Lieberman, manager of the Fox Film Corporation of St. John, N. B., has been in Montreal for the past few days to take up several matters of importance with the Montreal office. His reports business in St. John as being very good.

Joe Kaufman of the Montreal office of the Globe Films, has been appointed manager of the St. John office of the Globe Films which has just been opened.

A million dollar vaudeville and moving picture house is being built in Montreal by Marcus Loew, who controls 117 theatres in the United States. This theatre will be the largest in Canada, is a palatial structure and no expense has been spared in its construction. Costly Italian marble has been used in the walls and floors, while silk hangings and beautiful mural decorations are in evidence. The color scheme is harmoniously rendered in French grey, rose and gold.

The unique and magnificent lobby leads from the main entrance into the rotunda. Here patrons may promenade, or before a homelike fireplace read magazines, provided by the management. Writing tables are also provided for the use of the audience. On account of the cantilever principle on which the theatre is built, which has obviated the use of pillars, a patron will have an uninterrupted view of the stage from any seat in the house. Concealed lighting is used and the stage is fitted with editor's lighting effects can be obtained. A magnificent organ has also been installed.

Equally luxurious is the accommodation for artists. A green room is provided for their use behind the stage which is the largest in Canada and shower baths are fitted to every dressing room. The maximum admission price will be 25 cents, with the exception of the boxes. Three shifts of men are working on this building to rush it to completion.

The new Allen theatre, Toronto, opens Saturday, November 16. It will be one of the finest theatres in Toronto. Ben Cronk will manage the new house.

The Oakwood theatre, Toronto's new uptown modern theatre, opens on November 12. This theatre has been built in one of the finest residential districts in Toronto. The Oakwood has been built with an eye to comfort, exclusiveness and unusual entertainment and will cater to the higher class.

Their program for the opening week will include "The Red Ace," Pickford, Mme. Petrova, Marguerite Clark, Douglas Fairbanks and other prominent and popular stars.

Exhibitors and Associations Send Commendations to Mutual Corporation

President John R. Freuler's announcement that the Mutual Film Corporation would also add the general excise tax and his notification to Mutual branch managers to cancel the assessment of fifteen cents per reel brought letters and messages of commendation from all over the country.

Organized exhibitors passed resolutions of commendation, officers of exhibitor organizations, local and state, sent letters of congratulation and individual exhibitors wrote Mr. Freuler, voicing their thanks for his help in handling a difficult situation.

Resolutions were passed by the Chicago Theater Owners Association, affiliated with the American Exhibitors Association, and communications congratulating Mutual were received from Frank Rembusch, president of the American Exhibitors Association of Indiana; Philip Levy, president of the Motion Picture Exhibitors' League of Montana; the South Carolina Motion Picture Exhibitors' League; Joseph Hopp, president of the Chicago branch of the Motion Picture Exhibitors League; Exhibitors Herald; Louis H. Frank, treasurer of the Chicago Theater Owners Association; Edwin C. Ebel, Penn Square Theatre of Cleveland; Alfred S. Black of the Maine Theaters, Inc., Rockland, Me.; O. I. Demaree, Franklin Opera House, Franklin, Ind.; John S. Evans of the Allegheny Theater, Philadelphia; The Strand Theatre, Denver; E. H. Kornblum, the Criterion Theater, Evansville, Ind.; Walter Codington, the Home Theater, Canton, Ill.; L. H. Donnell, the O'Donnell Eskridge Amusement Company, Washington, D.C.; The New Vine Theater, Kansas City; Earl Coblé, Lyric Theater, Redkey, Ind.; J. C. Hilman, People's Theater, Binghamton, N. Y.; C. R. Austin, the Diamond Theater Company, Toledo, O.; F. W. Aldrich, Pastime Theater, Eye of the Needle, and Lee A. Ochs, president of the Motion Picture Exhibitors League of America.

State Rights Sale of "Persuasive Peggy" Is Nearly Complete

The Mayfair Film Corporation of New York announces that the state rights sale of their production, "Persuasive Peggy," starring Peggy Hyland, has been practically completed.

The middle west, including Chicago, has been sold in one block and comparatively little territory remains.
### A Kay Company

- **Golden Spoon Mary**, C, 1,000.
- **American Standard Productions**
  - Oct. 7—"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.
- **Anti-Vice Film Company**
- **Is Any Girl Safe?**, five reels.
- **Argosy Films, Inc.**
  - "Where's My Child?" seven reels, with Queenie Fields.
  - "The Blacksmith's Case," five reels, with Wanda Waidman.
  - "Absinthe," five reels, with King Baggott.
- **Arizona Film Corporation**
  - "The Decemter," nine reels, with Derwent Hall Caine.
  - **Rex Beach Pictures Corporation**
  - "The Barrier," ten reels.
- **Bernstein Productions**
- **Who Knows?**, five reels.
- **G. H. Bernstein**
  - "Redemption," with Evelyn Nesbit Thaw.
- **Biograph Company**
  - "Her Condemned Sin," six reels.
  - **Bluebird**
  - "Eagle's Wings," five reels, war drama.
  - "Even as You and I," five reels, with Lois Weber.
  - "Come Through," seven reels, with Herbert Rawlinson.
- **Brenon Productions**
  - "Lone Wolf," seven reels, with Hazel Dawn.
  - "Fall of the Romansoffs," eight reels, with Nancy O'Neill, Empty Pockets, seven reels.
- **Cardinal Film Corporation**
  - Joan the Woman," eleven reels, with Geraldine Farrar.
- **Cinema War News Syndicate**
  - American War News, weekly issue, in one reel.
- **Cinema Distributing Corp.**
  - The Thirteenth Labor of Hercules," twelve reels.
- **Cines Corporation of America**
  - "The Fated Hour," six reels.
- **Christie Film Company**
  - "June 4—Those Wedding Bells," one reel.
- **Clairidge Films, Incorporated**
  - The Birth of Character," five reels.
  - The Heart of New York," five reels.
- **Clune Productions**
  - "Romona," ten reels.
  - **Corona Cinema Company**
  - "The Curse of Eve," seven reels, with Enid Markay.
  - **Cosmofotofilm Corporation**
  - "I Believe," seven reels, with Melton Cummer.
  - **Creative Film Corporation**
- **Crewe Corporation**
  - "The Chosen Prince," eight reels.
- **Dixie Film Company**
  - "Tempest and Sunshine," five reels.
  - "Just a Song at Twilight," five reels.
- **F. P. Donovan Productions**
  - "Billy's Day Out," one reel, with Billy Quirk.
  - "Billy'sとにか一," one reel, with Billy Quirk.
  - "Butting In Society," one reel, with Lou Marks.
- **Ebony Film Corporation**
  - "Dat Blackbird Waltah Man," one reel.
  - "Shine Johnson and the Rabbit's Foot," one reel.
- **E. & B. Jungle Films Comedies**
  - "Circus Brides," one reel.
  - "Fowl Play," one reel.
  - "Jungle Rats," one reel.
  - "When the Clock Went Cuckoo," one reel.
- **Educational Film Company**
  - The Valley of the Hob," one reel.
  - "The Sheep of Chelan," one reel.
  - "High, Low and the Game," one reel.
  - "The Mysteries of Crystallization," one reel.
- **Effange Film Company**
  - The Marriage Bond," five reels, with Nat Goodwin.
- **E. I. S. Motion Picture Corporation**
  - "Trooper 44," five reels, with George Seaton and June Daye.
- **Emerald Motion Picture Corporation**
  - "A Slacker's Heart," five reels.
- **Enlighten Thy Daughter"**, seven reels.
- **Eskey Harris Feature Film Company**
  - "Alice in Wonderland," six reels.
  - **Eugenic Film Company**
  - "Birth," six reels.

### European Film Company

- "Fighting for Verdun," five reels.
- **Exclusive Feature Film Corporation**
- **Export & Import Film Company**
  - "Humility," five reels.
  - "Ivan the Terrible," six reels.
  - "Loyalty," five reels.
  - "Sobieski," seven reels.
  - "Tyranny of the Romanoffs," five reels.
  - **Fairmount Film Corporation**
  - "Hate," seven reels.
  - **J. W. Farnham**
  - "Race Suicide," six reels.
- **First National Exhibitors' Circuit, Inc.**
  - "On Trial," nine reels, with Sydney Ainsworth.
  - **Flora Finch Film Corporation**
  - "Alimony," with George Fischer.
  - "War Prides," C, two reels, with Flora Finch.
  - **Bud Fisher Film Corporation**
  - "Submarine Chasers," five reels.
  - "Chemical Camaraderie," five reels.
  - "A Chemical Calamity," five reels.
  - "As Prospects," five reels.

### Fort Pitt Corporation

- The Italian Battle Front.
- **France Films, Inc.**
  - "The Natural Law," with Marguerite Court.
- **Fraternity Films, Inc.**
  - "The Devil's Playground," with Vera Micheleena.
  - "The Witching Hour," six reels, with Jack Sherrill.
  - "Conquest of Caffa," five reels.
  - **Frieder Film Corporation**
  - "A Bit of Heaven," five reels, with Mary Louise.
  - **Friedman Enterprises, Inc.**
  - "A Mormon Maid," six reels, with Max Murray.
  - **Froman Amusement Corporation**
- **General Enterprises**
  - "The Warrior," seven reels, with Maciste.
- **Gold Medal Photoplays**
  - "The Web of Life," five reels, with James Cruz.
- **Grand Feature Film Company**
  - "Rex Beach on the Spanish Main," five reels.
  - "Rex Beach in Pirate Haunts," five reels.
  - "Rex Beach in Footsteps of Capt. Kidd," five reels.
- **Graphic Film Company**
  - "The Woman and the Beast," five reels.
  - **D. W. Griffith**
  - "The Birth of a Nation," nine reels, with H. B. Warthal.
  - "Intolerance," nine reels, with Max Marx.
  - **Hanover Film Company**
  - "Maxie," six reels.
  - "How Uncle Sam Prepares," four reels.
  - "Camille," six reels, with Helen Hespuria.
  - **Harper Film Corporation**
  - "Civilization," ten reels.
  - **Hawk Film Corporation**
  - "Monster of Fate," five reels.
  - **Herald Film Corporation**
- **Hiller and Wilk**
  - "The Battle of Gettysburg," five reels.
  - **Historic Feature Films**
  - "Norah," five reels.
  - **M. H. Hoffman, Inc.**
  - "A Trip Through China," eight reels.
  - "The Big Sinister," eight reels.
  - "Her Fighting Chance," six reels, with Jane Grey.
  - "Whither Thou Goest," five reels, with Orla Johnson and Bette Mitchell.
  - "The Sin Woman," with Irene Fenwick, Reina Davies and C. Bruce.
  - **Ivan Film Productions**
  - "Two Men and a Woman," five reels, with James Morrison.
  - "One Law for Both," twelve reels, with Leah Baird.
  - "Rahabbing Tongues," five reels, with Grace Valentine.
  - "Married in Name Only," six reels.
  - "Sins of Ambition," with Wilfred Lucas and Barbara Castleton.
  - **Jewel Productions, Inc.**
  - "Pay Me," five reels, with Dorothy Phillips.
  - "Siren of the Sea," five reels, with Louise Lovely.
  - **Juvénile Film Company**
  - "For Sale—A Dandy," one reel.
  - "Chip's Carma," two reels.
  - "Chip's Movie Company," one reel.
PATHE EXCHANGE, INC.

PERFECTION PICTURES

SELECT PICTURES CORPORATION

TRIANGLE FILM CORPORATION

TRIANGLE COMEDIES

KEYSTONE COMEDIES

GREATER VITAGRAPH-V.L.E

WORLD FILM CORPORATION PROGRAM

SERIALS
Melrose, Mass.—The Melrose Theatre here was partly destroyed by fire recently. The damage is estimated at $50,000.

New York, N. Y.—The owners of the Webster Theatre have purchased, through the present theatre, and will build an addition to have a seating capacity of 2,000.

Jtton, N. Y.—Peter Lengline has purchased the arcade theatre at Camden and taken possession.

Troy, N. Y.—Ann Murdock, now appearing in Frohman successes, published a thorough Mutual, proved her box office line in "Outcaste" when it was shown three days at Proctor's Theatre, according to H. R. Emde, manager.

Pittsburgh—F. J. Flaherty, special representative of Jewel Productions, Inc., is returned to this city after a two-weeks' trip in the interests of that company.

CENTRAL WEST

Kansas City, Mo.—The headquarters of the Jewel Productions, Inc., in this city, have been moved to the Boyl building, Twelfth and Walnut streets.

Redfield, Ia.—B. S. Benjamine is the new manager of the People's Theatre here.

Glencoe, Ia.—Kelly & Rock have taken over the management of the M. W. A. opera house.

Grand Rapids, Mich.—H. C. Cornelius and William J. Clark, vice-president and secretary of the Gillingham-Smith Enterprises, have purchased the A. J. Gillingham theatre interests and will operate the five theatres here.

Peoria, Ill.—G. W. Hill has purchased the Court Theatre from Gilbert Wiley.

Toledo, O.—Fire damaged the Crown Theatre here recently.

Ozark, Ark.—Sam Mullen has sold his theatre, the Joyland, to J. H. Mackey.

Cleveland, O.—A meeting of the motion picture exhibitors of this city was addressed by C. C. Pettijohn, general manager of the American Exhibitors' Association, on "The Intricacies of the War Tax."

Junction City, Kans.—Lieut. Col. C. E. Kibbourne, chief of staff to General Wood, commandant of Camp Funston, has made a request that theatres and other places of amusement here be opened on Sunday. His letter states that the situation is "really more serious than may appear at first glance. The soldiers work hard and a reasonable amount of amusement is necessary."

WEST

Cilmer, Tex.—John Miller has purchased the Rex Theatre here.

Los Angeles, Cal.—Construction work on the new Kinema Theatre in Grand avenue is being rushed. It will be managed by Emily Kehrlein, Jr., and will seat 2,500.

A 6-B cameragraph was installed by the Nicholas Power Company recently in Public School 135, Brooklyn, N. Y., and also in each of the following American Red Cross, Westchester (N. Y.) Chapter; Manhattan Country Club, Freeport, L. I.; Lafayette Theater, Brooklyn, N. Y., and Star Theater, New Brighton, S. I.

J. E. Robins, of the Standard Motion Picture Company, is the designer and builder of a new type of projection machine, which both colored pictures and regular black and white film can be run. A practical demonstration of the machine was given at Wurlitzer Hall on Sunday, November 3, and all agreed that the machine was all that was claimed for it.

NEW THEATERS

Dayton, O.—Steel for the new Dayton Thecl theatre building on North Market street has arrived and construction of the building will begin immediately.

Harrison, Ark.—W. J. Boudry of Eureka Springs will open a moving picture theatre here.

Manitou, Cal.—The new Liberty Theatre, under the management of Steve Pelton, has been opened.

Tacoma, Wash.—The Rialto Amusement Company, with a capital of $100,000, has been incorporated here to build and operate a new motion picture theatre. H. T. Moore, president of the Moore Amusement Company, and John S. Baker, a local banker, are behind the deal.

Dallas, Tex.—The Hippodrome Theatre is now managed by George Clare, Jr.

Missoula, Mont.—Incorporation papers have been filed for the formation of a company, with a capitalization of $125,000, for the purpose of erecting a new modern moving picture house in Missoula in the near future.

SOUTH

Atlanta, Ga.—War Department will erect a theatre at Camp Gordon; seating capacity, 3,000; construction under supervision of Commission on Training Camp Activities.

Jacksonville, Fla.—Owners of the Webster Theatre have purchased five lots adjoining the playhouse and will add an addition to the present structure which will have a seating capacity of 2,000.

Richmond, Va.—The Century Amusement Company has given to a Richmond firm the contract for the erection of a theatre and office building in Petersburg.

Reybulf, Wyo.—The Wyoming Feature Film Corporation, which owns a chain of theatres throughout central Wyoming, is rushing work on a new theatre here.

Madison, Wis.—Construction of a new motion picture theatre on East Mill street will start soon. A permit has been issued to Dr. W. G. Beechoof and the estimated cost is $85,000.

San Jose, Cal.—Plans have been accepted for the erection of a theatre to cost $40,000 on the site of the Auditorium in South Market street.

Cincinnati, O.—The Akron Theatre Company, Akron, O., capital $70,000, has been incorporated by A. C. Wagner, Z. H. Rager, S. S. Morley, Jr., E. J. Carney and I. F. West.

Little Rock, Ark.—Plans for the new Government theatre to be erected at Camp Pike have been received, and Major John R. Fordyce, construction quartermaster, immediately ordered building material.

Des Moines, Ia.—A. H. Blank interests, this city, commenced building $400,000 moving picture theatre at Omaha, Neb. Seating capacity 2,500.

Chicago—William Hershey and Michael B. Redenek have incorporated the Ellis Photoplay Company capital $50,000.

Bethlehem, Pa.—Kurtz Brothers of this city have begun the erection of a moving picture theatre to seat 1,750.

Earle, Ark.—The cornerstone of the new theatre, to be called The Princess, was laid here October 16.
Another Farnum production, "The Heart of a Lion," will be issued by William Fox during the month of December. The picture is based on Ralph Conover's novel, "The Doctor," and the original version of this tale of the Rockies has been closely followed by Director Frank Lloyd.

With Mr. Farnum in the cast of the picture are Marc Robbins, Mary Martin, William Cortleigh, Jr., Wanda Petit, Walter Law and Rita Borat. There are also a number of village characters, residents of Sag Harbor and neighbors of Mr. Farnum, who are used as extras. The picture will be released possibly by the end of the present year.

"The Rose of Blood," a new Theda Bara picture, is from a story by Richard Ordynski, stage director of the Metropolitan Opera House. In addition to writing the piece, Mr. Ordynski supervised the details of its staging and played the leading male role. J. Gordon Edwards directed.

It concerns the Russian revolution and the part which the people of the White Empire played in bringing it about. The work is done by a lone woman in overthrowing the despots who ruled the country. Theda Bara plays the role of a Russian girl who is led by circumstances to cast her lot with a group of revolutionists. A short time afterward she marries a prince. When he becomes premier of the empire and signalizes his power by deeds of oppression, her husband is instructed to assassinate him.

Bobby Bobler appears as A. Knutt, a crack-brain chemist. Rod LaRocque is Ruby's fiance.

### Animated Dolls Will Vie With Real Actors in "The Dream Doll"

A new idea in the novelty picture line will be given exhibitors by Essanay, December 17, when "The Dream Doll" is published on the Perfection Pictures program through the George Kleine System. The novelty is the invention of Howard Moss, an expert in the work of making and handling dolls. His collection of midgets is said to be worth thousands of dollars.

The invention is patented and Mr. Moss' secret is closely guarded. He states, however, how he animates the dolls. On the screen the dolls apparently move about without the aid of human hands as naturally as humans would move. Mr. Moss wants the cook to walk to the kitchen door he moves one foot probably an eighth of an inch and the cameraman takes a tiny bit of film.

In "The Dream Doll" both living characters and dolls are used. Marguerite Clayton plays the role of Ruby, the daughter of the Toy King, John Cossar.

### Bluebird-Butterfly Publication Dates Changed for December

Rearrangement of both the Bluebird and Butterfly programs for the month of December have been made by Universal. The changes in the Butterfly's schedule follow:

"Fighting Mad" will be issued December 3; "The Silent Lady," December 10; "Beloved Jim," December 12, and "Bucking Broadway," December 24.


"The Mystery Ship," has been changed to November 26, two weeks later than first announced.

### Billy West to Head Three More Comedies, King Bee Announces

Billy West of the King Bee Company is at work in a new comedy entitled, "The Bandmaster," the date of publication of which will be announced soon. More than one hundred people were used in the play.

Miss Leatrice Joy of New York is a new member of the King Bee staff. She has joined the Billy West comedy organization at the new studio in Hollywood, California.

Bud Ross, another member of the staff, has written three scenarios that Billy West will star in. They are called "Peaches and —," "Rum and Poker," and "The Diplomat."

### "The Curse of Iku" Shows Japanese Life of Half Century Ago

An unusual feature picture entitled "The Curse of Iku," has just been published by Essanay. Although primarily a drama of Japanese life it is at the same time an unusual travel film and an attractive scenic picture.

Tsuru Aoki, wife of the famous Japanese actor, Sessue Hayakawa, plays the leading role, that of Osma San, sister of a Japanese prince. The picture opens with the Japanese of fifty years ago when it was a land of barbarity and when it was impossible to take photographs with the exception of Dutch sailors who were permitted to unload their cargoes at Nagasaki.

### "The Public Defender" Shown N. Y. Lawyers

"The Public Defender," Harry Rav-er's screen production of Mayer C. Goldman's book of the same name, was shown at the Progress Club, New York, on Nov. 4.

The exhibition was arranged through the courtesy of Harry Rav and brought out a large attendance of lawyers and others, the auditorium of the club at 88th street and Central Park West being filled to capacity.

The picture was well received by the enthusiastic reception and caused considerable comment. A letter of appreciation was sent to Mr. Rav by a leading member of the Progress Club, which stated in part: "The audience applauded the picture generously at its conclusion, and countless members expressed verbally their appreciation of "The Public Defender," both in the light of a powerful argument for a necessary reform and as an excellent entertainment, as well."
EXHIBITORS: Organize That You May Live!
"The Wickedest Woman in the World"

SHE played the game as thousands of big city girls play it. Her reputation—the least said about that the better. Her name was always on the tongues of men.

And beneath this cynical exterior—there was the real girl. The girl who could cook and sew; the girl who wanted a home and “kiddies”; the girl who hungered for love and affection. She is but one of the hundred human characters in

Rex Beach's Greatest Story

THE

AUCTION BLOCK

which tells the life story of a million girls in the big cities and small towns. This and all future Rex Beach productions are released exclusively through the offices of

Goldwyn

Distributing Corporation

16 East 42d Street

New York City
Samuel S. Hutchinson, President
AMERICAN FILM COMPANY, INC., Presents

MARY MILES MINTER
in
"THE MATE OF
THE SALLY ANN"

A comedy-drama in five acts. By Henry Albert Phillips. Directed by Henry King. Released the week of November 26th.

Mary Miles Minter, the idol of hundreds of thousands of picture-goers, never had a more fitting vehicle. Dock the "Sally Ann" in your theatre and "pipe" all hands on deck. This and other Minter features can be booked at any Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President
Distributed by
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John R. Freuler, President

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"Peggy Leads the Way"
"Her Country's Call"
"Charity Castle"
"Melissa of the Hills"
"Periwinkle"
"Annie-For-Spite"
"Environment"
"The Gentle Intruder"
"The Innocence of Lizette"
"A Dream or Two Ago"
"Faith"
"Dulcie's Adventure"
"Youth's Endearing Charm"
KRELLBERG & BERG Present

"A MAN'S LAW"

A Vital Appealing Story of the GREAT NORTH WEST

Featuring IRVING CUMMINGS

Now Playing on the best circuits in the East

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SUPREME FEATURE FILM COMPANY
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OVERLAND FILM COMPANY
SAMUEL KRELLBERG PRES.
729 SEVENTH AVENUE, NEW YORK
HARRY BERG PRESENTS

Barbara Castleton

The beautiful star of "Empty Pockets," "On Trial" and "Parentage" in

"The Ashes of My Heart"

A sensational exposé of the drug evil linked with a beautiful story of the regeneration of a woman's heart and depicting a heroic struggle waged by a physician against the use of opiates by the girl he loves.

A story of unbounded interest—A superb production—A beautiful and talented star.

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The following distributors have contracted for the Castleton series presented by Harry Berg:

OWL FEATURES
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A. H. BLANK.
Missouri, Kansas, Iowa and Nebraska

SUPREME FEATURE FILM CO.
Minnesota, N. and S. Dakota, No. Wisconsin

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California, Arizona and Nevada

For Other Territory Apply:

HARRY BERG PRODUCTIONS
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J. Frank Brockless has purchased world's rights on this subject, exclusive of the United States and Canada.
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PERRY PICTURES

ONE REEL FOR TWO REELS STATE RIGHTS

COMEDIES - that will STRENGTHEN any program
STORIES - with a heart interest that will make people THINK
PRODUCTIONS - that will make people TALK and always LOOK for

PERRY PICTURES

"Auntie's Triumph" ... ... "Cousins"
Two Reels Two Reels

In course of Production

"Poor Uncle Ted" ... ... "Peace"

FILM D'ART CORPORATION:
47 West 42nd St. N. Y.

John D. Perry Pres. S. H. Wells Vice Pres. Wm. H. Wells, Sec'y & Treas.
HOW THE CRITICS RAVE ABOUT
Thos. H. Ince’s NEWEST and GREATEST SPECTACLE

The ZEPPELIN’S LAST RAID

Written by
C. GARDNER SULLIVAN
Directed and Photographed by
IRVIN V. WILLAT.

“Properly handled ‘The Zeppelin’s Last Raid’ should get oodles of money. If you can’t get real money with this, it would seem to me that you should go out and have a heart-to-heart talk with yourself and find out what’s the matter.”

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“The newly organized U. S. EXHIBITORS’ BOOKING CORPORATION have in ‘The Zeppelin’s Last Raid,’ their first release, a feature that will thrill, entertain and impress all who see it and one which the wise exhibitor will make every effort to show.”

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“‘It will meet every demand of the exhibitor, whether he caters to a hundred a night or two thousand, and REGARDLESS OF HIS NEIGHBORHOOD.”

“For the FIRST TIME the workings of a German dirigible are shown on the screen, and the DETAILS OF A RAID upon a DEFENSELESS VILLAGE REPRODUCED.”

“All in all, ‘THE ZEPPELIN’S LAST RAID’ again demonstrates the skill and artistic sense of THOS. H. INCE as a director and producer of big pictures.”

“Nothing at all like it has ever been shown on the screen.”

J. S EXHIBITORS BOOKING CORPORATION
EXECUTIVES: Frank G. Hall  William Oldknow

TOP O’ THE TIMES BLDG., NEW YORK

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Raymond Hitchcock, Josephine Harriman, Ernest Truex and Charles Grapewin are the BIG FOUR which will start the most ambitious, most pretentious program of one-reel comedies ever put out in the history of moving pictures. There will be more "BIG FOURS" to come— but this quartet will give you an idea of the quality of stars which will be used.

We frankly admit that as a business proposition—for us or for these great figures of the American stage—it couldn't be done. But it is not only a business proposition. It is a patriotic move—a project—the success of which will be reflected in the trenches in France, where the flower of America is battling today for us all. The results from this enterprise will be shared by the boys in the trenches and on the decks of Uncle Sam's battleships. This distribution is to be handled by the American Military Relief Association. By arrangement with us, the Association is to get a considerable sum of money from each subject.

In this way we are doing "OUR BIT." The gentlemen and ladies of the stage who have so patriotically and splendidly offered their services are doing "THEIR BIT." And YOU—the exhibitor—"WILL YOU DO YOUR BIT?" Your bit is this: Show these pictures in your theater. It will not only be practical patriotism on your part, but it will be profitable business. For the public will do "ITS BIT." When they know the object of these pictures, they will have an added zest in seeing them. And irrespective of the patriotic phase of the pictures, we guarantee they will be the best comedies available. The stars will be the pick of America. The pictures are produced under the direction of Rex Weber. A special arrangement has been made with Jo Swerling of the Chicago Tribune to write all the scripts. This combination means THE BEST.

The purpose of this advertisement is not to SELL—but to TEST. We want to know how many exhibitors there are in this country who have enough patriotism to aid a movement to supply America's soldiers and sailors with comforts, and enough discrimination and business sense to see a proposition that spells

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It will require only a postal to tell us that you are interested. We are waiting for your answer.

TITAN PICTURES :: CORPORATION ::
Frederick Russell Clark, President
Century Building, CHICAGO
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

REVENUE TAX REPORT ON ADMISSIONS

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RECAPITULATION

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We hereby certify that above report is correct to the best of our knowledge.

...Mgr. ...Cashier.

Certified check covering the above specified War revenue Tax was mailed by me this... day of... 1917, to the Collector of Internal Revenue for the... District of...

...Mgr.

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
Announcement:
The December twenty-second issue of EXHIBITORS HERALD will be the customary Christmas and Holiday Number.

Advertising forms will close Monday, Dec. 10

Many big features of especially timely interest will be incorporated.
Think of a woman branded on the chest

What would you do?
If your sweetheart was a traitor to his country?
Would your love make you save him?

All these interesting situations are portrayed in this compelling story.

Wire your nearest branch manager...

Fox Film Corporation
Join the Association!!!

Nearly three thousand motion picture exhibitors in the United States and Canada have announced allegiance to the American Exhibitors Association.

There has never existed a greater necessity for a real organization of exhibitors banded together for their common welfare. And there has never existed an organization which promises to accomplish more for exhibitors than the American Exhibitors Association.

As indicated by the large number of exhibitors who already have joined the American Exhibitors Association, this organization is grounded on policies which will inevitably promote the best interests of exhibitors. For the first time in the history of exhibitors' organization it is a case of all the cards on the table and right side up!

The exhibitors who have already rallied to the support of the American Exhibitors Association are to be congratulated. They have adopted the proper course of enrolling in an association which is constructed along lines that will inevitably enable the organization to wield a powerful hand in shaping the destinies of the American exhibitor.

But three thousand exhibitors are not enough; The old league, simply because it was an exhibitors' organization and wholly without reference to anything that it ever had accomplished for the exhibitor, at one time attained a membership of over five thousand.

The American Exhibitors Association is no longer an experiment; the figures announced last week in New York by the directors are an eloquent testimonial to the reception which has been accorded this organization throughout the country.

Since its inception in Chicago last July, the American Exhibitors Association has rolled up a membership that greatly exceeds the present status of the Ochs' league. This is conclusive proof of the demand on the part of the exhibitors for an organization such as the A. E. A.

The exhibitors of the United States and Canada MUST have an organization, one conducted for the common welfare and not for the selfish purposes of a few. Without a compact organization there can be nothing accomplished along the line of a readjustment of the objectionable features of the admission tax. Unless opposed by a purposeful and virile organization, any distributing company in the United States can impose on the shoulders of exhibitors any burden it sees fit.

Take the case of the Paramount combination: This company announced a new booking policy under the false guise of "open booking." The Paramount company, not content with the million dollars of exhibitors'
money which they had obtained on the grounds of advance deposits, decided on its "separate deposit" system, which, from advices we have received, has given them between two and one-half and three million dollars of exhibitors' money, with which they are financing their operations.

But it is idle talk to blame the Paramount company for doing this, because it is just what many of us would do if we COULD GET AWAY WITH IT.

The blame for the existence of the Paramount "separate deposit" system rests on the shoulders of the exhibitors who have submitted to the injustice. If you are content to be imposed on in this manner, go ahead; but if you are real exhibitors and intelligent business men, tell Paramount and every other film company whose treatment is not fair that you will not submit, and then stick to your course.

If you are backed up by a real organization, there can be no doubt of the outcome.

There is but one course open to you, if you value the future of your business.

Join an association which is able and willing to place the weight of organization behind your appeals for fair treatment.

Join the American Exhibitors Association!

What About the Admission Tax?

CERTAIN outsiders will contend that for exhibitors to protest the governmental tax is an unpatriotic thing to do, but the reverse is true. If this tax is disproportionate, if exhibitors cannot meet its requirements and live, then it is their duty to themselves and to their country to protest and to fight for a readjustment.

For the government's aim in the levying of this and every other tax is to obtain revenue from the business that is taxed. But if the business is taxed out of existence, the revenue likewise will disappear. Consequently the government is greatly interested in allowing no tax to rest on a business which that business cannot meet without disaster.

Careful study of several of the provisions of the Revenue Act as relating to the film business indicate that in all probability they came into existence through the abyssmal ignorance about the film business of certain members of Congress. The so-called footage tax was so absurd that officials of the Internal Revenue Department almost immediately stated that it would not be enforced literally.

As to the admission tax, with which exhibitors are most vitally interested, it is obvious that in certain details it is over-burdensome, particularly with reference to the neighborhood house which is a real community necessity and not a luxury. In fact, the entertainment service dispensed by the neighborhood house is no more of the luxury variety than nine-tenths of the stuff sold by the neighborhood druggist and if this merchant was required to collect an additional ten per cent on everything he sold he certainly would be speedily taxed out of business.

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How Exhibitors Are Handling Tax Detailed in Reports to “Herald”

Information Received From Representative Points in the United States Gives Methods Adopted to Carry Out Governments’ Mandate

With the government’s mandate that a war tax must be collected in all motion picture theatres where the price of admission is more than 5 cents, the exhibitor was confronted with the problem of choosing the best manner in which to collect the additional charge. He may keep his admission price at the same figure and collect the tax from the public, or as an alternative raise the price and take care of the tax himself.

The Exhibitors Herald has gathered data from different parts of the United States to show how the various exhibitors are facing the situation. The cities from which reports have been received and the means the exhibitors have used in collecting the tax, follow:

CHICAGO—This city is split over the tax question. The Chicago Motion Picture Theatre Owners’ Association has declared itself in favor of retaining present prices and collecting the tax from the public. Many theatres, however, have boosted prices 5 cents, including the war tax.

SPOKANE, WASH.—All theatres, with the exception of the 5-cent houses, have raised their prices and are paying the tax themselves.

TOLEDO, O.—Prices charged for motion picture shows remain the same. The war tax imposed by the government is being paid by the public. No confusion has occurred and there has been no falling off in attendance.

GRAND RAPIDS, MICH.—Although theatre prices here still remain the same, a raise is looked for in the near future because of the difficulty in obtaining pennies.

BATTLE CREEK, MICH.—One motion picture house here has cut 10-cent admissions to 9 cents, so that the price, plus the war tax, is 10 cents, and 15-cent tickets are 13 cents, making the admission 15 cents with the tax.

CONWAY, ARK.—Exhibitors here have not raised the price of admission and are collecting the tax as specified in the law.

FORT WAYNE, IND.—Owners of motion picture theatres here have agreed not to raise the price of admission, but will collect the tax from the public.

SUPERIOR, WIS.—Prices have been raised, the war tax to be paid by the exhibitor.

ABERDEEN, S. D.—Prices here were raised 5 cents by agreement among theatre owners, which admission will cover the tax.

Baltimore, Md.—The signs, “Admission price 11 cents,” pasted on the fronts of 10-cent motion picture theatres, reflects the general action of the theatres in this city. The public will pay the tax and prices will not be raised.

SIOUX FALLS, S. D.—Managers of the various motion picture theatres here have been unable to come to an agreement, and as a result prices in some of the theatres have been raised to include the tax, while others retain former prices and collect the tax from patrons.

ERIE, PA.—Admission prices to local moving picture houses jumped 5 cents with the war tax going into effect. Patrons were notified that the admission price included the war tax.

GREAT FALLS, MONT.—Exhibitors here have not raised prices of admission to motion picture theatres. The old admission charges will prevail with the added tax.

PHILADELPHIA, PA.—Managers of motion picture houses here have armed themselves with hundreds of dollars worth of pennies in order to make change when the public enters their theatres at the “bargain prices” made necessary by the government war tax on admissions. Some isolated cases of increased admission prices have been reported.

PITTSBURGH, PA.—Patrons of motion picture theatres here have co-operated to a great extent with the “Please have the correct change” plea of the theatre owners. Some confusion marked the first day the tax went into effect, but conditions now are about normal. The threatened penny famine is a thing of the past. The majority of the theatres have not raised prices, and report no drop in attendance figures.

BURLINGTON, KANS.—Beginning the first of November the local motion picture theatres which had charged 5 and 10 cents raised to 10 and 15 cents, which admission prices include the war tax.

ELGIN, ILL.—Motion picture theatres here have not raised admissions and the public has already become educated to the 6, 11 and 17-cent prices. Manager W. B. Newman of the Grand Theatre is going 50-50 on the tax. For his 10-cent attractions the public pays the tax and for the 25-cent shows he pays it.

Many varying reports concerning the effect of the war tax on attendance has

(Continued on page 22)
Modification of Theater Tax Law Sought by Chicago Picture Men

Fred J. Herrington Urges Mass Meetings and Congressional Assistance in Speech Before Local Branch of A. E. A.

Mass meeting to which every exhibitor in Chicago and contiguous territory will be invited by his several congressmen of the district in the hope of having the present war tax on admissions as it affects the motion picture business. Herrington addressed at a meeting of the Chicago Motion Picture Theatre Owners Association November 16.

This action by the theatre men was taken after many of the exhibitors, at the invitation of President Krug, had detailed to those present the extent to which the tax had affected their box office receipts. The falling off in receipts reported varied from 15 to 35 percent.

Herrington Pleads Patriotism

With patriotism the keynote of his address, Fred J. Herrington of Pittsburgh was the principal speaker at the session. He summed up the numerous problems confronting the industry, rebuked the exhibitors for “their spinelessness and their failure to act concertedly,” gave Lee A. Ochs his customary dishonorable mention, and closed with an appeal to those present to let patriotism stand above profits and aid the government in every way in its time of need.

After stating that he had listened with deep interest to the remarks of the exhibitors concerning the losses they had suffered and the reasons advanced by them as to the cause, Mr. Herrington said:

“Let us not go before Congress and ask for the repeal of the tax. Let us, rather ask that body to modify certain features of it. Do not ask the government to return lost profits to you, but rather show them that the people whom we serve with entertainment are not able to stand this additional drain upon their pocketbooks.

Outlines Needed Action

“It was not the intention of Congress to close your theatres. The government needs the money to wage this just war, and if the tax imposed is so heavy as to close the theatres it defeats the ends for which it was meant.”

At this point the speaker urged the exhibitors to see their congressmen while they were at home, put the situation up to them in an honest manner, and appoint committees to return to Washington with them in an attempt to get a modification of the present law.

“Members of Congress and the Senate are willing—yes, anxious—to do the fair thing by you.” Mr. Herrington continued.

You cannot appeal individually to Congress for a readjustment of the admission tax. You cannot expect assistance from officials of the old league because they endorsed the measure. Join the A. E. A. and let this organization represent you at Washington.

M. P. D. A. to Hold Ball at Biltmore New York in January

Directors, Banded Together for Betterment of Industry, to Entertain

At the last meeting of the Motion Picture Directors’ Association, in New York, it was decided to give a ball at the Biltmore Hotel during the month of January.

The M. P. D. A. is an association which has for its main idea the betterment of motion pictures as a whole. The home lodge of the association has in its rooms in the Hotel Alexandria, Los Angeles, Cal., a membership of one hundred. The New York lodge rooms are at 242 West Fifty-fifth street.

The officers are: Alan Dwan, director; J. Gordon Edwards, assistant; Oscar Eagle, secretary-assistant; director; J. Searle Dawley, secretary; Joseph Kaufman, treasurer. There are twenty-six registered members in New York city. The initiation fee in the association is $50 and the annual dues are $25.

From present indications, everything pertaining to the association is progressing favorably under the management of the above members and the cooperation of the regular members.

Supreme Court Judge Will Make Decision In Music Tax Case

The fight of the exhibitors on the music tax question was begun before Justice Goff of the Supreme Court of New York this week when the court took up the trial of the case of the One Hundred and Seventy-fourth and St. Nicholas Avenue Amusement Company and the American Society of Composers.

Following lengthy arguments by attorneys on both sides, in which charges and counter charges flew thick and fast, Justice Goff ordered the lawyers to prepare briefs and submit them to him on which he will base his decision.

SCENES FROM THREE GOLDWYN PRODUCTIONS

LEFT—MARY GARDEN IN A SCENE FROM “THAI,” CENTER—A SCENE FROM “JOAN OF PLATTSBURG,” WITH MABEL NORMAND, RIGHT—AN AMUSING SITUATION FROM “NEARLY MARRIED,” WITH MADGE KENNEDY. (Goldwyn.)
NEW EXHIBITORS CIRCUIT FORMED
WITH HEADQUARTERS IN NEW YORK

will Be Known as Allied Exchanges Inc.—Officers Have Been
Elected and Many Initial Franchises Already Let

Organization has been practically com-
pleted in New York of a new buying cir-
cuit, composed of prominent exhibitors
of state rights operators, to be known
as the Allied Exchanges. The head-
quarters of the new association will be
New York.

All of the officers, with the exception
of a president, have already been chosen,
and the man favored for this post, al-
though yet unidentified, is described
being a "man of national prominence." The
other officers of the new associa-
tion are Fred Nixon-Nirdlinger, first
corporate president; J. L. Friedman, second
corporate president; Lynn S. Card, treasurer;
and L. Lowrie, secretary, and A. J.
King, general manager. A temporary
board where productions will be passed
on has been established in the God-
ley building, 792 Seventh avenue, New
York city.

Exhibitors Holding Franchises

The initial franchise holders in the
companies founded are: David A. Lowrie, Boston;
the New England states; Lynn S.
Card, Newark, N. J., for New Jersey;orre
M. Crandall, Washington, D. C., for
Maryland, Virginia, and the District
of Columbia; Fred Nixon-Nirdlin-
ger, Philadelphia, Pa., for eastern Penn-
svania; and L. Friedman, Celebrated

osdick Commission
Plan for Soldiers
Endorsed by A. E. A.

Exhibitors Asked to Cooperate
Whenever Called Upon to Aid
Welfare Work

Resolutions endorsing the aims and
porses of the Fosdick Commission
in of community and welfare work in
half of soldiers and enlisted men
were by the directors of the American
Exhibitors Association at a recent meet-
ning held in New York City. Tne resolu-
tions follow:

"Resolved: That the directors of the
American Exhibitors Association do
rely heartily endorse the aims and
porses of the Fosdick Commission
in of cooperation in connection with
community and welfare work on be-
half of soldiers and enlisted men
and the members of this association
co-
operate in this connection whenever
ferred upon as far as is consistently pos-
able, and be it further

"Resolved: That any authorized move-
ment in connection with war welfare
work in the various states be and same
hereby endorsed and that the mem-
ners of this association he requested to
operate whenever called upon as far
is consistently possible."

Nearly three thousand exhibitors
have enrolled in the A. E. A. which
is conclusive proof that the exhib-
itors of the country do want
such an organization. Write to
the headquarters for an application
blank!

Bell & Howell Co.
Reorganizes and
Increases Capital
Donald J. Bell Withdraws,as
President—R. J. Kittredge
New Head of Firm

In order that it may handle export
business which, in the past, it has been
compelled to decline, the Bell & Howell
Company of Chicago, one of the largest
manufacturers of cinemathe, has un-
dertaken complete reorganization. With
the reorganization comes an influx of
outside capital.

Under the plans, R. J. Kittredge, for-
er president of R. J. Kittredge
& Company, becomes president of the
newly organized company, succeeding
Donald J. Bell. Mr. Bell founded the
business with Albert S. Howell more
than eleven years ago. Although he
withdraws as president, Mr. Bell will
be associated with the company as vice-
president and have charge of the New
York offices. Mr. Howell is also a vice-
president of the company.

Other officers are Charles A. Ziebarth,
secretary, and J. H. McNabb, treasurer.
In addition to his duties as secretary,
Mr. Ziebarth will also act in the capaci-
ty of production manager and as ad-
visor in studio construction and design.
Mr. McNabb was associated with Bell
& Howell as general manager before the
reorganization. He has had experience as
an organizer and efficiency engineer
with some of the largest concerns in the
country.

City Censorship Is
Upheld in Ruling of
Alabama County Court

Albany, Ala.—(Special to Exhibitors
Herald)—The right of the city of Al-
bany to enforce a censorship on motion
pictures was upheld by the Morgan
County circuit court, when Judge Rob-
ert Brickell dissolved an injunction
granted by the Alabama supreme court,
which restrained the city from interfer-
ing with performances of "The Birth of
a Nation."

TENSE MOMENTS FROM PHOTOPLAY "SHAME"

TWO SCENES FROM JOHN W. NOBLE'S STATE RIGHT PRODUCTION, FEATURING ZEENA
KEEPE AND NILES WELSH, A REVIEW OF WHICH APPEARS IN THIS ISSUE.
City Council Will Not Demand Chicago Exchanges Leave “Loop”

Fire Prevention Bureau Relents in Its Insistence That Film Companies Be Confinced to Two Story Buildings

The drastic ordinance aimed to drive film exchanges out of the Chicago “loop” district, is no longer contemplated by the Chicago fire prevention bureau, it became known at a meeting of a sub-committee of the council buildings committee last week.

Following a disastrous fire in the Pathé Exchange in the Consumers building last summer, the fire prevention bureau went before the committee and demanded an ordinance which provided that a film exchange be prohibited from occupying a building more than two stories in height.

This was followed by a number of conferences between the film men, members of the council committee and the framers of the ordinance, in which the demands of the latter were modified somewhat.

Due to the fact that only a minority of the sub-committee were present at the last meeting another session was called by Ald. Pretzel, chairman, for Wednesday morning, November 23, at which time exchange men, exhibitors and others interested in the ordinance will be heard by the sub-committee.

It is now generally understood that if an ordinance can be framed which will provide for the equipping of all exchanges with automatic sprinklers and other means of fire prevention, the fire prevention bureau will be satisfied.

Theater Capacity to Fix License Fees in Little Rock, Ark.

Little Rock, Ark.—(Special to Exhibitors Herald)—A graded scale for the payment of theatre license fees will probably be put into effect in Little Rock in the near future. At the present time all theatres pay the same fee.

County Judge Lee Miles is now formulating a plan for checking the seating capacity and prices of admission to theatres, with the intention of basing the license fee upon these figures. It is believed by the authorities that the new system will add considerable revenue to the county.

Without organization nothing on a big scale can be accomplished. If you are not one of the twenty seven hundred and sixteen A. E. A., join at once.

MME. PETROVA IN “DAUGHTER OF DESTINY”

Profits From Completed Titan Comedies Will Go to Buying Comforts for Soldiers

Raymond Hitchcock, Ernest Trux, Charles Grapewin and Other Stage Celebrities Contributed Services

Five Films Ready

The completion of five one-reel comedies, with nationally-known stars, is announced by the American Military Relief Association. The pictures were filmed by the Titan Pictures Corporation. Plans for the distribution of the pictures have not as yet been completed and for the present they will probably be issued by the Titan Pictures Corporation.

The American Relief Association, according to Frederick Russell Clark, president, was formed for the purpose of providing American men under arms, in the service of the Government, with luxuries such as tobacco, candy, and other things of which their departure from their civil pursuits deprived them.

It is the hope of the association that exhibitors will respond in the same generous manner as the stars of the productions, who donated their services—Mr. Clark, who is also in charge of the Titan company, is now working on a plan whereby a lump sum each week can be turned over to the relief association.

The productions thus far completed are “Bucking the H. C. of L.” with Raymond Hitchcock, “He Could Dance With Everybody but His Wife,” with Josephine Harriman; Ernest Trux in “The Garden of Allie,” Charles Grapewin in “The Parasite,” and Sleeper & Levy in “The Jassicians.”

The scripts for the comedies were written by Jo Swerling of the Chicago Tribune and were filmed under the direction of Rex Weber.

Garson Productions Gets W. S. Hart Film


The only hope of a readjustment of the tax—or a solution of many other big problems—is through the authority and influence of concerted organization effort. Don’t be a parasite; if you expect to be benefited by the work of the organization—BE A MEMBER.
2716 Exhibitors Have Joined the A.E.A.

Exhibitors everywhere are lining up with the Association.—To obtain the benefits of organization you must enroll.

Concerted Action is Necessary to Eliminate Adverse Conditions

In many instances throughout the trade the best interests of motion picture exhibitors are opposed by powerful combinations.

You must be organized

To Hold What You Have

If you believe in SELF-PROTECTION fill in this blank and return—

EXHIBITORS HERALD
203 South Dearborn Street
CHICAGO

Gentlemen:

I agree with the Exhibitors Herald that every exhibitor should belong to SOME organization.

Please send me detailed information as to why you recommend the American Exhibitors Association as the BEST exhibitors' organization and one which may be be relied upon to protect the best interests of exhibitors.

NAME

THEATRE

CITY

STATE
Ochs Excoriates Manufacturers Who Foist Reel Tax on Exhibitors

M. P. E. L. of A. President Charges Deceit and Injustice in Action of Film Companies Warns of Danger to Industry

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, has issued a circular letter addressed to the distributors of the United States on the question of the five-cent per day film charge to exhibitors.

Mr. Ochs bases the charges made in his letter on telegrams and letters which he has received from exhibitors and organizations throughout the country and characterizes the notifications received by the exhibitors that the tax was to be imposed upon them as "curt and mandatory." He states that the exhibitors of the country cannot understand why the distributors "consider it necessary to gracefully slide out from under the tax."

Ochs' Letter

"You have made statements in your meetings and in your advertising," Mr. Ochs says in his letter, "to the effect that you cannot pay this tax out of your own pockets and remain in business. Do you think that the exhibitor is in any better condition to pay the tax out of his pocket and remain in business, or do you think that he can arbitrarily collect it from his patrons without sacrificing a large part of his business? If you do, you have little knowledge of the business of entertaining the pubic. It is by no means clear in the minds of the exhibitors that if you pay this tax you will be forced out of business. Let us say, for example, that $3,000 of negative are used in taking the average five-reel feature. This would demand a tax of $75. Let us assume that the average feature uses forty prints. This would demand a tax of $1,500, a total of $1,575 for a five-reel feature. Do you mean to contend that it is impossible to save the small sum of $1,575 in the production of a picture, a sum amounting to merely five and one-half per cent in a picture costing $30,000?"

No Basis For Action

"Because Congress, in its ignorance of the motion picture business saw fit to pass a law, the meaning of which is subject to various interpretations, is no reason why the producer and distributor should seek to shift the burden. If the distributors have as their object the driving out of business of the eighty per cent of the small houses of the country in favor of the twenty per cent of larger houses they have taken a sure method of achieving their object. The exhibitors from all parts of the country hotly resent the arbitrary manner in which the distributors sought to impose this fifteen-cent charge upon them.

Unlawful Collections Made

"The distributors merely called in a firm of accountants accepted their figures without even an examination of the books of their own individual companies, and then endeavored to force arbitrarily the fifteen-cent charge down the exhibitor's throat. The exhibitors call your attention to the fact that many of your exchanges are endeavoring to collect the tax on pictures that were released prior to Oct. 4, the date which the law went into effect. This is nothing more or less than an attempt to collect money under false pretenses, as you, as distributors or producers, are not compelled to pay a tax on such pictures. "They would also call your attention to the fact that your exchanges are endeavoring to collect taxes on film that was released prior to Oct. 4 which was not released until after that date. Such pictures are not subject to taxation as they were sold or leased by the producer prior to the day when the law became effective.

In closing Mr. Ochs calls upon the distributors and managers, in the best interests of the industry, to give up their attempt to slide from under the burden that has been placed upon them.

Wolfberg Attractions

Add to Sales Force

C. Burchfield Kennedy has joined the sales force of the Harris P. Wolfberg Attractions, Pittsburgh. He is the fourteenth addition to the company's sales force within as many weeks.

Mr. Kennedy will devote his entire time to Ohio and Pennsylvania, and will handle "The Mad Lover," "To-day," "The Decemst," "The Crisis," and "Persuasive Peggy."

There is no graft in the A. E. A. — It is operated for every member equally. It is simply a business-like organization designed to promote and safeguard the interests of its members.
A. E. A. Officer's Report Shows Association's Growth

A membership of 2,716 and a balance in the treasury against which there are no outstanding liabilities are the salient points of a report made by the directors of the American Exhibitors Association for the period ending November 14.

The association has members in forty-six states, two territories, Mexico and Canada. State organizations have been completed in twenty-one states and two Canadian provinces.

A financial recapitulation shows that the association since its birth at the Chicago convention on June 20, 1918, has received $4,018. Of this amount $4,316.61 has been expended, leaving a balance of cash on hand, $401.39. There were no debts or liabilities against the association on November 14.

Upon recommendation of the general manager, approved by the directors, it was agreed to use all funds on hand and all funds to be received by the organization in the future for constructive work on behalf of the motion picture exhibitors and that no salaries shall be paid to any officers of the association until after the Detroit convention, the week of July 2, 1919. Every officer of the association agreed to the above conditions and voted for the approval of the recommendation.

The membership by states and territories as well as Canada and Mexico follows:

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St. Louis Lawmakers Would Bar Children From Many Theatres

Drastic Measure Framed to Prevent Attendance at Motion Picture Houses

What will be, if passed, one of the most drastic acts proposed by a legislative body in connection with the film industry is now under consideration of the city council of St. Louis.

The proposed ordinance contemplates the prohibition of persons under sixteen years of age from any motion picture theatre showing films depicting abductions, elopements of married persons, mock marriages, white slavery, murders, robberies and the interior of questionable resorts.

Orvin G. Cocks, advisory secretary of the National Board of Review of Motion Pictures, has pointed out to the St. Louis council that passage of the ordinance would bar from their city practically every big production filmed.

B. Ennis to Handle Mme. Petrova Publicity

Bert Ennis, a publicity purveyor for many years with various theatrical and film enterprises, has been appointed to the post of publicity director for the Petrova Picture Company. He is already handling McClure publicity.

Ennis will handle exclusively the trade press exploitation matter for Madame Petrova and the eight starring vehicles in which she will appear during the forthcoming year. He will also publicize "Mother," the six-part George Loane Tucker production sponsored by McClure Pictures, together with the other film interests of the firm.
Six Paralta Films Completed;
Work Started on Glass Studio

President Anderson, Pleased With Concern’s Development, to Visit Plant—Walthall Finishes “His Robe of Honor”

Carl Anderson, president of Paralta Plays, Inc., left New York on Saturday, Nov. 17, for Los Angeles, Cal., where he will spend several weeks at the Paralta studios consulting on the future developments of the Paralta organization.

Announcement was made last week that Paralta Plays were to be distributed by the newly formed W. W. Hodkinson Corporation.

Kerrigan Film First
Six productions are now completed: “A Man’s Man,” in which J. Warren Kerrigan appears as the star, will be the first picture to be issued and will be followed by Bessie Barriscale in “Madam Who.” The subsequent publications will be announced shortly. At the present time there are six companies working at the studios which taxes them to their utmost. Additional ground was purchased recently, in order to increase the facilities to at least twice their present capacity.

Work on the first glass enclosed stage at the new studio is to begin this week. Three out of the four stages that are planned for the Paralta plant have been completed, and all of them are equipped with diffuses, while the third which is to be the first glass enclosed stage, will not be provided with these light regulators until after the steel and glass work have been installed.

Work Will Proceed
With the approach of the rainy season in Southern California considerable apprehension has been felt over the prospects for continuous work by the various Paralta companies.

Robert Brunton, director of productions, however, has completed negotiations with one of the iron works in California to supply the steel for the frame work over the new stage and has effected arrangements with a glass manufacturing plant to supply the material to complete the work, it is announced.

The sides of the glass enclosure will be 33 feet in height and the stage will have 25 feet in the clear. A new system is to be followed in the arrangement of the diffuses. In other glass enclosed studios the diffuses are suspended under the girders. With the new Paralta stage it is planned to place the diffuses directly under the glass roof.

Sixty Days to Complete
The contract calls for the erection of the steel frame work within thirty days. A similar period is allowed for the construction of the glass work so that sixty days will elapse before the first Paralta company can begin work under glass.

“His Robe of Honor,” in which Henry B. Walthall will make his debut as a Paralta star, is finished and Mr. Walthall will start on his second Paralta play within a short time.

Before leaving New York, Mr. Anderson spoke most enthusiastically in reference to the future of Paralta. Upon his arrival at the coast he expects to be able to announce the addition of another star to the galaxy of artists already with Paralta.

Simple Projector Installed for Sick in Seattle Hospital

The Seattle Stage Lighting Co. of Seattle recently installed a Simplex Projection machine in the Tuberculosis Hospital at Seattle, Wash. The Simplex was mounted on a portable platform so that it can be moved from one ward to another and in this manner each floor secures its own entertainment without interfering with the patients on the others.

The Operators’ Union furnishes an operator one day a week without cost to take charge of the machine and run the show.

WAR TAX COLLECTIONS
(Continued from page 15, column 3)
been received. Some exhibitors claim a falling off of as high as 35 per cent, while others report little or no difference in their receipts. Others whose volume of business has decreased attribute it to other causes, as well as the tax, such as knitting clubs, Red Cross work, the Red Triangle campaign for funds, and other war-time activities.

Join the A. E. A. Lend your voice to an organization which will make itself heard in demanding a square deal for exhibitors.

Aid of Film Industry to Curb Unscrupulous Asked by Government

The unscrupulous exhibitor who has used the war tax as a mask to cover profiteering by the imposition of the law, has come to the notice of the government.

In a direct appeal through Mark Eisner, collector of internal revenue for New York, the government asks that the film industry hunt out these individuals and refuse to either sell or lease them films.

“While in the case of certain high priced houses,” said Mr. Eisner, “in order to avoid handling pennies, the price of $35 cents has been raised to 50 cents, inclusive of the tax there would seem to be little objection. But when we come to patrons less fortunately situated and find the proprietors of some 5 cent houses imposing upon the ignorance of their patrons by charging them taxes which are not designed to be turned over to the government it seems to make it very necessary action be taken.”

“While it may be possible to prosecute for receiving money under false pretenses those who are guilty of this offense, I feel confident that the film industry can do much toward eradicating this evil by refusing to sell or lease to any concern which deceives its patrons in order to make a profit by false pretenses.”

Mr. Eisner stated that numerous instances had been found where the proprietors of 5 cent houses were charging 7 cent admission and attributing the increase to the tax.

Petrova Picture Co.
to Issue Booklet “Ten Reasons Why”

The Petrova Picture Company, which, during the coming year, will present Madame Petrova in a series of eight pictures, has, in course of preparation, a booklet entitled “Ten Reasons Why.” Among the various subjects dealt with in the column are the star herself; the world-wide advertising campaign which has been inaugurated in behalf of the pictures; the selection of plays; the pictures; cost of production; public popularity; supporting cast; laboratory treatment of pictures; editing and titling, and the staff of studio assistants.

TWO SCENES FROM “AMERICAN MAID”

EDNA GOODRICH, THE AMERICAN-MUTUAL STAR, HAS LEADING ROLE IN FORTHCOMING PRODUCTION WITH SCENES LAID IN FRANCE AND THE WEST. (Mutual.)

The Petrova Picture Company, which, during the coming year, will present Madame Petrova in a series of eight pictures, has, in course of preparation, a booklet entitled “Ten Reasons Why.” Among the various subjects dealt with in the column are the star herself; the world-wide advertising campaign which has been inaugurated in behalf of the pictures; the selection of plays; the pictures; cost of production; public popularity; supporting cast; laboratory treatment of pictures; editing and titling, and the staff of studio assistants.
New York, Nov. 20, 1917.

When the band plays "Over There!" it recalls to each of us a solemn duty to be prepared with the "Flag" and "Right Here." If you can't go across, come across—with the war tax.

The film salesman who doesn't expect to play a comeback always sings: "Do! Do! My Huckleberry Do—be careful when you do it, but when you do the exchanges, why, be sure and do them good." Then he returns to the hats, caps and suits, and stitches for dear life.

"Hold 'em Yale!" says Thad Letendre as he slips over a three XXX calendar all dolled up on one side with the picture of Ethel Clayton and on the reverse side, legend: "How to make ends meet on thirty cents a day. Good stuff. Lee, now you're getting down to cases."

Miss Helen Reiss, secretary to Charles Pettisohn of the A. E. A., who was married on Sunday, was presented with $65 by Mrs. Myrtle C. Williams, Mrs. Wm. Fait, Jr., Peter J. Jepp, Harry Oppenheim, Charles C. Pettijohn, Jay E. Sherwood, R. D. Craver and Moe Levy with which to buy a Thanksgiving turkey. Sounds like some turkey, but when we begin to figure at 50c per pound, well, it will be some squab any way.

Ben (Lincoln) Chapin is now advising historian at the Goldwyn studios. Whoops!

Frank Powell is off to the coast to locate the Rainbow's End. Proverb says something to the effect that there is no place of comfort, there is no place you can find it. Rex Beach found it first.

Jim Milligan chases the illusive pill at the Phipham Day. to Links, each and every Sunday. The nineteenth hole is the easiest on the course but it takes most of the time. Hoot Mon! Hoot!

King Baggot is going to play a "comeback." He looks fit and if pictorial dope is to be relied upon he should score a knockout.

The wholesome rivalry between Hugo Riesenfeld, of the Rialto orchestra and Carl Eudors, of the Strand, on the one side, and Messrs. Rothapel and Jones on the Managerial side, make a happy combination which results in the public being able to feast both the eye and the ear at the same time. Haminish McLaren, and J. Vic. Wilson have nothing to do but put the big stuff over, but the Misses Riesenfeld and Jones I suggest a boost in the pay envelope all around.

John B. Golden, a lawyer, and one of the "West Point Pictures," breezed into the office all dolled up in the uniform of a reserve flying officer. As John says: "It's a short step from 'lier to flyer," when spoken with a brogue.

Cupid has reported that Laura Hos-tetter, the Bill boards' premier reviewer, is about to retire from public life and take up domestic engineering (Chicago papers please copy.)

Bill Barry has closed his country resi-dence at Bay Side and is Bill Boarding in town for the winter.

The Screen Club ball was some affair and dapper Jim Hoff was there! was there!

George Ame, recognized by all the wisecracks of Vine street. Philadelphia, as the greatest proponent of prohibition extent, has not visited, his Broadway. N. Y. friends of late. Suppose George is afraid of the dark, having read that the Rialto bugler blows out the lights of Broadway at 11 p. m.

Speaking of lights reminds us that one A. J. Lang complained not long ago of being short-winded. Gee! we hadn't noticed it and never would have sus-pected it. But A. J. confessed, so must take it at its face value probably caused by the sudden change when he shaved off that much prized germ-catcher.

To Nat Johnson of the Pearl Theatre. Greenfield, Vt., we wish to convey our Thanksgiving salutations. We trust that Nat has a nice fat gobbler set aside and we feel sure he will have no shortage of sugar, for the maple syrup must be coursing through the veins of his "pan-tree."

Mabel Condon, invoking a woman's prerogatives, barged through mind and set place of returning to the Pacific Coast, moved into the Longacre Building, just as Charlie moved out. However, this coincidence has no bearing on the case. Charlie and Mabel are as friendly as most brothers and sisters are and he at times digs down to the extent of a brace of theatre tickets.

Famous Film Star Gets Legal Right to Name Theda Bara

Before Supreme Court Justice Donnelly, in New York, on Friday, November 23, Theodosia Goodman, known to motion picture patrons as Theda Bara, received permission to take the name most famous by her in films circles.

At the same time Esther Goodman, a nineteen-year-old sister of the Fox star, who is about to enter the theatrical biz, was given permission to use the name Loro Bara.

Miss Bara, who resides at 500 West End Avenue, New York city, said that she was permitted to use the name Francis Bara de Coper. Her father has been a citizen of the United States since 1884.

Nicholas Power Co.

Elects W. C. Smith as General Manager

At a recent meeting of the board of di-rec tors of the Nicholas Power Company. New York. Will C. Smith, the well known projection engineer, was made general manager of the company. The appointment will meet with general favor in the motion picture industry. Through his extensive experience with traveling shows, his supervision of many of the most important machine installations, his years of association with the Nich-olas Power Company, as well as a most thorough research of the art of projec-tion along scientific lines, he has attained such an eminence in this work that to-day exhibitors and operators consider him an authority.

Mr. Smith is treasurer of the Screen Club. New York; treasurer of the National Society of Projection Engineers, a member of the Machinery Club, and also of the Green Room Club.

"In Union There is Strength"— unless backed by a real association the exhibitors of the country are a disorganized mob and they are subject to attack from every quarter.

MARY KENNEDY

Who appears as the "Blind of Water" in Maitrelinch's "Blind," now be- ing shown at the Marston Studio, P. L. Lee, N. J.
M. J. Weisfeldt of Wholesome Films Corp. Predicts Evening Shows for "Juveniles"

Bases Opinion on Study of Situation—Strong Demand for Programs Embracing Pictures for Old and Young

That one day each week, evening shows included, will in the future be devoted to children's program is the prediction of M. J. Weisfeldt, general manager Wholesome Films Corporation.

Mr. Weisfeldt has just completed a thorough investigation among exhibitors throughout the country and upon that he bases his opinion. "We found a very strong demand for children's programs but an alarming shortage of pictures adaptable to them," reports Mr. Weisfeldt. "I do not mean by children's programs just the so-called 'kiddie' pictures. The young of our nation have a broader appreciation of motion picture essentials than their elders permit them to have of any other sort of paid amusement.

Demand Clean Plots
"The result is that children demand a little hit more than the 'kiddie' pictures. The picture to suit this demand must be clean in story, action and production, yet not so adult as to be 'over the heads' of children, nor too youthful in plot not to interest their elders.

"One exhibitor whom I interviewed gave me an excellent illustration. He said, 'The whole children's program demand is the old story of the circus over again. I recall how it was with my father and mother, and I know how it is since I have children.'"

"Circus as Example"
"The circus, primarily for children, is an adult amusement as well and always will be. My father always took me to every circus that came to our town. "Why did he do it? I'll tell you. There were two reasons; he wanted me to see the circus and he wanted to see it himself.

"Often he would talk about it long after the activities of youth had chased the circus from off my reflective horizon. That's the answer to children's programs.

"Get good, clean pictures that will entertain them and also their elders, and you solve a big problem for the producer, as well as for we exhibitors, and the public."

"Acting upon what this investigation has disclosed, Wholesome Picture Corporation will offer exhibitors a complete children's program including a novelty reel, comedy, scenic and dramatic feature.

"We have been working upon this plan for some time and can now book to exhibitors an entire children's program of diversified entertainment containing drama in the feature, clean humor in the comedy and something decidedly unique in the novelty reel."

Citizens of Chicago
O. K. "Cleopatra" Film

Several hundred representative Chicagoans crowded Orchestra Hall last week at the special showing of the William Fox production, "Cleopatra," with Theda Bara. The picture had not then been submitted to Second Deputy Superin-

tendent of Police Funkhouser for censor-ship and had that dignitary been present the various expressions of approval might have swayed him to some extent.

Students, artists, critics, players and devotees of history and art, all placed their stamp of approval on the latest Fox spectacle.

The invitation list used by the Fox company contained names of those high in the social, political and business life of the city and from the appearance of the house many of them responded.

Railroad President Cites "The Planter" for Scenic Beauty

"The Planter," a Mutual special production, based on Herman Whitaker's novel, is pointed out by F. D. Underwood, president of the Erie Railroad, as illustrating his contention that motion pictures have done more to stimulate travel by Americans in America than any other single agency.

Mr. Underwood is enthusiastic over the possibilities of enlisting the motion picture camera in a camera to popularize scenic beauties of this continent.

Yonker Power and his company spent several weeks in southern Mexico filming the scenes, "The Planter," and the beauties of the country, as set forth in the picture, called forth Mr. Underwood's comment.

Citizen's Bond

ESSBAYAN PRESIDENT AND SCREEN STARS HELP FOOD BUREAU

Illinois Exhibitors Cooperating With Geo. K. Spoor--Holmes and Gardner Lend Aid

Chicago "Four Minute Men" who helped boost the sale of Liberty Bonds during the recent campaign celebrated the success of their work with a field day and stag dinner at the Edgewater Golf Club recently.

Taylor Holmes, former stage come-dian, now being featured in Essany comedy dramas, gave several humorous recitations and Jack Gardner followed with numbers from his stage successes.

The Chicago "Four Minute Men" are now biding their efforts to support Food Administration over's emergency campaign. Mr. Holmes and Mr. Gard-ner speak nightly at Chicago picture houses. Mr. Holmes has added a num-ber; the short recitations to his program and Mr. Gardner is winning the plaudits of his audiences by singing "Over There.

Wheeler Ferguson, who has had the leading feminine roles in several pic-tures featuring Holmes and Gardner, has added to her war activities by accom-panying the "Four Minute Men" and distributing food economy pledge cards and food conservation literature.

George K. Spoor, president of the Es-sanay Motion Picture Bureau of Food Administration, has practically completed his organization of the exhibitors. Mr. Spoor reports that the photo playhouse owners have given the women their hearty co-opera-tion.

Mr. Spoor recently received a letter of commendation from State Food Adminis-trator Harry Wheeler, praising him for the success gained in the organization and co-operation of the exhibitors of the state.

Northwest Exhibitors to Distribute Films as Economy Measure

Minneapolis, Minn.—Elimination of unnecessary expenses in the motion pic-ture business were discussed here at a meeting of the theatre managers of the northwestern states at the West hotel last week.

Special stress was laid on economies in the distribution of motion pictures and much was said in favor of the exhibitors distrib-uting the films themselves. Increased operating costs may make this necessary, Thomas J. Hamlin, sec-retary and manager of the organization, said.

H. L. Hartman, Mandan, N. D., presi-dent of the organization presided and addresses were made by James Goldsly, St. Paul, president of the Motion Pic-ture Exhibitors Corporation of the Northwest; W. C. Chamberlain repres-enting the National Association of Motion Picture Industries, and Frank Ne-mec, president of the United Theatre Company.
Taylor Holmes and Mary MacLane Star in Essanay Special Feature Series

New Productions Will Be Of Six or More Parts Adapted From Popular Books—National Advertising Campaign Begins in December

Essanay will soon begin the publication of special features of six or more parts according to an announcement by President George K. Spoor, who adds that the stories are being selected from the best books or literature of the day and only stars of national importance will appear in them. They will be issued as specials independent of any program.

A national advertising campaign is about to be launched including the billboard of the entire country. This work with other lines of advertising will begin early in December.

One picture already has been completed, another is in course of production and the rights for two others have been purchased and are being put into shape.

"Uneasy Money" for Holmes

The first picture will feature Taylor Holmes in "Uneasy Money," taken from P. G. Wodehouse's story which ran in the Saturday Evening Post. The story starts in London and ends in the United States. Taylor Holmes takes the part of an impoverished English lord who is virtually a pauper. Shortly afterward the American who was a millionaire, died leaving him all his money, because he was the only man who had gratuitously shown him a kindness.

The young lord learns that there is a niece and nephew in America who will be cut off without a penny. He writes the girl but she will have none of the money. The young lord and the girl finally fall in love without knowing who the other is. When she discovers his identity she refuses to have anything more to do with him. A second will be found giving all the money to the girl. A compromise is effected and all ends happily.

Mary MacLane's Film

The second feature to be published will be that of Mary MacLane in one of her most popular parts as "Who Have Made Love to Me." This is a series of affairs with young men who fall passionately in love with her.

The picture will be followed by Mr. Holmes in "Ruggles of Red Gap," from the book by Harry Leon Wilson. L. C. Windom is now selecting a company of players for the tour to Arizona where, it is said, locations have been found corresponding to those in the story.

"The Warrior" Ranked Among Year's "Ten Big Photo Plays" by Critic in Article in Leading Magazine

The seven-part feature, "The Warrior," controlled by Arthur Sawyer and Herbert Lubin of the General Enterprise Inc., starring Maciste, the giant of "Cabiria," has been accorded the honor of being classed as one of the current year's "Ten Big Photo Plays."

In a resume of the year's noteworthy picture productions by a leading theatrical critic and published in one of the leading magazines, "The Warrior" is mentioned as ranking with features of the calibre of "The Birth of a Nation," "Seventeenth," "Civilization," "The Honor System" and "The Maxman."

It is a tribute to the artistry of Maciste that "Cabiria," the great spectacle in which he made his initial starring appearance in this country, is also listed as one of "The Year's Ten Big Pictures."

"The Warrior" is rapidly being disposed of on the state right basis to various purchasers throughout the country, and will shortly be seen in all of the leading photo-play houses of the United States. It was filmed by the apparatus of the Company of Turino, Italy, and visualizes in vivid style many scenes of the present terrific conflict between the Italian army and the Austro-German forces.

The Allen Film Company, Chicago, has purchased the rights on "The Warrior for Illinois, Michigan, Iowa and Nebraska.

Balaban & Katz Firm Makes Novel Use of Portable Projector

Balaban & Katz, owners of the new Central Park theatre, Chicago, are being congratulated by patrons of the new motion picture house, upon the appropriate and well timed orchestration of the film being shown.

These theatre men are among the first to put the Safety Projector, a portable machine, to its fullest possibilities. Each time a new film is received a morning rehearsal of the symphony orchestra is called. With the aid of the projector—its adaptability is such that it does not require the services of an expert operator—the film can be stopped instantly, reversed, run fast or slowed—a perfect harmony between the music and film is attained which has won the appreciation of the Central Park audience.

The projector, which is manufactured by the Safety Projector Co., of Chicago, and handled locally by McMillan & Crowley, is the first of its kind to be installed in churches and schools in the showing of educational subjects and by various business concerns. The local representatives will handle the projector and present it as a genuine interest theater owners in the possibilities of their machine.

Many Exhibitors at Trade Showing of "Romanoff" Film

Theatre Men of New York and Northern New Jersey mail to Brenon Picture

A trade showing of Herbert Brenon's production, "The Fall of the Romanoffs," was held last week at the Wurzitzer exhibition rooms, under the direction of Sol J. Berman, sales manager for the Brenon Distributing Corporation, for New York and northern New Jersey.

Many exhibitors from this territory were present and expressed their enthusiasm over the big production with frequent applause. Mr. Berman made an address, outlining the Brenon Corporation's publicity plans for "The Fall of the Romanoffs." The Monk Iliodor, who appears in the historical drama, was present, and spoke to the exhibitors through an interpreter.

Among the exhibitors present were the Messrs. Wilt of the Adelphi, A. Bolognino of the Italo Theatre, C. Steiner of the New Fourteenth Street Theatre, Meyer & Schneider of the Palace, S. Krauss of the Astor Fifth Avenue, A. Harsten of the Regun, Edelstein of the Mt. Morris, Hurst of the Harlem Strand, Butler of the Atlas, S. Cohen of the Empire, Lennex of the Manhattan, Cohen & Pearl of the Arcade, Silverman of the Windsor, Shuman of the Majestic, M. Macchat of the North Star, Solomon of the Crescent, Moore of the New, Newark, N. J.; Amsterdam of the Plaza, Newark; Kaiscrer of the Strand, Bayonne; Menheim of the Times Forty-second Street, New York City; Lederer of the Colonial, Brooklyn; Glynn of the Century, Brooklyn; Bock of the Heights, Brooklyn; Stockheimer of the Victor, Brooklyn; Sanders of the Marathon, Brooklyn; Rachimel of the Shefield, Brooklyn; Title of the Avon, Brooklyn; Kerman of the Chever, Brooklyn; Kaplan of the Evergreen, Brooklyn; Sam Sher of the Palace, Corona, L. J.: D. V. Picker of the Burland, Bronx, New York City; Suckman of the Golden Rule, Riverton, near Essex, and Mrs. Webb of the Goodwin, Newark, N. J.

Picture Rights to Kathleen Norris Story Acquired by Edison

The motion picture rights to "Josselyn's Wife," the latest magazine serial by Kathleen Norris, have been acquired by the Edison Studios. The production of the story is now appearing in the Pictorial Review. The production will feature a Broadway star and will be issued as a Perfection Picture through the George R. Hussey system.

James Montgomery Flagg, the artist, is appearing in a series of pictures featuring types of attractive American girls. The pictures were made at the Edison Studios and will be entitled "Girls You Know."
Exhibitors Herald

“Lest We Forget” Selznick War Spectacle Featuring Rita Jolivet Now Complete

Select Pictures Will Distribute Feature Showing Historical Events Leading up to War With Germany—Sinking of Lusitania Depicted

After six months of work Lewis J. Selznick’s war drama, “Lest We Forget,” starring Rita Jolivet, has been completed. Approximately 27,000 persons have been used in filming the picture. It will be distributed through the Select exchanges.

This latest of war spectacles is founded on the series of historical events which led up to our declaration of war with Germany and includes in its scenes the sinking of the Lusitania. So impressed were government officials with Miss Jolivet’s plans for the production that government agents here gratefully made use of at every stage of its development.

The trenched used in the battle scenes were dug by United States troops under the supervision of Allied officers; the interned Austrian liner, the Martha Washington, was placed at the command of Miss Jolivet and her company for the filming of scenes in connection with the sinking of the Lusitania, to which entrance has been made exceedingly difficult since the war, opened its doors to the French star and her company.

In filming the Lusitania’s sinking, the icy waters of New York bay provided a realistic setting for the extras who leaped from the liner’s decks, and at one time there were over a hundred people floundering about in the water.

“Lest We Forget” is American in theme and treatment and its presentation of the incidents which finally plunged the United States into war, is a masterly defense of this country’s course and its showing of Allied heroism to a thinking and patriotic people the tremendous issues at stake in the present war and the righteousness of the allied cause.

Advance Deposit System Evil Exposed in Metro Suit Against Chicago Exhibitor

A suit of the Metro Pictures Corporation against Charles Bugg, owner of the Bugg Theatre, 3940 North Roscoe street, Chicago, was dismissed on a technicality by Judge Hugh Kearns of the Municipal court of Chicago on Nov. 19. Judge Kearns took the case from a jury and made his decision in chambers.

The origin of the suit dates back to the fire in the Pathe film exchange in the Consumers building last summer. Mr. Bugg had played “The Greatest Power” and delivered it to the Chicago Service company to be returned to the Metro exchange. The latter claims that it never received the film from the pickup man, it is said, through an error gave the film to the Pathe exchange. According to Metro it was destroyed in the fire.

The Metro company fixed its loss at $163 and Mr. Bugg told the manager of the Chicago exchange, C. E. Smith, that he would try to collect this amount from the Chicago Service company and turn it over to them.

Service Held Up

Previous to this Mr. Bugg had tendered cancellation of his service with the Metro company and had begun to work out his thirty days’ notice.

His first show, he says, came through all right, but the second was held up because he had not paid for the lost film. Mr. Bugg thereupon ceased to take the service. He had $130 on deposit which the company refused to return to him it is alleged.

In the suit the film company not only sought to recover the value of the lost print but also asks that it be awarded the deposit money for Mr. Bugg’s alleged failure to live up to his contract.

Would Bond Pick-ups

“This suit,” says Mr. Bugg, “has opened my eyes to a condition which the exhibitors should take immediate steps to remedy. The pick-up men should be bonded and held responsible for the delivery and return of films.

“The way things are now the exhibitor is responsible for the film from the time it leaves the exchange until it is returned. The film exchange receives as much benefit from the fact that there is such a service as does the exhibitor, but assumes none of the responsibility.”

Foursquare Pictures Incorporates in Colo. to Meet Conditions

An important transaction in the distribution field was concluded this week when the Foursquare Pictures, Inc., of Colorado, a corporation created to meet the unusual conditions surrounding the distributing of motion pictures in Colorado, Wyoming, Utah and New Mexico, was formed.

The officers are George Backer, M. H. Hoffman and Ben. S. Cohen, and the concern will have a close affiliation with M. H. Hoffman, Inc.

This arrangement will insure better results to the exhibitors in this inter-mountain territory because it is maintained the product obtained is suited to the motion picture patrons in this section.

American Made Pictures in Favor Abroad

Ninety per cent of the motion picture films shown in the district of Bristol, England, are American, according to the report of the American consul. Serials, it is true, are growing in favor.

“Fully ninety per cent of the moving picture films now shown in this district are of American manufacture,” the consul states.

Marcos Loew Books Select Productions for Theater Circuit

Lewis J. Selznick Personally Secures Largest Contract—Many Features of Star Series Completed

Lewis J. Selznick, president of the Select Pictures Corporation, recently took a hand in the selling of films and signed up Marcus Loew for his New York circuit in one of the largest contracts ever written for the Loew theatres.

This contract calls for runs in all Marcus Loew houses throughout Greater New York and New Rochelle. The productions covered by it include all of the star pictures produced by Clara Kimball Young and her own company, by the Norma Talmadge Film Company and pictures starring Alice Brady and Constance Talmadge. They will be shown in the various branches of the Marcus Loew circuit for runs of seventy consecutive days each.

Each of the stars whose pictures are affected by this contract have already completed one or more features.

New San Francisco Motion Picture House Seats 2,800 Persons

The opening of the California Theatre, Fourth and Market streets, recently placed at the disposal of San Francisco motion picture lovers the largest motion picture house in the West, and one of the finest in the country. Its seating capacity is 2,800, with accommodations in the various rest and waiting rooms for 500 more.

The theatre is in pure gothic style, devoid of ornament, but provided with gradients which yield easy access to the balcony and gallery.

The organ pipes are mainly placed above a prosenium arch and to the right and left of the stage. The echo organ is placed above the ceiling and its tones are heard through a trellis or grill work design.

The enterprise represents an investment of approximately $1,750,000.

Ivan Abramson Out of Ivan Film Company

Ivan Abramson is no longer director-general of the Ivan Film Productions, according to an announcement made by that company. I. E. Chadwick, former general manager, is now the head of the company.

The interests of Mr. Abramson in the company have been purchased by Mr. Chadwick and his associates. The company intimates that the retiring director-general may make a “picture or two,” but if he does so it will be simply in the same manner as any other directors who might be engaged by the company.
Ann Pennington in
"THE ANTONICS OF ANN"
Paramount Comedy; Five Parts; Published November 12

As a whole.......................... Entertaining
Story .................................. Clever
Star .................................... Mischievous
Support .................................... Good
Settings ..................................... Excellent
Photography ................................... Clear

For a wholesome, clean, laugh provoking comedy, "The Antics of Ann" leaves little to be desired. As a girl in her teens with tom-boy tendencies, Miss Pennington is at her best and her antics as a pupil at a seminary are "age-reducing." She is well supported by a cast including Harry Ham, W. T. Carleton and Charlotte Garnville.

The Story: After breaking every rule in the Bredwell Seminary, Ann Wharton is dismissed. Seeking to beat the notification of her suspension to her father, she runs away from the school that night. She goes to sleep in a row boat and is awakened the following morning when her craft bumps a railroad bridge. Meeting Tom Randall, with whom she has formed a friendship, he takes her home where her father finds them, having been apprised of her leaving by the seminary principal who hinted at an elopement. Ann is then taken to a winter resort where her father and sister are staying. Here Tom again finds her. She breaks up an elopement of her sister and a fortune hunter by going to the latter's room and staying there until the time for the tryst has passed. Accused of compromising herself by her father, she goes to Tom's apartment and demands that he marry her which he does and the couple receive a father's blessing from Mr. Wharton.

World Film Corporation Presents
"OVER HERE"

Wm. A. Brady's special news picture; two parts

"Over Here" was made by the city of Little Rock, Ark, as something of special interest to all citizens of the United States. It shows the building of Camp Pike, just outside Little Rock, which was accomplished in fifty-two days. The workmen entered the wild country some time in June and on the 30th of September had finished Camp Pike, which covers three thousand acres of land and has every protection and convenience for the soldiers.

The building of the two-story barracks is a picture in itself. The men worked like an army, and in exactly two hours and fifty-five minutes had finished the building. Another particularly interesting piece of work was done by four hundred men, who simultaneously erected three buildings in thirty-eight minutes.

Sanitation has been carefully looked after and the camp has twenty-seven miles of sewer pipe, through which flow two million and a half gallons of water a day.

Major John R. Fordyce, construction quartermaster, is shown with his force of employees, and they wear most appropriately an expression of deep satisfaction, for the erection of the buildings and the construction of the waterworks right before the spectator's eyes seem miraculously like the fairy tales of old.

Ethel Clayton in
"EASY MONEY"
World drama; five parts; published November 19

As a whole......................... Well done
Story................................. Melodramatic
Star .................................... Splendid
Support.................................... Fine
Settings ..................................... Good
Photography ................................... Clear

There is a melodramatic tone to "Easy Money" that makes it an interesting production and one that should prove a good offering for the majority of play houses. It is a story of domestic troubles and the average audience will like the manner in which the question is treated. Exhibitors know the box office value of Miss Clayton's name and this can be used as a strong advertising argument. John Bowers offers Ethel Clayton exceptional support, and Frank Mayo, Louise Vale, Eugenie Woodward and Charles Morgan handle their roles well. The direction is by Travers Vale.

The story: Unable to longer continue her sculpture lessons because of lack of funds, Lois Page is about to give them up when she meets Richard Chanslor. She tells him

THE "HERALD'S" REVIEW SERVICE

The dominant aim of the reviewers on the staff of the EXHIBITORS HERALD is to supply the exhibitor with the information necessary to enable him to appreciate intelligently the production under consideration—to know if the picture is exceptional, if it is of standard quality, if it is suitable in theme and treatment to his requirements. The review department is absolutely essential to every person who books pictures. Its independence, strict impartiality and fairness guarantees an accurate estimation of every important production published.
Franklin Farnum in
"THE WINGED MYSTERY"
Bluebird comedy-drama; five parts; published November 26

As a whole...................... Good
Story........................ Confusing at times
Star............................. Good in dual role
Support....................... Serious, unattractive
Settings...................... Adequate
Photography.................. Appropriate

"The Winged Mystery" is a little out of the beaten track of former Farnum comedies and it is pleasing to note Mr. Farnum has abandoned his use of so much mimicry and is somewhat original. In the dual role, however, it is difficult to follow him. On the other hand if Franklin Farnum is a favorite with your patrons they and are not tired of dual roles this production will undoubtedly prove a good offering for your house. A new leading lady in Mr. Farnum's company is also a real and probably with one role and Claire Du Brey offers him support in the "Myrdie" character. The direction is by Joseph De Grasse.

The story: Louis Siever and Capt. August Siever, brothers and bohemian inhabitants of Germany, Louis is an American and August is a stanch Prussian. Louis is planning to leave for America, when August steals his passports and takes Gerda Anderson, of the spy stage, away with him. In America they they meet a number of Americans to a dinner, including Shirley Wayne, who has met and is much impressed with Louis. It is the plan of the spies to hold Shirley and her friends for ransom. Some of the gentle- men prove too clever for the Germans, however, and the house is attacked. An explosion which the spies had intended to use in killing off their pursuers causes their death. Shirley, not knowing there are two Sievers, is much in the imp-罗ctic that the man she cared about is the German agent, but when Louis recovers in an attic where he has been gagged and bound, Shirley is pleased and indications point to a happy future.

Kathleen Clifford in
"WHO IS 'NUMBER ONE'"
Paramount serial in fifteen episodes; episodes 1, 2, 3 and 4

"Who is 'Number One'?" is another "walk-out" picture and without doubt one of the poorest attempts at melodrama ever filmed. It abounds in crude imitations of the Williamson Brothers' two-acting and photography and wholly im-possible situations. Miss Clifford is neither pleasing in her close-ups nor in her acting and the whole is so poorly done the reviewer wonders that Paramount had the temerity to offer it to the public. A gang of crooks is supposed to have hounded the principal male character in the story for eighteen years, yet not one of the gang looks to be over twenty years of age. It takes more than hooded supers, cardboard murmuraries and china scenes to interest picture patrons nowadays. They are looking for virile stories, well acted, and care little for names of great authors if they cannot write screen fiction that holds. In this case many patrons will doubtly have found and probably with good grounds—that Anna Katherine Green wrote the serial.

The story: "The flaming Cross," Episode No. 1.—For eighteen years Graham Hale has received anonymous communica-tions warning him of death and each one signed by a peculiar letter "T." Aimee Villon has been adopted by Hale, having met her in France some years previous. The myster-iou's "Number One" orders the safe at the Hale home to be robbed. Aimee hears the noise and tries to prevent the burglary. She is captured but her cries arouse the house. She is rescued. A burning cross is found in the yard. "The Flying Fortress," Episode No. 2.—Hale goes in search of the gang who stole the plans to the submarine invention and orders an extra guard at the works. The gang escapse on a train but is pursued by the Flying Fortress. None of the shots take effect and it is learned that putty bullets had been placed in the guns instead of real ones. Tommy, Hale's son, is knocked unconscious. When he is found the mark of death is found upon his sleeve. "The Sea Crawler," Episode No. 3.—The gang in order to make sure of their escape, steal the sea crawler, another invention of Hale's. This is a battleship that crawls on the bottom of the ocean. They learn of a treasure ship that has been sunk and Hale learns through Tom if the gang's plan and secures another Crawler and goes in pursuit. Tom fights on the bottom of the ocean with the gang and is wounded. The followers of the mysterious "Number One" escape with the treasure. "A Marine Miracle," Episode No. 4.—Tom is rescued from a floating plank and the party returns to find the gang. Hale's party is discovered first and in order to escape a tor-pedo they are forced to jump into the ocean. Aimee is picked up by the gang but Tom and his father escape and are later rescued by a passing steamer. Aimee and the crew of the stolen submarine are held captive in an old warehouse. Aimee writes a note on a piece of linen and throws it out of the window. It is picked up by a child, who uses it as a dress for her doll. A policeman who conveniently runs by picks up the child as the gang blows up the subapey.

Mary Miles Minter in
"THE MATE OF THE SALLY ANN"
American-Mutual comedy-drama; five parts; published Nov. 26

As a whole...................... Delightful
Story........................ Enjoyable
Star............................ Charming
Support....................... Well chosen
Settings...................... In keeping
Photography.................. Very good

A delightful story and one that will prove pleasing to both old and young is "The Mate of the Sally Ann." It is suitable for every class of audience. The charm of Miss Minter increases with each picture and as the mate of the Sally Ann, a dilapidated schooner, she is indeed appealing. An important member of the supporting cast is a three-legged dog, which proves itself to be a born actor. The supporting cast includes Alan Forrest, George Periolot, Jack Connolly and Adele Farrington. Direction by Henry King.

The story: Sally, living alone with her stern grandfather in the bulk of an old ship, makes friends with Judge Gordon, through a liking for one of his dogs. The judge is struck with Sally's resemblance to the woman he secretly married. He visits the girl's grandfather to learn who Sally's parents are. The grandfather prayed each day for an opportunity to slay the man who had ruined his daughter and given him a grandchild without a name, for upon the birth of Sally her mother died but would not disclose the name of the baby's father. The old man attacks the judge, Sally, interfering, is knocked unconscious by a blow. The judge produces a marriage certificate proving that Sally is his own child. Sally's grandfather forgives the judge and he is made sailing master of a huge yacht of which Sally is mistress.

TUCKER TO DIRECT MABEL NORMAND

Goldwyn Pictures Corporation announces that George Loane Tucker has been engaged to direct Mabel Normand's second Goldwyn Picture. Work on the new production will be begun at once.

Mr. Tucker has just completed the direction of Mae Marsh's third Goldwyn production, "The Cinderella Man," adapted from the play by Edward Childs Carpenter, a Christ-mas story timed for the Christmas season.
Exhibitors anxious to do their bit undoubtedly will book "Draft 258." The production is propaganda pure and simple and like most other propaganda pictures, this one has been kept uppermost in the minds of the producers, thereby allowing dramatic inconsistencies to creep in. And yet for the good points which Mr. Cabanne has wrought into the story, he must be given credit and his thought is well worth the reading.

The subtitles are well chosen and contain more truth than poetry. Mabel Taliaferro is well cast as Mary Alden and is accorded good support by Earl Brunswick, Sue Balfour, Eugene Borden, Walter Miller and Wm. H. Tooker.

**The story:** John Graham, sweetheart of Mary Alden, enlists, but Mary's two brothers refuse to do so. Mary goes to a recruiting station and asks if she cannot do something which makes men want to go so ashamed that they rush up anxious to do their bit. She finally persuades her younger brother, George, to go. The elder brother, Joseph, joins a gang of German propagandists. Harry Schneider, leader of the gang, allows all the dangerous work to fall to Andrew. One evening Andrew gives one of his famous speeches, but Mary and her company interfere and breaks up the meeting. Mary is captured by Schneider and taken to the gang's headquarters. They are followed by George and Nell of the U.S. secret service. Andrew permits all this to happen and demands a ransom, but the younger brother, Joseph, brings the gang down in several munitions factories while in operation. Then the American blood in Andrew is aroused and he rebels. He is made a prisoner. George, having gone for help, hurries to the home with a company; while the smaller brother is captured and Mary is saved. Andrew joins the U.S. army and the two brothers, with John, their brother-in-law, marv once more to war leaving Mary and her mother behind. The picture was shown at the Rose Theatre, Chicago, last week.

**Neal Hart in "THE MAN FROM MONTANA"**

Butterfly drama; five parts; published November 19

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The story of "The Man from Montana" is an exciting one, but it takes an alert mind to keep pace with the events and know just what is going on. The first part of the story is laid in the west and then it switches to the east and treats of the fact that is the arrest of the man from the west who goes to the east to marry the girl he loves. Vivian Rich makes her debut under the Butterfly banner and offers Mr. Hart pleasing support. George Berrell, E. J. Pell, Betty Lamb and Willard Willkie are other members of the cast.

**The story:** Warren Sumers and his wife, together with their pretty relative, Meta, go to the town of Green Water to purchase the Bumble Bee Mine, owned by Duke and Dad. Duke goes out of town. and Duke receives worthless stock in payment. Duke learning of this goes east to find out about the swindlers and to again see Meta. In the meantime Dad and the boys work an abandoned mine known as "The Wurm" and strike it rich. Being unable to get in touch with Duke, Meta goes east to tell him the good news. In their search for him they wander to the docks where they are snatched. Duke arrives at the docks and finds Meta there. He makes a romance across the state line where she is visiting her grandparents for Sumers: thereupon he returns to the state for taking a girl out of the state. Returning to New York again Duke marries Meta which angles Sumers and his gang. They kidnap Meta and then tell Duke that by having a large omelet of "the big boys" he will deliver some stocks for Sumers: when he gets them Meta uses some art to take a girl out of the state. Returning to the docks Meta is shanghaied and put on the boat with Dad and the boys. When they recover they tell each other their troubles and then deliver a sock to shore where Duke arrives in time to rescue Meta from the hands of her crafty relatives and the swindlers are turned over to the law.

**Olive Thomas in "INDISCREET CORINNE"**

Triangle comedy-drama; five parts; published November 11

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Though the story of "Indiscreet Corinne" might strike some picture patrons as being a bit risqué, it is entertaining and is the sort of production that can be booked for almost any class of audience. The story is lively and well acted. It has a good plot, contains many a laugh and the subtitles are fine.

Olive Thomas, who wins her audience right from the beginning, is splendid in her characterization of Corinne Chilvere. She is well supported by George Chestro, Joe Bennett, Joseph Sedgwick, Annette De For, Lillian Langdon, Thos. H. Guise, Lou Cooley, Thornton Edwards, Edwin Brady, Anna Dodge and Harry Rattenberry. The story is by H. B. Daniels and written by Jack Conroy. Corinne is a married woman who learns that the man she is married to is an impostor. It is a well-made picture and should be well worthseeing.

**The story:** Corinne Chilvere, to escape the boredom of high society, secures employment with the firm of Britton and Dodge, as a woman with a past, to win Nicholas Fenwick, a reported South American millionaire. Pansy Hartley, posing as a countess, is also set on the trail of Fenwick by Britton and Dodge. Thinking to win Fenwick through mystery, Corinne becomes a masked dancer at a famous cabaret and he is won immediately. She is engaged to dance at his dinner party and later at a house party of the Cotter Brown's. Fenwick and the Countess go to the city to bring Corinne, but Corinne learns that the man she is on the trail of is not Fenwick. They stop at the country home of Rocky Van Sandt. Van Sandt and Corinne are betrothed, but Van Sandt loves the Countess and Corinne has fallen in love with Fenwick, when she learns that Fenwick is an emigre in the United States for a vacation. They are married and Corinne wins the forgiveness of her parents. The picture pleased audiences at the Pastime Theatre, Chicago, where it was shown last week.
Sonia Markova in
"THE PAINTED MADONNA"

Fox drama; five parts; published November 11

As a whole.................................. Entertaining  
Story ........................................ Well told  
Star ........................................... Well cast  
Support ............................................ Good  
Settings ......................................... In keeping  
Photography ..................................... Good

"The Painted Madonna" has much to recommend it and pleased large audiences at the Boston theatre, Chicago, where it was shown Sunday, November 17. William Fox made a wise choice in selecting this play for Mme. Markova's debut. The story is one well suited to her histrionic ability and she is accorded excellent support by a carefully balanced cast of players including Sidney Mason, William Lampe, David Herbin, Albert Tavernier, Anita Navaro, Edith Reeves and Julia Stuart.

The story concerns the fall and rise of an impulsive country girl who redeems herself and her past indiscretions by caring for less fortunate girls and their children in a home she establishes. The settings are good throughout and the photography is expert. O. A. C. Lund directed.

The story: Ruth Dean is in love with an unscrupulous cad, John Radon, who betrays her confidence. She leaves home, learning to bring disgrace upon her aged mother, and joins a show as chorus girl. Her mother dies and she becomes hardened toward all men while accepting their bounty. Taylor, an artist whom she had met in her home town, prevails upon her to pose for him as a Madonna. He falls in love with her and later when stricken with color blindness the artist soon loses his self-respect and denounces Claire, as Ruth is known in the city. The artist returns to the village where he meets Ruth worshipping in a church. She saves a youthful companion from Radon's clutches and Taylor learning of her charities, realizes he has misjudged her and asks forgiveness.

Dick Rosson in
"A CASE AT LAW"

Triangle drama; five parts; published November 18

As a whole.................................. Well done  
Story ............................................. Good presentation  
Star ............................................. Splendid  
Support ............................................ Good  
Settings ......................................... Good  
Photography ..................................... Good

Some people may object to "A Case at Law" on the grounds that there is too much drinking and staggering in it, but the play is well done nevertheless. It is a propaganda play with a good story, and while it might not appeal to all classes those appreciative of good work will enjoy it from that standpoint. Dick Rosson's interpretation of an intoxicated youth is a fine piece of work. Pauline Curley is a petite little wife, and Riley Hatch, as the stern physician, is good. The direction is by Arthur Rosson under the supervision of Alan Dwan.

The story: In order to fight his craving for drink Jimmy Baggs goes west, taking his wife with him. In a saloon known as Art's place he becomes helplessly intoxicated. The young wife, frightened, rushes to Doctor Sanger for assistance. From their general conversation the doctor realizes that the young woman is his daughter whom he had left with an aunt while he came west to fight off the drink habit. He has succeeded, and in order to help Jimmy, asks the young folks to make their home with him. Art, angered at the Doctor's interference, is at first depressed by him and when he learns of his attachment for Jimmy lures the boy in his place again and gets him intoxicated. This arouses the doctor's ire and he goes to the saloon where, pretending to drink and become intoxicated, he shoots at Art, injuring him. The incident, witnessed by Jimmy, brings it to his senses and he makes a vow never to drink again. Doctor Sanger is arrested and tried, but the jury, sympathetic with his efforts, frees him and marries him to his wife, and her father. The photoplay pleased at the Pastime Theater, Chicago.

Madge Kennedy in
"NEARLY MARRIED"

Goldwyn comedy; six parts; published November 18

As a whole.................................. Splendid  
Story ............................................. Excellent  
Star ............................................. Fine  
Support ............................................. Well selected  
Photography ..................................... Good

"Nearly Married" is a production an exhibitor can feel confident every one of his patrons will like. It contains good, clean comedy, done in a refined manner. It is as appropriate for the discriminating audience as for any class and will undoubtedly be enjoyed by everyone. Exhibitors should find "Nearly Married" a good box office attraction.

Madge Kennedy, who possesses the art of making you like her, plays the lead and is ably supported by Frank Thomas, Mark Smith, Alma Tell, Richard Barthelness and Elda Purry. The story is by Edgar Selwyn and the direction by Chester Withey.

The story: It is the evening of Betty Giffon's wedding, the guests are assembled, the minister is waiting but no bride appears. Betty is waiting for her brother Dickie, who is celebrating his admission to the bar, and when it dawns upon him that it is his duty to give his sister away in marriage, he rushes frantically out, steals an auto and is arrested. Betty and Harry Lindsey are married and are about to start on their honeymoon when word comes of Dickie's arrest. Harry is disgusted with Dickie and leaves the house. Dickie, anxious to secure a case, urges his sister to get a divorce. Proceedings are instituted and the granting of the decree the young people find they still love each other and plan to elope. The arrival of Dickie with the decree interferes with their plans. They make another attempt and find themself involved in another case by Betty who has just got married in New York state. Betty and Harry then plan to elope to New Jersey but Betty finds the hired corespondent of Harry's in his room and she refuses to accompany him. Utterly disgusted, Harry is about to leave when Betty promises her brother and begs Harry to take her with him. And he does. The picture was shown for the first time in Chicago at the Orpheum Theater this week and was well received.

Francis X. Bushman and Beverly Bayne in
"THE VOICE OF CONSCIENCE"

Metro drama; five parts; published November 19

As a whole.................................. Average  
Story ............................................. Mediocre  
Stars ............................................. Good  
Support ............................................. Suitable  
Photography ..................................... Good

"The Voice of Conscience" should prove fairly interesting to the average audience. The story is somewhat trite and adds one more dual role production to the already long list. Where Mr. Bushman and Miss Bayne are favorites, undoubtedly the work will carry but the cast include Maggie Breyer and Harry Northrup. The direction is by Edwin Carewe.

The story: William Potter and Jim Houston are both inmates in a New York prison. Jim receives a letter from his sister telling of his mother's failing health. Believing his brother to be a prosperous business man, she asks Jim to come home. The next day William Potter is to be released. There is such a close resemblance between the two men that Jim
persuades Will to go to his home as himself. Will accepts and finds himself, falling in love with Allane, Jim's sister. Will's deception brings consolation to Jim's mother, and shortly afterward she dies. Stephen Johnson is one of Allane's admirers and when Will meets him he recognizes him as the person who sent him, an innocent man, to prison. Some time later Jim is released from prison and returns to his home. Johnson believes it is Will and kills him. Will then confesses his deception to Allane, who forgives him and accepts him as her lover. Will is accused of the murder and as the jury deliberates, the colored boy, who had been paid by Johnson to commit the crime, but who had at the last moment run away, tells the truth. Johnson tries to escape, but is shot by a guard and confesses to the murder, also to the fact that Will is innocent of the crime for which he was sent to prison.

Jack Gardner in

"GIFT O' GAB"

Essanay-Perfection comedy; five parts; published November 26

As a whole: Excellent entertainment
Story: Enjoyable
Star: Active and appealing
Support: Suitable
Photography: Good

For an evening's entertainment full of humor, excitement, action, and enjoyment the producers' "Gift O' Gab" and exhibitors on the alert for a film with a punch will find it here. Careful attention to details has been paid to bringing out the humor and thrills and this is one of the things that is going to help the "Gift O' Gab" to the top. As a production's success will be the pleased expressions on the faces of patrons leaving the theatre.

Jack Gardner, Helen Ferguson and Frank Morris handle the leading roles and the support includes John Cossar and Frankie Raymond. Each member of the supporting cast has appreciated the spirit of the story and each has done his bit to make it worthwhile. The story was adapted by H. Tipton Steel and L. Hadir an anonymous writer.

The story: After he wins the day for Waltham's football squad, Tom Bain becomes a hero to Peggy Dinsmore. Their romance grows and finally Tom asks Peggy's father, but father tells him he will have to earn more than forty dollars a month as Peguy pays that much for one hat. The news is a shock to Tom, but undaunted he determines to win her. He invents a machine which will enter a tunnel and go through without the assistance of a man and with his "gift of gab" for which he is noted, he is able to secure some money as an option on the invention. He is then called in by the owner of the company holding the option and is told his invention is of importance but his "gift of gab" is useless to him. He will receive a large salary as salesman. Tom immediately goes for the marriage license, with which he promised to return to Peggy as soon as his income was sufficient. He falls down a shaft of the mine and is injured to such an extent that he is taken to a hospital, where he finds Peggy is also a patient. A minister who is a patient marries them, but Tom has to use his "gift of gab" again to make Peggy's mother and father see him as a son-in-law.

Wilfred Lucas in

"THE JUDGMENT HOUSE"

Blackton-Paramount Drama; Five Parts; Published November 18

As a whole: Good
Story: Sir Gilbert Parker's novel
Star: Strong
Support: Good
Photography: Clear

"The Judgment House" is the story of a man who rose to the top rung via the diamond fields of the Transvaal, who nearly loses his footing through dissipation. He buys a farm and starts a home. The scenes are laid in England and the Transvaal during the Boer War. Wilfred Lucas as Rudyard Byng, in the leading role, is well cast. Conway Tearle, Paul Douret, Crazy Thursday, Violet Heming, Florence Deshon and Ida Van Dyke are in support.

The story: Jasmine Grenfell forsakes her suitor, Ian Stafford, and marries Rudyard Byng, who has worked his way up in the African diamond mines. Stafford, saddened, goes to Africa. During the three years that follow Byng becomes dissipated. Fellowes, his secretary, has intrigues with several women, including Al'mah, a dancer, and has also attempted to pay attention to Jasmine which arouses the fashionable society and exposes Byng. The husband and wife each suspect the other of the crime. Al'mah joins the Red Cross. The battles that ensue bring out the manhood in Byng. Al'mah is struck by a fragment of shell and in a dying confession admits the murder of Fellowes. Other barriers between the estranged couple grow and they are reunited in a new and happier life.

Carmen, Caprice, Pearson

Brockwell and Walsh Stars

On Fox's December Program

All but one of the William Fox Special features in December will feature women stars, the same actresses appearing as in the 52-a-year pictures for November, except that another new star, Jewel Carmen, will replace the new Russian star, Madam Sonia Markova.

The first picture for December 2 will be a draft-to-the-trenches war story, "The Pride of New York," directed by the Capra brothers, who last year brought us "Miss U. S. A." it will return December 9 in "Unknown 274," the title being the tag number of a foundling in an orphan asylum. The action hinges on the life and identification of the girl, her father being sent to prison after her mother finally being affected through the latter's recognition of the tone of a violin which he played in his younger days and which had been left with the foundling.

Miss Carmen's debut as a Fox star will be made December 16 in "A Soul For Sale," a Western mining camp story in which the heroine sells herself for $6,000 to raise money for her brother, and is "bought" by a minister, who is interested first only for humanitarian and moral reasons, but who eventually develops a much more personal interest in her purchase.

The other two December films have been completed, but not titled. The one for December 23 will be a Virginia Pearson picture, involving an attempt to fasten the theft of a painting on an innocent woman, and the other, available December 30, will feature Gladys Brockwell. This latter story is of a woman who gives her life to save an American spy in Germany.

Novelty Film "The Dream Doll"

To Be Issued by Perfection Dec. 17.

Essanay's new novelty playtop, "The Dream Doll," it is said is an attraction that will delight children and arouse the interest of their elders.

The production will be published on December 17, as a part of the Perfection Pictures program and is the attainment of Howard S. Moss, who has achieved a means of animating dolls. Mr. Moss wrote his own scenario and directed the filming of it.

In "The Dream Doll" a "stock company" of fourteen inch dolls is employed portraying a romance amidst scenery that belies the artificial. Through a patented process and after nearly six months' work, Mr. Moss has portrayed the romance of Ruby and her lover.

Employing the Essanay players Marguerite Claydon and Rodney LaRoue to blend the legend upon which the story is built, the picture should afford rare entertainment for theatre patrons.

Margarita Fischer Completes Film

"A Daughter of Joan" Comedy-Drama

Margarita Fischer has finished "A Daughter of Joan" her new comedy-drama for the American Film Company. It is said to give her opportunity for some entirely new interpretations of screen art.

Lloyd Inghram directed it and the famous "Grizzlies" of California, who passed through Santa Barbara while the story was being filmed marched in the picture.
"The Mate of the Sally Ann"
And "American Maid" Features
On Mutual's Nov. 26 Program

Two five-reel productions of a widely diversified character are on the Mutual schedule for the week of Nov. 26. Mary Miles Minter appears in "The Mate of the Sally Ann," a comedy drama of an unusual type, the first of her productions under the direction of Henry King. "American Maid," starring Edna Goodrich, a distinctly American photoplay, is published on the same date. "American Maid" was directed by Albert Capellani.

The week's schedule includes "A Fight for a Million," Chapter I of "The Stowaway Hero," the third serial mystery serial; "Tom Dick and Harry," a one reel Strand comedy starring Billie Rhodes and "Jerry and the Burglars," a one reel Club comedy starring George Ovey. Mutual Weekly, issued November 26, is as newy as the censors will permit.

Edna Goodrich in "American Maid"

"American Maid" is Miss Goodrich's fourth Mutual production. It gives the noted stage star an opportunity to prove her sobriquet of "the All American Girl. The story, beginning in a French hospital in the war zone, changes to the American West and does not depend on a war theme to maintain interest.

It is essentially an American drama carefully presented. It was directed by Albert Capellani, the French director whose staging of European and American productions has brought him wide fame.

The reproduction of an Embassy call at Washington is one of the few general and most accurate views ever recorded. As is said and the scenes of the French hospital will be of unusual interest to parents of American soldiers.

Miss Minter Picked Play

Mary Miles Minter selected "The Mate of the Sally Ann" from a big list of plays written especially for her and her judgment is justified. As the friendless, motherless ward of her old, sea-faring grandfather, Captain Ward, Miss Minter portrays the life of a lonely, dreaming girl as only she can. An unusual vein of comedy runs through the story, some of which is supplied by a remarkably intelligent dog.

The story is by Henry Albert Phillips. Included in the supporting cast are Alan Forrest, George Periolat, Jack Connolly and Adele Farrington.

Strand Comedy Ready November 27

The Strand Mutual comedy for November 27, starring Billie Rhodes, is "Tom, Dick and Harry," a tale of three chums who match wits to win the love of one girl. One brings candy, another flowers and each doles the other's offerings with dire results.

"A Fight for a Million," chapter XI of "The Lost Express," featuring Helen Holmes in her latest Signal-Mutual serial, develops intense situations as the solution of the mystery draws near. Bonner learns of Helen's plans through a stolen message and a pitched battle is precipitated at the mine in which the conspirators are victims.

She has appeared in a comedy, to be published November 29, George Ovey gets the most out of a cleverly written sketch. The Mutual Weekly, available Monday, November 26, presents happenings of unusual interest abroad and at home.

Max Swayne in December L-Ko's

Three Other Comedies Also on List

Four L-Ko comedies are ready for December, to reach exhibitors through Universal exchanges on the following distribution dates:

"A Hero for a Minute," December 5, featuring Bobby Dunn, late of Keystone's forces, and Kathryn Young, L-Ko's comedy vixen, directed by Robert Kerr, director.

"Deep Sea and Strawberry Express," December 12, starring Myrtle Sterling and featuring Al Forbes at the head of her supporting company. This is directed by Vin Moore.

"Shot in the Excitement," December 19, which pictures the phantasmagoria of a railway train, will have Dave Mongan as the star in a special L-Ko, directed by Craig Hutchinson.

L-Ko's Christmas film will present Max Swayne, the "Ambrose" of screen comedy repute, who will offer "Ambrose's Icy Love," December 26. This one was directed by W. Frederick, who will produce further "Ambrose" frolics as L-Kos.
Virginia Pearson Is Starred in
"All for a Husband" Fox Special

"All for a Husband," the Fox special feature, published November 18, features Virginia Pearson. The action centers about a beautiful lunatic, a woman hater, the woman hater’s sister and a friend of the latter. The sister picks her friend to wed her brother, but the latter objects and it is with the outcome of this picture that the scene deals.

Besides Miss Pearson the cast includes Herbert Evans, Dorothy Quincy, Gladys Kelley, Carl Moody and William W. Crimans. Mr. Evans has the role of the woman hater, who also is mayor of the town and in the midst of an election campaign. Miss Pearson plays the role of the woman the sister is chosen for her brother’s wife. The story is by George M. Scarbrough.

Ann Murdock the Noted Stage Star
in Frohman Play "Please Help Emily"

Ann Murdock, the Frohman star, reappeared on the screen November 19 in the third of her Empire-Mutual productions, "Please Help Emily," a picturization of the comedy-drama of the same title in which she scored at the Lyceum Theatre, New York, last spring.

The production is presented with practically the entire original cast. Director Dell Henderson has perfected every detail, and the result is a tribute to the efforts of the players to excel the stage version.

The story is exceptionally adapted to the screen, possessing consistency of plot and action. Emily has two ardent admirers; one she likes and one she detests. Threadgold, the unfavored, seeks solace in pursuing Emily with the police when she takes refuge in Trotter’s room after eluding the guardianship of female relatives and friends. Emily finds herself in need of a protector and decides Trotter is "it."

Sharing honors with Miss Murdock are other Frohman players, including Ferdinand Gottschalk, Herbert Druce, Amy E. Johnson, Grace Carlyle and H. Jayne Courtwright.

Dell Henderson, who directed the picture, has been responsible for several of the Empire-Mutual successes. He directed Edna Goodrich in her recent Mutual pictures. He is a veteran stage and motion picture director.

"Fired" a Product of Her Own Pen
Next Goldwyn for Marie Dressler

Marie Dressler has just completed "The Scrub Lady," a comedy being published through Goldwyn exchanges and has begun work on a new piece from her own pen, entitled "Fired," and described as "the story of the busiest day of her life."

"Fired," which will also be published through the Goldwyn sales organization, is another of the "Fiddle" series. It begins with the expression of that celebrated character for the "seventh time in her rather checked career, from the hash foundry operated by Simon Legree." From this incident the picture gets its name.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


BIOJU DREAM—World, "Her Hour," with Kitty Gordon.


WORLD ANNOUNCES FEATURE FILMS FOR THE REMAINDER OF THE YEAR

Kitty Gordon, Ethel Clayton, Madge Evans, Montagu Love and Carlyle Blackwell Have Stellar Roles in Photoplays

The World Pictures Brady-Made for the balance of the year, according to an official announcement, will be as follows:


Miss Gordon’s early play of this series, “Her Hour,” was written by Raymond Schrock and directed by George K. Clark, while her second contribution to the list, titled “Diamonds and Pearls,” was produced under the direction of George Archainbaud.

Love-Kelly Co-Stars

For “The Awakening,” directed by George Archainbaud, Dorothy Kelly, a well-known screen actress, was specially engaged as co-star with Mr. Love, and has a role, it is said, that closely suits her acting capacities.

Mr. Blackwell also herself discovered a play suitable to the requirements in “The Good-for-Nothing,” and rewrote portions of the story, introducing picturesque incidents from his own life. Miss Clayton also directed in “The Good-for-Nothing,” and rewrote portions of the play in addition to acting the leading male character. Miss Evelyn Greeley is starred with Mr. Blackwell in “The Good-for-Nothing.” Miss Clayton’s most recent picture play, “Easy Money,” was written by Gladys E. Johnson and directed by Travers Yale, while George Kelson was the director of Miss Elvidge’s screen drama, “The Tenth Case.”

Madge Evans Next

“The Skybirds” in which Madge Evans and Henry Hull are co-stars, is from Julia Burnham’s story, the scenario having been made by Virginia Tyler and directed by George C. Swain. Activity in the World studio in Fort Lee has been uneasing for several months, and the policy of marketing one picture each week has now been dropped.

Longer Films Coming

Several of the photoplays already completed, but not announced, are of greater dimensions than the usual five reels. This is taken to mean that the experiment of issuing for the World program such productions as “Rasputin, the Black Monk,” “The Burglar,” etc., was so satisfactory in its results as to encourage further operations along the same line.

But,” remarks Director General William A. Brady, “everybody may be sure that the question of mere length will not guide the production of any World Picture. If the material is actually there for eight reels, the picture will be in eight reels, not otherwise. I never could see the value of buying a photoplay by the mile and anything I would not buy I should dislike being put in the attitude of having tried to sell.

CHICAGO MOTION PICTURE HOUSES ASKED TO AID “RED TRIANGLE” Y. M. C. A. FUND

Again the motion picture exhibitor is asked to aid in the spreading of patriotic propaganda. This time he is urged to give his assistance in raising Chicago’s $3,000,000 allotment of the $35,000,000 “Red Triangle” war fund for establishing recreational centers in army and navy camps in this country and on the fighting fronts.

James B. Forgan of the First National Bank is chairman of the Chicago ways and means committee and Rufus C. Dawes is chairman of publicity. Paul H. H. Davis is aiding the committee and slides for motion picture houses, setting forth a direct appeal to the public to contribute to the fund, have been designed and can be obtained by exhibitors at his office, 39 South La Salle street.

Minute-Men to Speak

The four-minute men who were so effective in the late Liberty Loan campaign have volunteered their services in the present drive and will speak at theatres throughout the city in behalf of the fund. The building of the recreational centers and their maintenance will be under the auspices of the Y. M. C. A., which association is conceded to be the most efficient and best fitted for this work.

Aiding the publicity committee in the motion picture field are Joseph Hopp, chairman; Aaron J. Jones, Nathan Askin, Harry M. Lubin, John C. Heaney, Fred W. Schaefer, Irwin Henoch, Carroll Dean Murphy, Paul R. Kuhn, F. J. Woods and Paul H. Davis.

Doing Good Work

The work of “Red Triangle” has already done in the military camps and on the firing line has had the highest praise from officials, commanding officers and friends.

The fund being collected will be devoted to only one purpose, that of establishing recreational branches for our soldiers and sailors in camp and at the front and will not be used for any other Y. M. C. A. work.

Ida Darling Added

To Select Star’s Cast

Norma Talmadge who is at work on her next Select production, “The Ghosts of Yesterday,” has added Ida Darling to her cast. Miss Darling is one of the best known character women on the stage and in her work in “Common Clay,” “The Lion and the Mouse,” “The High Cost of Living,” “Ready Money,” “Mary’s Ankle” and “The Land of the Free” is well known.

Ida Darling is at present shooting for motion pictures, Miss Darling has played with Fox, Lubin, Selznick and Pathé companies; also with Famous Players for whom she appeared in “Broadway Jones,” “The Masquerader,” “Bella Donna,” “The Lost Bridegroom” and “The Morals of Marcus.” She also appeared with Constance Talmadge in “Scandal.”

“Ghosts of Yesterday” is a picturization by Mildred Considine of Rupert Hughes’ play, “Two Women,” in which Mrs. Leslie Carter starred. It is a story of emotions and absurdities in dramatic scenes. “Ghosts of Yesterday” will be distributed through Select exchanges.

OLIVE TELL, EMPIRE STAR IN “GIRL AND THE JUDGE”

“Olive Tell is now at work on her third picture for the Empire All-Star Corporation, “The Girl and the Judge.” Miss Tell was very nervous when she started work on her first picture, “The Unforeseen,” for she was a novice as regards pictures and knew nothing of the technique necessary for successful screen work. She is among the fortunate few, however, who not only screen well but are able to make their acting appear convincing.

In “The Unforeseen” Miss Tell’s dramatic talent was given free reign and that she made good was proved by the play being advanced a whole month ahead of the scheduled publication date. “Her Sister” was the next picture released by Miss Tell and again she was given scope for her acting ability. As a daughter of the Nile, Miss Tell looks the part and is noted that “Her Sister” will rival the success made by “The Unforeseen.”

It has not yet been decided which one of the available hundreds of Charles Frohman’s plays will be selected to follow “The Girl and the Judge.”

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**SYNOPTES OF CURRENT PUBLICATIONS**

**MUTUAL**

"Tom, Dick and Harry"—November 27 (one-reel Strand comedy with Jay Belasco).—Tom, Dick and Harry are in love with Mary and when Harry brings candy Tom coats it with glue; when Tom brings flowers, Dick substitutes vinegar. Harry writes a message promising to come from Mary arranging a meeting in the grove. Tom and Dick arrive in the grove and Tom mistaking Dick for Henry as he wants to send her to midst of a mixup Harry and Mary arrive and tell the boys they have just been married.

"A Fight for a Million"—November 30 (Episode 11 "The Lost Express" Signal serial with Helen Holmes).—General Thurston recovers from his illness and sends a telegram to Helen telling her of his proposed visit to the mine. Pitts receives the telegram and withholds it. In the guise of bookkeeper Helen learns of the stolen telegram and the syndicate's plans to loot the mine before the arrival of her father. She and her friends arrive at the mine and by engaging in a pitched battle the enemy is routed but manages to escape.

"Jerry and the Burglars"—November 29 (one-reel Cub comedy with George Ovey).—Jerry, escaping from the police, falls in with two crooks who invite him to join them in robbing one of the fashionable houses. Jerry is led astray until he realizes they are crooks and when the vault is opened locks one of the crooks in it and holds the other until the arrival of the police. His reward is the hand of the millionaire's daughter and a large sum of money.

**FOX**

"All For a Husband"—November 18 (five-reel Fox drama with Virginia Pearson).—Henry Hardin, a candidate for mayor, is a confirmed woman hater. His sister believes that her friend, Henrietta Downs, would make an ideal wife and suggests marrying him. But Hardin, who is interested in Henrietta, refuses to see her. The girls read of an escaped lunatic and decide that Henrietta shall portray the lunatic girl and go to theHardin home. Henrietta arrives at the house and when Henry comes home he orders her out but she insists on remaining. The escaped lunatic arrives at the house and many complications arise, bringing the story to an unexpected finish.

**GENERAL**

"Law and Order"—(Two-reel O. Henry drama with Chet Ryan).—While talking to an old timer, Bud Oakley tells him a story of the early days when a shooting iron was used to enforce the law. Luke Summers rescues a young woman from a runaway stage coach and then marries her. A few years later an Easterner comes to the town and Mrs. Summers and the stranger elope. Summers is planning to get a divorce and custody of the child, but he returns to find them gone. Years later a young man, dressed in Eastern cowboy clothes, comes to the town and shoots at Pedro, the husband of the heiress. This brings him back to be tried, when he discovers, by a scar, that it is his own son. There follows rejoicing in Mojada county.

"The Lonesome Road"—(Two-reel Broadway Star feature drama with Chet Ryan).—Perry Rountree and Buck Camp of the Charles Family of France, in the arrival of Marianna and when she becomes Mrs. Rountree Buck is unsuccessful in persuading Perry to return to the old life. One day Buck comes along and suggests they have one more good time. Dressing, as his wife taught him to, Perry accompanies Buck to the saloon where there were a number of crooks and plays checkers, much to the disgust of Buck. The Trumble Tribe gang arrives in the saloon and begins to throw the place into confusion. Perry has to be at home seven o'clock and at five minutes before that hour he arms himself with a table-leg and the gang leaves. Perry decides to see where his wife is. When Buck sees the look of affection with which Mrs. Rountree greets her husband he begins to believe that he, and not Perry, is the fool.

"The Renaissance at Charleori"—(Four-reel O. Henry drama with Agnes Eyre).—Grandemont, Charles, descended from the Charles family of France, is in love with Adele Faququier, who constantly refuses his proposals of marriage, always ending with a phrase for him to find her one day. He lives in Paris for ten years before he had disappeared, and with whose disappearance Adele believes Grandemont is connected. He is a woman and in order not to cause Adele pain, Grandemont had paid her to leave. When Victor heard of this he threatened that no one should see his face again. Adele was an invited guest to the Crillon and not knowing its true cause, held Grandemont responsible. The anniversary of the renaissance at Charleori draws near and as the family mansion has been sold Grandemont rents it and has it fitted up appropriately and plans to observe the occasion. None of the invited guests appear, believing it a joke. However, a tramp comes in and is made a guest of honor and after he had been finished he reveals to Grandemont that he is Victor. Being able to bring Victor to Adele, Grandemont is assured of a happy future.

"A Night in New Arabia"—(Four-reel O. Henry comedy-drama with Patsy De Forest).—Jacob Spraggins has attained a large fortune, but with some exception to charities do not make him happy. He finds that in some way during the early making of his fortune he cheated a man out of ten thousand dollars. He meets his debtor's heir, Tom McLeod, and pays the boy. The money's independence impresses him and he wants to make him his son-in-law. But Tom loves a little parlor maid and refuses the millionaire's daughter. Spraggins learns of his daughter's elopement and gives chase, but when he sees who the man is he gives his blessing. For Celie, in order to obtain love for herself, has donned the apron and cap and became a parlor maid. Spraggins is happy and the next car when a McLeod, Jr., makes his appearance, Spraggins cancels his charity donations and the belief of her had proved in order that the younger may have a fortune when he grows up.

"Zollenstein"—(Falcher feature with Monroe Salisbury).—Boris endeavors to gain the throne of Zollenstein and at the birth of the reigning king's son, he bribes the nurse to kill the heir. But the nurse leaves for London, where he grows up under the name of John Mortimer. Upon a hunting expedition the king is killed and Boris again attempts to assume the throne, but the appearance of John Mortimer interrupts Boris' plans. John is made king and marries the Princess Anna, daughter of the princely whom his father had loved.

"Brand's Daughter"—(Falcon feature with Daniel Gillette).—A couple of swindlers, principals. As an ex-government munitions agents endeavor to cheat Roger Brand, a banker, out of some money, but his daughter, Alethea, saves in by inducing the baron to elope with her and they are both locked in a vault. Spencer Rutherford, the bank's cashier, is in love with Alethea. He arrives just in time to open the vault and save her life. Brand consents to their marriage. The baron is confronted with a sentence to Siberia and begging his accomplice to save him, she kills him.

"His Old-Fashioned Dad"—(Falcon feature with Daniel Gillette).—Silas Morton, ending that he is an sardonic millionaire's daughter and his insurance money is collected, which is sufficient to allow Nummy to complete his education and become a great physician. He marries Nettie Wright and the widow is left alone. She has a fear for tramps and when her husband comes to the door in tramp clothes, she shoots through the door, killing him. She finds to her horror that she has killed the husband she thought dead.

**GOLDWYN**

"Joan of Plattsburg"—December 2 (six-reel Goldwyn comedy with Mabel Normand).—The orphan asylum in which Joan lives is visited by a band of spies who are watching the movements of a military concentration camp nearby, reporting by wireless to various outfits until they finally reach Berlin. Joan is very much interested in the soldiers, especially Captain Lane, who has been detailed to guard a certain inventor of an explosive
which will end the war and which the enemies are anxious to secure. One evening Joan hears voices above her, and learns that they are contemplating getting rid of Lane and thus get to the inventor. Joan reports the message to Lane who laughs at her. But when certain things which she had told him develop he begins to consider it seriously and reports to his commandant. Thrilling episodes follow in which the enemy gets the formula for the explosive and the Americans recapture it. All ends well for everyone concerned with the exception of Joan, who is disappointed to find that the voices are only the asylum superintendent and his associates. However, Captain Lane succeeds in bringing consolation to the little orphan.

PARAMOUNT

"Toothaches and Heartaches"—December 3 (one-reel Klevon comedy with Victor Moore).—Vic has a toothache and his wife and he go to a dentist where he has to take gas. Under the influence of the gas he sees himself a man whom girls cannot touch and everything goes well until his wife kisses him, when he claps the gas cap on his head again and with patience awaits another trip.

"Strike One"—(One-reel Nestor comedy with Dave Morris).—Dave is a victim of the hay fever and when Gladys gives him a pie he begins to sneeze. Gladys, Gladys' sister, Gladys' young man, Gladys' father, the pins on the alley, all go before Dave's sneezes. Finally the explosion of a bomb blows Dave up.

"The Joy Riders"—(Two-reel L-Ko comedy with Phil Dunham).—The Judge deadlocks a car that she might go speeding, but the judge, being unable to get much graft, would not buy her one. The judge believes the rich widow next door would make an ideal mate for him and he is delighted when she commissions him to have her watch repaired. However, he forgets the watch while he is driving, calling upon Mrs. Callicle, takes the watch. Phil慈善es Billy and in the meantime the widow demands the return of her watch. Things look dark for the judge. He is unable to return the watch, but the opportune arrival of Billy and the watch makes everything peaceful.

"Fighting Blood"—(Episode 6, "Red Ace," with Marie Walcamp).—Virginia opens fire on Heffern and his gang, but when one of the members dares her to shoot, she allows herself to be taken captive. Virginia manages to escape and arrives at the inn, where Winthrop is a prisoner, in time to ward off an excited mob, who are endeavoring to lynch Winthrop believing him a murderer of Pickard. The swaying mob is held at bay with a revolver until finally the landing of the stairway gives way and they fall to the floor in a heap.

VITAGRAPH

"The Flaming Omen"—October 28 (five-reel Vitagraph drama with Alfred Whitman and Mary Anderson).—Watkins deserts his Inca wife and little son in Peru. Lord Haviland and his daughter coming upon a dead woman and a crying child adopt the young boy and take him to their home in England. They find it difficult to work under the artificial light of the Eastern studios.

ESSANAY MAKES SCENIC FILMS

"WONDERS OF NATURE AND INDUSTRY"

Essanay has completed the production of eleven scenes under the general caption of "The Wonders of Nature, Science and Industry." These pictures are 1,000 feet in length and will be published each week by the Essanay Film company beginning November 24.

Essanay has aimed to get away from the long distance shots of the ordinary scenic gal, and has shot some interesting close-ups and intimate touches, while at the same time giving a comprehensive panoramic view of the sections touched upon.

Writers Roughing It

The first picture shows five well-known writers: Maximilian Foster, Jack Lait, Hugh Fullerton, Grantham Rice and "Bill" McGeehan fishing for salmon in New Brunswick. It pictures the beautiful scenery of the country and gives an intimate view of camp life where these writers were roughing it.

Canoeing down the river, casting for the giant fish and gaffing them are snapped at close range.

The picturesque boat trip, showing scenery of Lake Louise, which artists have proclaimed one of North America's beauty spots.

The trip through the Banff National Park, the playground of Canada, which covers 2,000 square miles in the heart of the Canadian Rockies.

Canadian Industries Shown

The great natural industries of Canada are shown, as also the gigantic water powers of both western and eastern

Canada, with an exposition of the harnessing of Niagara and other waterfalls.

There are logging scenes on the Cane River in British Columbia, pictures men riding the great logs through the river floods and one scene showing the battle of a hundred men to break a great jam of logs.

Scenes taken on the snow cladh peaks and the great prairies and wheat fields of Canada are pictured, with farms, stook of hay, and sheep, in fact all the work of the big farms with their reaping and threshing machines at work gathering in the harvest.

One trip alone shows the beauty spots of special interest from coast to coast. Also scenes in the Southwestern part of the United States, depicting the life of the Navaho Indians.

Two directors and a corps of photographers spent months traveling over the country selecting scenes and compiling them into this series of pictures.

Scenic Post Cards

For Exhibitors' Use

Scenic post cards, with views of the American Film Company studios at Santa Barbara, Calif., have been prepared with circular inserts on each card, one of the five American screen stars, Mary Miles Minter, Margarita Fischer, Gail Kane, Juliette Day and William Russell. These cards are proving very popular, according to the company.

Constance Talmadge

At Work on "The Cliffs" Her Third Select Film

Constance Talmadge, the young star whom Lewis J. Selznick presented in "Scandal," has completed her second Select Film, "The Honeymoon." She has now been begun by Constance Talmadge, and the company assembled by director Giblyn. "The Cliffs" is an adaptation by Paul West from the comedy, "The Runaway," by Pierre Veber & Henri de Grosse. Earl Fox, who supports Miss Talmadge in "The Honeymoon," is her leading man in "The Cliffs." Miss Talmadge and company have been spending a week at Ausable Chasm, N. Y., and in and around Marblehead, Mass, filming some of the scenes of the story.

THEDA BARA BEGINS A NEW FOX PLAY

A drama, the action of scenes of which are laid in and around New York City, will be the vehicle for Theda Bara in the new photoplay on which she has just started work in the eastern studios of Val Ranken, Inc., 820 South Broadway, Southern California where, after finishing "Cleopatra," Miss Bara also completed two other Standard productions, which finds it difficult to work under the artificial light of the Eastern studios.
Watch yer step, "Billy," old kid. Leave something for the rest of us poor mortals. With the inauguration of a sign, stage sets and scenery department, looks as though E. W. Hammond Co., story in, will soon have the entire building at 102 N. Fifth avenue to care for the many things this enterprising concern is now responsible for.

H. W. Willard, formerly associated with the Triangle, will again occupy quarters in the Mallers building. He will become affiliated with the Metro sales squad under Cress Smith's direction covering the local field.

For business conferences, ask "Ezra" Skirboll. Social gallops, light refreshments, etc., confer with Isidore Skirboll, Esq. Oh, yes, a regular Jekyll and Hyde.

Vic Kreamer, of the W. H. Clifford Photoplays of Los Angeles, was a wee bit flustered with the overcrowding of the "loop" film buyers with those Shorty Hamilton comedies en route for eastern points.

Looks as though the esteemed Woodrow Wilson, our President, was again to bust into the film game, as indicated by the page-wide caption of Nov. 19, issue of the Chicago Herald, "Wilson Demands Unity." Well, you never can tell. Leave it to Frank Zambreno to take time by the forelock.

Jack Haig is now back again on the job. He opened the La Salle Theatre, Nov. 17, after giving this pretty film house a thorough overhauling. Jack intends playing nothing but the big features and with his able management should give those north side film fans in and about Division and La Salle streets, plenty to talk about. Our best wishes, Jack.

Sig Faller, manager of the Bijou Dream, has arranged to play Universal's Current Events to sort of bring his many patrons back to earth now and then, after an hour of Bijou Dream excitement. Lendman the Production Director, to give 'em film cocktails supreme. Shh—that's auff!

"Tis with regret we note the resignation of J. S. Woody, the popular local Triangle manager, Nov. 24, who will shortly leave for the Coast in his new choice. This was certainly some glib-tener handed to him by his business associates—market value sworn to by Michael Rosensky, U. P. C. quotes diamonds, at $850 per carat—and believe us, Woody should have a bodyguard with him when sporting his precious gift.

Leave it to the old skipper of the Kedzie Annex Theatre, Sid Smith, to arrange that there war tax we've been hearing so much about. Sid had "Intolerance" on for the attraction, charging 30 cents per. Not so fast—every purchaser was generously reminded that the management was shouldering the tax. Ahem—next.

With everything going so nicely at the Chicago branch of the Hoffman Foursquare, F. J. Flaherty is already making arrangements to open a local branch for the Northwest at Minneapolis, Minn. That boy, F. J., up and at 'em all the time.

Ha! And no other than the happy, smiling R. Q. Proctor. Henceforth Ralph's card will register div-manager for Pathe. Chicago east, we believe, is to be his camping ground. Glad you haven't entirely deserted us, Ralph, old boy.

Talkin' about the "diminutive" Tom Phillips, slide maker, corralling the slide orders, watch him at the forthcoming Rotary Club fifth annual business show to be held at the Hotel Sherman, Dec. 6 and 7. Most of the P. A. dope and advertising simply states Rotary Show and Tom Phillips, manager. Well, we'll hand it to him at that.

Jack McFarlane is now associated with the Standard Film Company in the city territory, handling "The Deemster," which this concern is distributing in the Central West.

George Laing, who recently closed the Burton Theatre, has become associated with the Ascher boys. He will manage the Cosmopolitan and the Virginia, which he retains, will be under the personal direction of an assistant manager.

J. D. Broderick is now assistant general manager for the Wholesale Film Corporation. He was formerly special representative with the Univesal, and A. H. Chatkin, manager of the erstwhile E-L-K Film Company, has been engaged as manager of the service department. Looks to us as though M. J. Weisfeild intends to become a veritable film Sears-Roe- buck. What's all this chatter about a New Yawk office? Uncle Sam won't shy at sending mail through N. Y. if you paste the requisite amount of postage thereto. Most of the big mail order boys just have desk room down there, ahem!

W. W. Hodkinson Corp. Will Commence Distribution of Paralta Plays This Week

The newly formed W. W. Hodkinson Corporation of New York makes the announcement that it will start publishing Paralta Plays through its organization this week.

The first production to be issued will be the visualization of Peter B. Kyne's story of adventure, "A Man's Man," with J. Warren Kerrigan as the star. This feature is in seven parts. The early part of the story takes place in the western part of the United States, while the locals of the remainder of the story is in the imaginary Republic of Soiranto, Central America.

About December 1 Bessie Barriscale's initial Paralta Play, "Yankee Doodle," will be published. It is a secret service story laid in the period of the Civil War. This production is founded on Harold McGrath's story of the same name. The subject is a timely one. Jeanne Beaumont loses her father and two brothers in war; she becomes a military spy and invades the lines of the enemy.

The story is fast moving and carries with it an element of romance and mystery which is not cleared up until the last few feet of the production. Miss Barriscale is supported by Ed Coxen as John Armitage, Howard Hickman as Henry Morgan, Joseph J. Dowling as Parson John Kennedy and David M. Hartford as Allan Crandall.

Henry B. Walthall has completed his initial Paralta Play, "His Robe of Honor," written by Ethel and James Dorrance which will be ready by the middle of December. The story is that of a shyster lawyer who becomes an upright judge under the reining influence of a noble woman of high social rank.

Mr. Walthall appears in the role of the shyster lawyer who is assisted in his criminal methods by Roxana Frisbee, an adventuress, part which is played by Miss Mary Charleson. Miss Lois Wilson will interpret the role of Lara Nelson, the young woman who awakens the spirit of manhood in the crafty lawyer.

Following "His Robe of Honor," J. Warren Kerrigan will appear in "Turn of a Card," written by Frederick Chapein, after which will come Bessie Barriscale in "Rose o' Paradise," written by Grace Miller White.

The foregoing productions are now completed and six companies are at work at the Paralta studios, Los Angeles, Cal.

Schwartz Films, Inc.

Moves to LaSalle St.

The Schwartz Films, Inc., Chicago, have moved their offices from the Schiller building in West Randolph street, to 112 North La Salle street.

The company also announces a change in its policy, which has not as yet been made public. With this comes the added information that the Reliable Feature Film Company has passed out of existence.
United States War Tax on Export Films
Hits Canadian Exchangemen Hard Blow

The announcement by the United States Treasury Department that the United States war tax, as provided under the War Emergency Revenue Act of October 3, is to apply on all export as well as domestic film came as a blow to the Canadian film industry.

For practically three years Canada has been laboring under a heavy tax levied by the Canadian government and the exchangemen, as well as the exhibitors, realize that with the new United States war tax added it is going to make the burden almost unbearable. It is common knowledge that in average cases the duty, war tax, censor, shipping and other charges on a reel of film amounts to a greater sum in Canada than the original cost charge made by a film company to its branch in the Dominion, even before the United States war tax was levied.

In Ontario the annual license fee for an exchange is $130. In Quebec the same fee is $250. In five other provinces there is also a still license fee for all exchanges, as well as theatres. In Quebec the fee for the censoring of pictures is $2.50 per reel. If this high, a distributing company opens branches in the six important cities in the Dominion, which is usually the case, the total fee for the exchanges will amount to at least $300. In addition, city license fees for exchanges are charged in St. John, Montreal, Winnipeg, Regina and Vancouver. The censor fees in seven provinces vary from 50 cents to $2.50.

From the above it can easily be seen the expense of handling films in the Dominion is so large that should a rental charge be made high enough by the exchange to warrant the profit received before the war, it would make the films prohibitive to the exhibitor unless the admission prices, even to the small suburban houses were raised to the 25-cent mark, and if this should be done it would keep a number of the working people away, as their expenses are so high now they could not afford to pay such a price and go very often, where now they feel they can attend twice a week.

This new United States war tax which has been imposed on the Canadian industry has brought a crisis to the trade in Canada which will have to be handled with the utmost care, and which will no doubt mean the cutting off of a number of the short reel subjects.

When it is taken into consideration that within the last six months the young manhood, who in nine cases out of ten were enthusiastic motion picture fans, one can readily realize the difficulty the Canadian exhibitors, as well as exchange managers, are up against. Plans are now being made for the best way to handle the new war tax in Canada by the exchange managers. Very little, as yet, has been said to the exhibitors.

Mr. Roland Todd is the organizer. A feature of the opening musical program was a pianoforte number by Estelle Beder, the young Russian concert pianist.

The new Allen Theatre is one of a string of big houses in the Dominion controlled by the Allen family. It is their only theatre in Eastern Canada, although they made their start with a mere store show in Brantford, Ont., ten years ago.

For the matinees all seats will be 15 cents except the exception of Saturdays and holidays, when evening price (25 cents) will prevail. The boxes for matinees will be 25 cents and for the evening 50 cents.

Montreal, Que.—Mr. Thompson, who has been manager of the Rialto Theatre since its inception, has severed his connection with that theatre.

Montreal, Que.—Dave Mandelson, formerly salesman with the Famous Players Film Service, has severed his connection with that firm and has been appointed assistant to A. H. Fischer, general sales manager of the Independent Film Service.

Toronto, Ont.—The nearest semblance to a Sunday patriotic entertainment in a Toronto Theatre for many months was the sixth annual Christmas Mail and Parcel Service at the Toronto Theatre on Sunday night, November 4. A number of war films and several pictures of naval cadets were screened, after which pictures, postcards and stamps were sent to relatives and friends in the British Navy.

Toronto, Ont.—The Globe Film Company, Limited, who have branches in the six important cities of the Dominion, announce that they have obtained the Canadian rights for the six-reel feature "The Libertine," produced by John Steger.

Winnipeg, Man.—Many applicants are in the field for the position on the Manitoba Censor Board, rendered vacant by the recent death of W. J. Horne, chairman of the board.

Toronto, Ont.—A. Cohen, formerly chief operator at the Allen Theatre, Calgary, Alta., has been appointed to a similar position at the new Allen Theatre, which opened on Nov. 10.

Montreal, Que.—The Imperial Theatre, Montreal, has a new orchestra leader, Henri Deceullier, a veteran of the French army in the present war and winner of the Croix de Guerre. He was formerly musical director of two theatres in Paris, France, the Theatre De Varietie and the Casino. He also been the choirmaster of the Montreal Opera Company.

Montreal, Que.—The managers of thirty-four theatres in Montreal have offered the use of their houses at any or every performance during the month of November to the Victory Loan Campaign Committee of Montreal for five minute patriotic speeches by prominent speakers. The offer was quickly and gladly accepted.

Winnipeg, Man.—The exchange managers in Winnipeg have announced that beginning on Monday, November 15, all exchanges in the city are putting forth to force the C. O. D. or advance payment system for all service.

Vancouver, B. C.—The new Exhibitors Association of Vancouver has already made a start in its campaign to educate the public in the matter of the new war tax, which is going into force in that province. The association is going into this matter very thoroughly, and there is no doubt that the industry as a whole will benefit by the action.

Toronto, Ont.—Within a few weeks Marcus Loew will open a new chain of vaudeville and film houses in the United States. His company has under construction and nearing completion three theatres seating 3,000 people each in Montreal, Chicago and Hamiliton. He already has one house in Toronto and with the new theatres he will have four houses in the principal Canadian cities. The theatres are operated by the Canadian Theatres, Limited, a corporation which Mr. Loew organized in Canada for this purpose.
THE OPEN MARKET
STATE RIGHTS ISSUES
SPECIAL PRODUCTIONS

A KAY COMPANY

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

AMERICAN STANDARD PRODUCTIONS
Oct. 7—"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

ANTI-THEFT COMPANY

"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.

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

ARIZONA FILM CORPORATION

"The Celebrated Silver Case," five reels.

ARROW FILM CORPORATION

"The Deemster," nine reels, with Bertie West.

CREATIVE PICTURES CORPORATION

"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

BIографиЧнАЯ КОМПАНИЯ

"Her Condoned Sin," six reels.

BLUEBIRD

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

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

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

BREMEN PRODUCTIONS

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

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

"Empty Pockets," seven reels.


CARDINAL FILM CORPORATION

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

CINEMA WAR NEWS SYNDICATE

American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORPORATION

The Thirteen Labor of Hercules," twelve reels.

CHRISTIE CORPORATION OF AMERICA

"The Fated Hour," six reels.

CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.


CLENE PRODUCTIONS

"Ramona," ten reels.


CORONA CINEMA COMPANY


COSMOPOLITAN FILM CORPORATION

"I Believe," seven reels, with Melton Almey.

CREATIVE FILM CORPORATION


CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.

DIXIE FILM COMPANY

"Tempest and Sunshine," five reels.

"Just a Song at Twilight," five reels.

F. P. HOLLAND PRODUCTIONS

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

"Billy's Elopement," one reel, with Billy Quirk.

"Billy, the Governor," one reel, with Billy Quirk.

"Butting In Society," one reel, with Lou Marks.

EROY FILM CORPORATION

"Dat Blackhand Witness Man," one reel.

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

E & R. JUNIOR FILMS COMEDIES

"Fowl Play," one reel.

"Jungle Hutt," one reel.

"When the Clock Went Cuckoo," one reel.

EDUCATIONAL FILM COMPANY

"The Shepherd of Chelebe," one reel.

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

"The Mysteries of Crystalization," one reel.

EFFANGE FILM COMPANY

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

E. L. S. MOTION PICTURE CORPORATION

"Trooper 44," five reels, with George Soule Spencer and June Day.

EMERALD MOTION PICTURE CORPORATION

"A Slacker's Heart," five reels.

ENTERTAINMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughters," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

EUROPEAN FILM COMPANY

"Birth," six reels.

Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION

"Where Is My Father?" seven reels.

EXPORT & IMPORT FILM COMPANY

"Humility."

"Ivan the Terrible," six reels.

"Loyalty."

"Rohini," seven reels.

"Tyranny of the Romanoffs." 

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARRISH


"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

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


FLORA FINCH FILM CORPORATION

"Alimony," with George Fischer.

"War Prides," C. 2, two reels.

BUD FISHER FILM CORPORATION

"Submarine Chasers," with George Fischer.

"Cheese Tamales," with James Black.

"Jantors."

"A Chemical Calamity."

"As Prospectors."

FORT PITT CORPORATION

The Italian Battle Front.

FRANCE FILMS, INC.

"The Natural Law," with Margaret Courtois.

FRATERNITY FILMS, INC.

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

"The Witching Hour," six reels, with Jack Sherrill.

"Conquest of Canaan," five reels.

FRIEDER FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Love.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mac Murray.

FROHMAN AMUSEMENT CORPORATION


GENERAL ENTERPRISES

"The Warrior," seven reels, with Mackenzie.

GOLD MEDAL PHOTOLATOS

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

GRAND FEATURE FILM COMPANY

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

"Rex Beach in Pirate Iauntra," five reels.

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

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

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

"Intolerance," nine reels, with Mac Marsh.

HANOVER FILM COMPANY

"Masate," six reels.

"How Uncle Sam Prepares," four reels.

"Camille," six reels, with Helen Henipira.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

Herald Film Corporation


"The Battle of Gettysburg."

"Wrath of the Gods."

HISTORIC FEATURE FILMS

Apr. 30—"Christus."

M. H. HOFFMAN, INC.

"A Trip Through China," eight reels.


"The Bar Sinister," eight reels.

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

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

"The Sin Woman" with Irene Fenwick, Reine Daven and C. Bruce.


THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.

IVAN FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.

"One Law for Both," twelve reels, with Leah Baird.

"Dahling Tongues," five reels, with Grace Valentine.

"Married in Name Only," six reels.

"Sons of Ambition," with Wilfred Lucas and Barbara Castleton.

JEWEL PRODUCTIONS, INC.

"Pay Me," five reels, with Dorothy Philips.

"Stirring of the Sea," five reels, with Luson Love.


JEVINELE FILM COMPANY

"For Sale—A Daddy," one reel.

"Chip's Carma," two reels.

"Chip's Movie Company," one reel.
HARRY RAYER

CHARLES RANKIN

RENOVED PICTURES CORPORATION
"In Treadon's Grasp," five reels, with Grace Cunard and Francis Ford.

SELECT PHOTOPLAY COMPANY
"Humanity," six reels.

SELI SPECIALS
"The Crisis," seven reels, with Besse Etion.
"Beware of Strangers," seven reels, with Besse Etion and Thomas Sanchi.
"The Garden of Allah," ten reels, with Thomas Sanchi and Helen Ware.
"Who Shall Take My Life?" six reels, with Thomas Sanchi and Fritzie
"The City of Purple Dreams," six reels, with Besse Etion and Thomas Sanchi.

SHERIOTT PICTURES CORPORATION
"The Black Stork," five reels.

SHERMAN PICTURES CORPORATION
"The Land of the Rising Son.

"Parentage."

FRANK J. SENG
SIGNET FILM CORPORATION
"The Masque of Life," seven reels.

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

STANDARD PICTURES
Wm. Fox
"The Spy," six reels, with Dustin Farnum.
"The Honor System," ten reels, with Miriam Cooper and R. A. Walsh.
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia
Lee Corbin.

STANDARD NEWS FILM, INC.
"Demons of the Air," two reels.

SUNBEAM MOTION PICTURE CORPORATION
"Somewhere in Georgia with Ty Cobb," six reels.

SUNSHINE FILM PRODUCING COMPANY
"What the World Should Know," five reels.

SUNSHINE FILM CORPORATION

SUPERIOR FILM COMPANY
"The Fauccet," five reels.
"The Cowpuncher," six reels.

SUPREME FEATURE FILMS
"Trip Through China," ten reels.

TODAY FEATURE FILM CORPORATION
"Today," with Florence Reed.

TRIUMPH FILM COMPANY
"The Librettist," six reels.

ULTRA PICTURES CORPORATION
"The Woman Who Dared," seven reels, with Beatrice Micheleas.
"The Passion Flower," five reels.

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

VARIETY FILMS CORPORATION
"My Country First," six reels.

SUNBEAM MOTION PICTURE CORPORATION
"The Fated Hour," six reels.
"The Slave Mart," six reels.

VICTORIA FEATURE FILMS
"The Pursuing Vengeance," five reels.
"The Price of Her Soul," six reels, with Gladys Brockwell.

WARNER BROTHERS
"Are Passions Inherited?" five reels.
"Sons Redeemed," with Sheldon Lewis and Charlotte Ives.

EDWARD WARREN PRODUCTIONS
L. LAWRENCE WEBER PRODUCING CO.
"Raffles, The Amateur Artist," seven reels, with John Barrymore.

WHARTON BROTHERS, INC.

ELLA WHEELER WILCOX FILMS
"Meg's Curse," two reels.
"Lass When Young," two reels.
"A Married Coquette," two reels.
"Angel or Demon," two reels.
"Lord Speak Again," two reels.
"Divorc'd," two reels.

WHOLDSOME FILMS
Sept. 10—"Cinderella and the Magic Slipper," four reels.
"Benjamin," "The Penny Philanthropist," seven reels, with Peggy O'Neill.
"His Awful Downfall," one reel with Rex Adams.
"Little Red Riding Hood," four reels.

WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.
"The Bird's Christmas Carol," five reels.

WILLIAMSON BROS.
"The Submarine Eye."
ARTCRAFT PICTURES

Aug. 26—"Down to Earth," five reels, with Douglas Fairbanks.
Sept. 5—"Rebecca of Sunnybrook Farm," five reels, with Mary Pickford, and Harry Shearer.
Sept. 1—"The Man From Painted Past," five reels, with Douglas Fairbanks and Bert Roach.
Oct. 15—"The Narrow Trail," five reels, with William S. Hart.
Oct. 17—"The Man From Missouri," five reels, with Charles Ray.
Nov. 12—"The Little Princess," with Mary Pickford.
Nov. 15—"The Ring of Jennie Cushing," with Edie Ferguson.
Dec. 20—"The Monocle," five reels, with Allen Kearns.
Dec. 26—"The Silent Man," five reels, with W. S. Hart.

ART DRAMAS, INC.

Aug. 13—U. S., "Think It Over," five reels, with Catherine Calvert.
Aug. 27—Erithograph, "The Little Samaritan," five reels, with Marian Swayne.
Sept. 2—"Behind the Mask," five reels, with Catherine Calvert.
Sept. 15—Horbury, "Blood of His Fathers," five reels, with Crane Wilbur.
Sept. 17—Van Dyke, "Dag o' the Sea," five reels, with Jean Soothern.

BLUEBIRD PHOTOPLAYS

Aug. 27—"The Charmer," five reels, with Elia Walla.
Sept. 1—"Triumph," five reels, with Dorothy Phillips.
Sept. 5—"Mother o' Mine," five reels, with Rupert Julian and Ruth Clifford.
Oct. 17—"A Stormy Knight," five reels, with Franklyn Farnum and Browne Vernon.
Nov. 17—"The Mysterious Mr. Tiller," five reels, with Ruth Clifford and Rupert Julian.
Dec. 24—"Flirting With Fate," five reels, with Browne Vernon and Herbert Rawlinson.

BUTTERFLY PHOTOPLAYS

Aug. 6—"Follow the Girl," five reels, with Ruth Stonehouse.
Aug. 18—"Midnight Man," five reels, with Jack Mulhall.
Aug. 24—"The Lair of the Wolf," five reels, with Gretchen Lederer.
Aug. 27—"Straight Shooting," five reels, with Harry Carey and Molly Malone.
Oct. 10—"The Little Pirate," five reels, with Zoe Rae.
Dec. 17—"The Sergeant," five reels, with Vera Gerber.

FOX FILM CORPORATION

Nov. 2—"A Brandied Soul," five reels, with Gladys Brockwell.
Nov. 1—"The Divorce of the Century," five reels, with Dustin Farnum.
Nov. 15—"The Soul of Satan," five reels, with Gladys Brockwell.
Nov. 22—"Betrayed," five reels, with Miriam Cooper.
Nov. 29—"Taking False Tongues Speak," five reels, with Virginia Pearson.
Dec. 16—"The Yankee Way," five reels, with George Walsh.
Dec. 23—"North of No Return," five reels, with Dustin Farnum.
Dec. 30—"Conscience," five reels, with Gladys Brockwell.
Dec. 31—"Trouble Not Steel," five reels, with Virginia Pearson.

GOLDWYN PICTURES CORPORATION

Oct. 2—"Polly of the Circus," six reels, with Mae Marsh.
Nov. 16—"Baby Maker Keen," six reels, with Olga Petrova.
Nov. 17—"Fighting Odds," six reels, with Maxine Elliott.
Nov. 28—"The Spreading Dawn," six reels, with Jane Cowl.
Dec. 4—"Sundowners," six reels, with Mae Marsh.
Dec. 11—"Nearly Married," six reels, with Napper Kennedy.
Dec. 18—"Joan," five reels, with Dorothy Dalton.
Dec. 16—"The Eternal Magdalene," six reels, with Maxine Elliott.

MUTUAL STAR FEATURES

Aug. 13—Horkheimer, "Bah the Fixer," five reels, with Jackie Saunders.
Aug. 19—American, "Babes in Arms," five reels, with Mary Miles Minter.
Sept. 8—Empire, "Ruthless," five reels, with Emlyn Williams.
Sept. 10—American, "The Bride's Silence," five reels, with Gail Kane.
Sept. 21—Empire, "The Runaway," five reels, with Julia Sanderson.
Oct. 1—American, "Her Country's Call," five reels, with Mary Miles Minter.
Oct. 8—American, "Queen X," five reels, with Edna Goodrich.
Nov. 5—American, "A Game of Wits," five reels, with Gail Kane.
Nov. 12—Empire, "Till," five reels, with Anna Murdock.
Nov. 22—Empire, "The Unfrocked," five reels, with Olive Tol.
Nov. 22—American, "Peggy Leads the Way," five reels, with Mary Miles Minter.
Nov. 5—American, "A Game of Wits," five reels, with Gail Kane.
Nov. 12—Empire, "Till," five reels, with Anna Murdock.
Nov. 12—American, "Betty and the Buccaneers," five reels, with Juliette Day.
Nov. 19—Empire, "Please Help Emily," five reels, with Anna Murdock.
Nov. 20—American, "The Mate of the Sally Ann," five reels with Mary Miles Minter.

PARAMOUNT PICTURE CORPORATION

Aug. 5—"The Amazon," five reels, with Margaret Clark.
Aug. 9—"The Varmint," five reels, with Jack Pickford and Louise Huff.
Aug. 12—"The Great Kettles," five reels, with Henry B. Walthall.
Aug. 19—"The Mysterious Miss Terry," five reels, with Billie Burke.
Aug. 26—"Honshum," five reels, with Seneca Hayakawa.
Aug. 26—"Little Miss Optimist," five reels, with Vivian Martin.
Aug. 31—"Lost in France," five reels, with George Barten.
Sept. 7—"The Horse bus," five reels, with Wallace Reid.
Sept. 10—"On the Level," five reels, with Fannie Ward.
Sept. 10—"The Sonnet Shell," five reels, with Vivian Martin.
Sept. 17—"Exile," five reels, with Mme. Petrova.
Sept. 24—"Double Crossin,'" five reels, with Pauline Frederick.
Sept. 26—"Bab's Diary," five reels, with Margaret Clark.
Oct. 21—"Arms and the Girl," five reels, with Billie Burke.
Oct. 28—"The Trouble with Vivian Martin,
Oct. 25—"The Call of the East," five reels, with Seneca Hayakawa.
Dec. 1—"Arms and the Girl," five reels, with Billie Burke.
Dec. 8—"Bab's Burglar," five reels, with Margaret Clark.
Oct. 29—"The Price Mark," six reels, with Dorothy Dalton.
Nov. 5—"The Antics of Ann," five reels, with Ann Pennington.
Nov. 24—"Gee Whiz, Mr. Ford," five reels, with Julian Eltinge.
Nov. 24—"The Hungry Heart," five reels, with Pauline Frederick.
Nov. 25—"Back to Beauty," five reels, with Jack Pickford and Louise Huff.
Nov. 26—"Molly Entangled," five reels, with Vivian Martin.
Nov. 27—"The Judgment House," five reels, with J. Stuart Blackton.
Dec. 15—"The Thing That Lives," five reels, with Kathryn Williams.
Nov. 26—"Bab's Matinee Idol," five reels, with Margaret Clark.

PARAMOUNT COMEDIES

June 11—Black Diamond, "Her Fractured Voice."
July 1—Klever, "Ch递." July 8—Black Diamond, "Wits and Floss."
July 15—Klever, "Their, The Wrong Mr. Ford."
July 22—Black Diamond, "The Rejuvenation.
July 29—Klever, "Motorboating."
Aug. 5—Black Diamond, "Sleep the Sleepwalker."
Aug. 12—Klever, "Summer Boarding."
Aug. 19—Klever, "Egged On."
PATHE EXCHANGE, INC.

July 29—Astra, "The On-the-Square-Girl," five reels, with Mollie King.
Sept. 2—La Balde, "Tears and Smiles," five reels, with Marie Osborne.
Sept. 9—Tranhouzer and the Astra, "Le Petit Prince," five reels, with Florence La Badie.
Sept. 16—Astra, "The Fairyland Angel," five reels, with Antonio Moreno.
Sept. 23—"Under False Colors," five reels, with Frederick Warde.
Oct. 7—Tranhouzer, "The Heart of Ezra Green," five reels, with Frederick Warde.
Nov. 11—French War Pictures, "France in Arms," five reels.

PERFECTION PICTURES

Aug. 8—Selig, "A Dog in the Manger," two reels, Hoyt C.
Aug. 15—Selig, "The Marietta," five reels, with Bryant Washburn.
Aug. 27—Edison, "The Lady of the Photograph," five reels, with Shirley Mason.
Sept. 8—Edison, "Efficiency Edgar's Courtship," five reels, with Taylor Holmes.
Sept. 8—Selig, "A Midnight Bell," two reel Hoyt C.
Sept. 10—Edison, "Anna," five reels, with Mary McAllister.
Sept. 21—Selig, "A Contended Woman," two reel Hoyt C.
Oct. 8—Selig, "The Appletree Girl," five reels, with Shirley Manson.
Oct. 8—"A Fool for Luck," five reels with Taylor Holmes.
Oct. 15—The Father of the Bride, five reels, with Bryant Washburn.
Oct. 25—Edison, "Young Mother Hubbard," five reels, with Mary McAllister.
Nov. 9—Edison, "Two Bit Seats," five reels, with Taylor Holmes.
Nov. 12—Edison, "Courage of the Commonplace," five reels, with Leslie Austin and Austin Holmes.
Nov. 19—Edison, "The Killjoy," five reels, with Mary McAllister.

SELECT PICTURES CORPORATION

"Poppy," five reels, with Norma Talmadge.
"The Moth," five reels, with Norma Talmadge.
"Madam," six reels with Clara Kimball Young.
"The Wild Girl," six reels, with Eva Tanguay.
"Lest We Forget," six reels, with Rita Jolivet.

TRIANGLE FILM CORPORATION

Aug. 26— "Wooden Shoes," five reels, with Bessie Barriscale.
Aug. 30— "Flying Colors," five reels, with J. Deveraux and Vera Seail.
Sept. 6— "Ten of Diamonds," five reels, with Dorothy Dalton.
Sept. 8— "The Man Hater," five reels with Winifred Dunn.
Sept. 23— "Folly Ann," five reels, with Bessie Love.
Sept. 29— "Flying Colors," five reels, with William Desmond.
Sept. 30— "Devil on Horseback," five reels, with Roy Stuewer.
Sept. 30— "Broadway Arizona," five reels, with Oliver Thomas.
Sept. 30— "The Tar Heel Warrior," five reels, with Walt Whitman.
Nov. 4— "The Stained Barrier," five reels, with William Desmond.
Nov. 4— "Up Over Town," five reels, with Ramon Novarro.
Nov. 11— "The Medicine Man," five reels, with Roy Stewart.
Nov. 11— "Indiessent Cornies," five reels, with Oliver Thomas.
Nov. 18— "A Case at Law," five reels, with Dick Rosson.
Nov. 25— "The Regenerates," five reels, with Alma Reuben and Walt Whitman.

GREATERT VITAGRAPH-V.L.-E

Aug. 9—"A Shanghaid Jona," two reels, with Billy Armstrong.
Aug. 9— "His Frequent Falsehood," two reels, with Charles Gribb.
Aug. 16— "Hula Hula Land," two reels, with Billy Armstrong.

KEYSTONE COMEDIES

Sept. 3— "A Shanghaid Jona," two reels, with Billy Armstrong.
Sept. 3— "His Frequent Falsehood," two reels, with Charles Gribb.
Sept. 10— "The Sultan's Wife," two reels, with Bobby Vernon, Gloria Swanson and Miss Mann.
Sept. 17— "His Crooked Career," two reels, with Fritz Schade.
Dec. 1— "A Man's Fate," five reels, with Charlie Rogers and Edd Gribb.
Dec. 9— "Their Striking Feet," one reel.
Dec. 17— "When War Meant Peace," one reel.

WORLD FILM CORPORATION PROGRAM

Aug. 29— "A Self-Made Widow," five reels, with Alice Brady.
Aug. 30— "The Iron Ring," five reels, with Arthur Ashley, Gerda Holms and Edward Langford.
Aug. 30— "Youth," five reels, with Carlyle Blackwell and June Elvidge.
Aug. 31— "Souls Adrift," five reels, with Ethel Clayton.
Aug. 31— "The Little Duchess," five reels, with George Binn.
Aug. 27— "The Guardian," five reels, with June Elvidge, Montague Love and Janie Gurney.
Sept. 10— "Betsy Ross," five reels, with Alice Brady.
Sept. 17— "Creeping Tides," five reels, with Alexandra Carlistow.
Sept. 19— "Two Vagabonds," five reels, with Mabel Normand.
Oct. 8— "Raspoutine, the Black Monk," five reels.
Oct. 15— "Shall I Live For," five reels, with June Elvidge and Arthur Ashley.
Nov. 5— "The Maid of Burgundy," five reels, with Alice Brady.
Nov. 5— "Adventures of Carol," five reels, with Mabel Evans.
Nov. 10— "Easy Money," five reels, with Ethel Clayton.
Nov. 17— "Goodnight, My Lady," five reels.

SERIALS

Pathe, "The Fatal Ring."
Pathe, "Vigilator."
Pathe, "The Fighting Trail."
Paramount, "The Number One.""Mutual, "The Lost Express."
Universal, "The Mystery Ship."
Pathe, "The Hidden Hand."

42
EAST

Johnstown, Pa.—J. A. Commons donates the Friday night proceeds each week to the Red Cross.

Reading, Pa.—Sidney Wilmer of the firm of Wilmer & Vincent was a recent visitor here in the interests of their new Orpheum theatre.

New York City.—The Photo-Play Realty corporation has taken title to the unfinished theatre at 412 East One Hundred and Sixty-first street.

CENTRAL WEST

St. Paul, Minn.—Harry A. Sherman of the Sherman Pictures corporation, and Mrs. Sherman and daughter, sailed from New York November 10, for London.

Sault Ste Marie, Mich.—Charles De Paul, proprietor of Dreamland Theatre, has installed a $4,000 pipe organ and two new projecting machines in his theatre.

Holland, Mich.—Frank A. Ogden has opened the Knickerbocker theatre in East Eighth street, which has been closed for more than three years.

Shenandoah, Ia.—A campaign against the Sunday theatre has been inaugurated here.

Terre Haute, Ind.—P. K. Peters, manager of the Fountain Theatre here wrote to a Mutual Film Corporation that the box office receipts for "The Lost Express" exceeded his fondest expectations.

Des Moines, Ia.—C. W. Taylor has been appointed manager of Select's Des Moines exchange with headquarters in the Garden Theatre building. Mr. Taylor has been in the motion picture field for more than twelve years. For the last two years he has been Omaha ranch manager for the Mutual Film corporation.

Springfield, Ill.—The moving picture theatre operated by Fred Fordyce at 631 Eleventh street, was damaged by fire to the amount of $700.

Toledo, Ia.—W. B. Persons, manager of the Grand Theatre, has sold same to J. Fordney.

Knoxville, Ia.—W. N. Convell has ceased and is now in active management of the Grand Opera House.

Anderson, Ind.—T. B. Grimes of the Ulwinder-Grimes Co., has sold his theatre at Crawfordsville.

Kansas City, Mo.—A. E. Elliott, who holds a 99-year lease on the property at 207 E. Twelfth street, has sold Clifton Sloan, architect, prepare plans for a modern photo play house to cost in excess of $50,000.

Ivica, Ill.—E. R. Saunders of the Bell Theatre here is building a new theatre to supplant his present one and expects to have it ready for opening soon.

Beresford, S. Dak.—O. J. Dyvig is planning the erection of a new motion picture theatre here.

Wilmington, O.—Charles W. Murphy, former president of the Chicago National League baseball team, is building a $150,000 motion picture theatre here. It will be managed by Frank and Jim Murphy, his brothers.

Wichita, Kan.—The Witchita Theatre Corporation has increased its capital from $50,000 to $75,000 and is making a deal with Charles C. McCollister for the purchase of the Star Theatre.

WEST

Hayre, Mont.—Manager Hirshberg of the Orpheum theatre here has solved the problem of irregularity in school attendance. He offered free admission to his motion picture theatre at a special performance to all pupils who could present cards certifying they had neither been absent nor tardy during the month. There were 400 present at the first performance.

Fort Worth, Tex.—Theatres here are now allowed to remain open on Sundays to provide amusement for soldiers.

Mansfield, Wash.—The new City Theatre in the Fraternity building here opened recently.

Helena, Mont.—Work on the new Marlow Theatre here is expected to be completed in a short time.

St. Joseph, Mo.—Hal Kelley, of Beatrice, Neb., has closed a five-year lease with J. C. Schneider for the Colonial theatre in the Schneider building at Seventh and Felix streets.

San Bernardino, Cal.—Helen Holmes, star of the Mutual serial, "The Lost Express," was the guest of honor November 3, at a banquet and ball, given by the exhibitors and operators here. Autographed copies of heretofore were sold by Miss Holmes and the proceeds donated to the local chapter of the Red Cross.

Harrison, Idaho.—John Nitkey will erect a $6,000 brick moving picture house here with a seating capacity of 300.

Ogden, Utah.—Alberti Scowcroft has taken over the interests of Charles Zeimer in the Alhambra Theatre.

Idaho Falls, Idaho.—The Scenic Theatre is to be remodeled and enlarged.

Missoula, Mont.—Aubrey M. Holter, Jr., of Helena, is one of the incorporators of the Missoula Theatre company which will erect a theatre here to cost $125,000.

SOUTH

Atlanta, Ga.—C. E. Shurtleff, general sales manager of the Select Pictures corporation, was a recent visitor here. Willard Patterson, manager of the Criterion theatre, arranged with Mr. Shurtleff for personal appearances here of Norma Talmadge and Clara Kimball Young.

Hattiesburg, Miss.—Under the management of "Jack" Clark, formerly connected with J. Pearce & Sons enterprises in New Orleans, the new Strand Theatre here opened its doors recently.

Little Rock, Ark.—Louis Rosenbaum who was recently fined for operating his motion picture theatre on Sunday has appealed to the Supreme court.

Ray, Ariz.—The Rex Theatre here owned by the Phoenix Amusement Co., of which Geo. Krieger is the head, was totally destroyed by fire. Loss $15,000.

Pine Bluff, Ark.—Rudolph Lewine of this city has purchased the Hauber Theatre from O. C. Hauber and will take charge November 19th.

Charlotte, N. C.—R. D. Craver has leased the city auditorium and will expend $5,000 to remodel it into a theatre.

NEW CORPORATIONS

New York City.—The Liberty Photo-Drama Production, Inc., has been formed here to manufacture motion picture plays. Among the stockholders are Z. U. Dodge, W. H. Thacker and J. T. McLean, the incorporators.

New York City.—The Mark W. Dientenfass Production, Inc., has been formed with a capital stock of $24,000. The company will manufacture and deal in motion picture films. E. M. Gregory, M. Jones and F. Rosenthal are the incorporators.

New York City.—Edith Nankivel, Arnold Mountford and John MacGregor have incorporated the Nankivel Films here. They will engage in the animated cartoons and motion picture business.

New York City.—The Inter-Allied Films Company, for the manufacture of motion pictures and photo plays, has been formed here; capital $1,000. The directors are Howard B. Coles, Anna H. Wagner and James MaGee.

Bayshore, N. Y.—The Mack Sensett Films Corporation has been formed here for the manufacture and exhibition of motion picture films; capital $500. Charles O. Basmann, Arthur B. Graham and John B. Phillips are the directors.

New York City.—The Oriental Pictures Company here has been incorporated and will engage in a general motion picture business in all its branches. The capital is $500,000 and the directors are Isaac O. Uphem, William W. Davison and William W. Weese.

New York City.—The W. W. Haddockson corporation has been formed here with a capital of $600,000 to lease and exchange motion picture films. The directors are Henry I. Mason, Clinton O. Weeks and Kenneth S. Dalgesich.
Attractive Booklet Being Issued by Fox Credit to Company

Sixteen Pages of Scenes From "Cleopatra" Printed on Heavy Paper Makes Fine Appearance

What is probably the most pretentious effort yet put forth by any producing company in the way of descriptive matter of a production has been attained in a booklet just issued by the Fox Film Company, treating with its latest spectacle, "Cleopatra," starring Theda Bara. From cover to cover it is a triumph of the artist's and printer's work. It reflects to perfection the gorgeousness of the picture itself. The design of the front cover, a reproduction of the sphinx, the features of Miss Bara replacing those of the world's greatest riddle, at once attracts the eye and compels investigation of the inside pages. The booklet is amply illustrated with half-tones and decorations, symbolic of the arts of the Egyptians of Cleopatra's time. Throughout this maze of adornment winds the cleverly written, descriptive matter of the Fox production.

The brochure, as a whole, sets a precedent in the film industry and the Fox Film Corporation is to be congratulated.

M. H. Hoffman Writes Hand-Book on Selling


"The Cinderella Man" With Mae Marsh Ideal Production for Holiday Season

The publication date of the new Goldwyn production, "The Cinderella Man," starring Mae Marsh, which has been set for December 16, has been well-timed for holiday showing at first-run photoplay theatres, the nature of the story making it particularly adaptable for the Christmas and New Year period. Importance of the holiday note to motion picture exhibitors throughout the country cannot be over-emphasized, for the Goldwyn booking is so weak for theatres, the money of the public being devoted to gifts rather than to theatre-going; and special inducements are required to keep up the average of attendance.

In "The Cinderella Man" the entire action takes place during the Christmas season. It is full of Christmas cheer and good will to men.

Although the story has an unusual number of elements that apply to the holidays, it is said to constitute a year-round appeal in fact attested by the long run of the play on Broadway.

According to a statement from the Goldwyn offices the play required but few changes to adapt itself to the screen. It is said, further, that Mae Marsh as Margaret Caner has not found a more congenial role in her entire screen experience.

The play derives its title, "The Cinderella Man," from the circumstances that the hero is as poor as the little girl in the fairy tale, a poet living in a garret and the heiress who reciprocates his love is a veritable fairy godmother, bringing him riches in a mysterious way.

REPLICA OF GERMANY'S MAMMOTH DIRIGIBLES USED IN "THE ZEPPELIN'S LAST RAID" FILM

The giant Zeppelin used by Thomas H. Ince in the making of his new spectacle, "The Zeppelin's Last Raid," recently published by the U. S. Exhibitors' Booking Corporation, is of the same type the Germans now are using to spread death and destruction among the allies. The mammoth dirigible required about three months to construct. It is approximately 300 feet in length, with a diameter of 60 feet. It has an aluminum frame with longitudinal and horizontal ribs, covered with a stout interlaced cord over which is the outside cover of linen painted black. The shape is that of an exaggerated cigar.

Two silk balloons fill the interior holding the hydrogen gas, which gives the dirigible power. Slatting for runways nine inches wide with guide rails extend the length of the ship, giving access to the sleeping quarters, an electric kitchen and the five great steel engines. In addition it is shown how the death dealing bombs are released, how the mighty dirigible is propelled, how altitude is reckoned, and the operating of the intricate mechanism of the steering gear.

Many Zeppelins in the war have been destroyed in the same manner as the one in the new Ince spectacle is sent to destruction. Every Teuton dirigible is equipped with a contrivance which ignites a charge of dynamite in the big envelope and blows it to atoms. The commanders are said to be under orders to destroy their own craft when in danger of capture to prevent the secrets of his construction from falling into the hands of the enemy. The inner workings of the giant dirigible in "The Zeppelin's Last Raid" affords a scientific treat. It marks the first time the secrets of Germany's great aer men o'war have been revealed on the screen.

H. S. Bickers to Write Plays for Mae Murray

After purchasing two plays written for Mae Murray, Carl Laemmle has entered into an agreement with H. Sheridan Bickers, the English playwright and dramatic critic, to write exclusively for Bluebird's newest star. Mr. Bickers was previously a staff writer and title editor for Paralta, and later acted as scenario and publicity director for Louis Weber.

Mr. Bickers was formerly well known in London under the sobriquet of "Yorick," and his dramatic criticisms have been featured in the London press and leading magazines.

Work has already been started on the first of the Bickers stories for Miss Murray, which will be produced by Director Robert Leonard. The plot is being carefully handled, as it is intended as a novelty in photodrama and will, in part, mark the screen's incursion into the little unexploited field of classic pantomime.
The EXHIBITORS HERALD is the only film journal admitted to the Audit Bureau of Circulations.
This Is A Time To Make Friends instead of Profits

GOLDWYN PICTURES organization recognizes that in these trying days the exhibitors of North America must make profits. This is the day to make exceptional effort and the direct result of such effort by any producer is exceptional productions.

Big pictures—powerful, vital stories and tremendously popular stars—today are the only means of attracting big audiences into your theatres. And the four biggest productions immediately available in the motion picture industry today are Goldwyn attractions, released as follows:

1. MADGE KENNEDY in "NEARLY MARRIED" by Edgar Selwyn. A play many times as dramatic and joyous as the great laughter-making hit "Baby Mine." A story of situations and thrills; filled to the brim with wonderful comedy. Released November 18.

2. REX BEACH'S greatest story, "THE AUCTION BLOCK," one of the most dramatic pictures ever made and possessing greater drawing power than his noted screen successes, "The Spoilers," "The Ne'er-Do-Well," "The Barrier." Given at your regular rental to Goldwyn contract customers. The first and only Rex Beach production ever available in this manner. Released December 2.

3. MAE MARSH in "THE CINDERELLA MAN" by Edward Childs Carpenter. A beautiful and wonderful holiday picture made by one of the greatest of all directors, George Loane Tucker. A picturization of Oliver Morosco's big stage success. Released December 16.

4. MARY GARDEN in Anatole France's famed story, "THAIS," bringing this artist of world-wide reputation to the screen for the first time. This will be the most sensational and remarkable box-office success ever booked for your theatre, and you get it at your regular Goldwyn rental. Released December 30.

GOLDWYN PICTURES CORPORATION
Samuel Goldfish  Edgar Selwyn  Margaret Mayo
President  Vice President  Editorial Director
16 East 42d Street  New York City
Charles Chaplin says: "There is nothing funny about a homely woman."

So, pretty

BILLIE RHODES must be about the funniest girl ever seen on the screen.

She appears, once a week, in

STRAND COMEDIES

Distributed by

THE MUTUAL FILM CORPORATION

Mutual pays the war tax
New York Tribune:
"EVERY MOTHER WHO HAS GIVEN HER BOY TO HER COUNTRY SHOULD SEE 'OVER HERE.' 'Over Here' shows in the minutest details how our soldiers are made fit to go 'over there.' ANY ONE WHO IS INTERESTED IN WINNING THE WAR WILL BE INTERESTED IN THIS PICTURE."

Moving Picture World:
"'Over Here' is strongly imbued with the spirit of patriotism, not alone through the nature of the picture itself, but by means of subtitles which are stirring and which make the picture an inspiration to work and fight for the 'freedom of democracy.'"

VARIETY:
"'Over Here' is a two-reel picture distributed by World, showing in a most interesting and often a most inspiring way how the big cantonments are created for the reception of our troops.

'The main interest in such a production, aside from the patriotic feature, which is exceedingly compelling, is the speed and efficiency of the entire proceeding. 'Over Here' winds up in a blaze of terrors."

Motion Picture News:
"'Over Here' will be a worthy addition to any and all exhibitors' programs. It is timely, instructive and presents a pictorial review of activities in which we are all interested. A worth-while picture which the exhibitor of every neighborhood can book and be assured that he will have presented a picture that every patron has enjoyed."

Sunday Telegraph:
"'Over Here'—incidentally a most appropriate and effective title—is a very graphic motion picture. It is needless to say that it will be given an enthusiastic reception wherever shown. It is an entertaining and informative picture which everyone will be eager to see."

Dramatic Mirror:
"The picture has great informative value in that it shows the people of this country what can and has been done with their dollars in government preparations. 'Over Here' is calculated to interest all classes of theatre-goers."

WORLD - PICTURES
Exclusive Sales Agent
STANDARD PICTURES

The greatest money making picture Bara ever made

WILLIAM FOX presents
THEDA BARA in
The ROSE of BLOOD
By Richard Ordyniski
Staged by J. Gordon Edwards

A great 1918 vampire role with Theda Bara at the acme of her vamping:

Released now on the open market as an individual attraction

Present crisis in Russia excitingly depicted

FOX FILM CORPORATION
Star-Light Comedies
CLEAN AND WHOLESOME
CAUSE

ONE REEL
"Onions, the Strong Man"

NEW

Prints for Your District
8 Cents per Foot

Star-Light Comedies
Room 812—501 Fifth Ave.
NEW YORK
HARRY RAPF PRESENTS

FLORENCE REED

IN THE COLOSSAL

MORALITY PLAY

"THE STRUGGLE EVERLASTING"

BY EDWIN MILTON ROYLE

DIRECTED BY JAMES KIRKWOOD

1564 BROADWAY,
NEW YORK
Krellberg & Berg Present

A Man's Law

A Vital Appealing Story of the Great North West

Featuring

Irving Cummings

Now Playing on the best Circuits in the East

Territory already sold:

Mammoth Film Co.
New York
and Northern New Jersey

Globe Feature Film Co.
Boston
New England

Supreme Feature Film Company
Minnesota, No. and So. Dakota, Nebraska
Missouri, Kansas, and North, Wisconsin

For remaining territory

Overland Film Company
Samuel Krellberg Pres.
729 Seventh Avenue, New York
HARRY BERG PRESENTS

Barbara Castleton
The beautiful star of "Empty Pockets," "On Trial" and "Parentage" in

"The Ashes of My Heart"

A sensational exposé of the drug evil linked with a beautiful story of the regeneration of a woman's heart and depicting a heroic struggle waged by a physician against the use of opiates by the girl he loves.

A story of unbounded interest—A superb production—A beautiful and talented star.

READY FOR RELEASE DEC. 15

The following distributors have contracted for the Castleton series presented by Harry Berg:

OWL FEATURES
Illinois, Indiana, Southern Wisconsin

A. H. BLANK, Missouri, Kansas, Iowa and Nebraska

SUPREME FEATURE FILM CO.,
Minnesota, N. and S. Dakota, No. Wisconsin

M. and R. FEATURE FILM CO.,
California, Arizona and Nevada

For Other Territory Apply:

HARRY BERG PRODUCTIONS
729 Seventh Avenue
NEW YORK CITY

J. Frank Brockless has purchased world's rights on this subject, exclusive of the United States and Canada.
The Big Four

Raymond Hitchcock, Josephine Harriman, Ernest Truex and Charles Grapewin are the BIG FOUR which will start the most ambitious, most pretentious program of one-reel comedies ever put out in the history of moving pictures. There will be more “BIG FOURS” to come—but this quartet will give you an idea of the quality of stars which will be used.

We frankly admit that as a business proposition—for us or for these great figures of the American stage—it couldn't be done. But it is not only a business proposition. It is a patriotic move—a project—the success of which will be reflected in the trenches in France, where the flower of America is battling for us all. The results from this enterprise will be shared by the boys in the trenches and on the decks of Uncle Sam's battleships. This distribution is to be handled by the American Military Relief Association. By arrangement with us, the Association is to get a considerable sum of money from each subject.

In this way we are doing "OUR BIT." The gentlemen and ladies of the stage who have so patriotically and splendidly offered their services are doing "THEIR BIT." And YOU—the exhibitor—"WILL YOU DO YOUR BIT?" Your bit is this: Show these pictures in your theater. It will not only be practical patriotism on your part, but it will be profitable business. For the public will do "ITS BIT." When they know the object of these pictures, they will have an added zest in seeing them. And irrespective of the patriotic phase of the pictures, we guarantee they will be the best comedies available. The stars will be the pick of America. The pictures are produced under the direction of Rex Weber. A special arrangement has been made with Jo Swerling of the Chicago Tribune to write all the scripts. This combination means THE BEST.

The purpose of this advertisement is not to SELL—but to TEST. We want to know how many exhibitors there are in this country who have enough patriotism to aid a movement to supply America's soldiers and sailors with comforts, and enough discrimination and business sense to see a proposition that spells

Box Office Receipts

It will require only a postal to tell us that you are interested. We are waiting for your answer.

TITAN PICTURES
:: CORPORATION ::
Frederick Russell Clark, President
Century Building, CHICAGO
EXHIBITORS' HERALD

COMEDIES WITH A PLOT
ARTISTICALLY COLORED

PERRY PICTURES

ONE REEL FOR TWO REELS

STATE RIGHTS

JEANNE HALL

CHARLES ASCOTT

AURORA WELLS

ALBERT ROCCARDI

COMEDIES - that will STRENGTHEN any program
STORIES - with a heart interest that will make
people THINK

PRODUCTIONS - that will make people TALK
and always LOOK for

PERRY PICTURES

"Auntie's Triumph" ....... "Cousins"
Two Reels

In course of Production

"Poor Uncle Ted" ....... "Peace"
Two Reels

FILM D'ART CORPORATION:
47 West 42nd ST. N.Y.

Announcement:
The December twenty-second issue of EXHIBITORS HERALD will be the customary Christmas and Holiday Number.

Advertising forms will close Monday, Dec. 10

Many big features of especially timely interest will be incorporated.
A Censorship Reform

The proposition of one-man censorship which the City of Chicago has been subjected to for sometime has aroused widespread indignation outside the motion picture trade as well as within, and has resulted in a powerful sentiment for the readjustment of the whole work of censoring films in Chicago.

The important feature of a new ordinance which is to be introduced by Ald. Steffen is that the authority of censorship will be invested in a group of ten representative citizens, not members of the police department. Under the provisions of the proposed measure, in case where a permit to exhibit the picture under consideration within the City of Chicago is declined by the police authorities the citizens committee would be called upon for a final verdict.

The Steffen measure is obviously a common sense proposition: It has always been our opinion that within the Chicago police department, or any other police department, you are not likely to find individuals who are qualified either through natural ability or experience to censor the most popular amusement for a city of three million people. The record of the Chicago police department in the censoring of motion pictures is glaringly inconsistent and even grotesque in certain instances.

We cannot be thoroughly hopeful about the successful operation of any censorship measure because we believe censorship of any, and every kind to be illogical, unreasonable and inequitable, but if we must have censorship of some kind, let it be an ordinance of the kind proposed by Ald. Steffen, which seems at least to have a common sense basis.

* * *

Product of Brain-Fag

Censorship again! This time the St. Louis board of aldermen vault into the limelight with the proposed ordinance which must have come about near the end of a dragged-out session when the various members of the august body had become affected with brain-fag.

The St. Louis lapse of reason is aimed to prevent the attendance of children under sixteen years of age at exhibitions of pictures depicting abduction, elopements of married persons, mock marriages, murders, robberies, etc.

Now, a large percentage of the high schools of the country present for study for children under sixteen years of age George Eliot’s celebrated novel, “Silas Marner.” Here is a story that would be barred in picture form, under the proposed St. Louis ruling, yet it has long been regarded as proper subject matter for child’s study.

As an indication of the absurdity of the measure and the fact that it would rob youth of many of the greatest literary treasures we cite the following works which would come under the ban:

Hawthorne’s “Scarlet Letter”; Ibsen’s “Doll House”; Dickens’ “Oliver Twist”; many of Sir Walter Scott’s stories; Shakespeare’s
"Hamlet," "Julius Caesar" and "Macbeth"; Hugo's "Les Misérables" and Stevenson's "Treasure Island."

The course which the St. Louis aldermen seem to be contemplating on the censorship proposition cannot but meet reversal by public opinion.

* * *

The Comedy Demand

During a time such as the present when the public is burdened with a multitude of cares it seems obvious indeed that people will retreat to theaters to be amused, to be made to laugh away the troubles and worries of the day. Yet only a few of the producers are altering their programs to admit of a big quantity of light, pleasing comedy.

A notable exception is Essanay, which company has been issuing a notable list of highly amusing comedy productions that are being widely hailed as productions of the hour, satisfying the demand of the hour for distractions from thoughts that are all too serious.

* * *

Varner at Washington

The American Exhibitors Association in its decision to have a permanent representative at Washington has made a wise move. The Capitol of the Nation is the logical spot from which to sense public opinion, particularly with reference to legislative matters. In Washington a representative is in a position to gain ready access to legislators representing every section of the country, and through argument and information properly present the position of the motion picture exhibitor.

Among the names of men who have been mentioned for the important post that of H. B. Varner stands out prominently. Mr. Varner is sufficiently aggressive and sufficiently diplomatic, and there is every indication that he would make an excellent choice.

* * *

The Cleveland Suit

The court fight of the Cleveland exhibitors to escape payment of the fifteen per cent per reel tax will accomplish one thing at least: Subsequent reference to it will make plain to Congress that the hand of taxation has been placed too firmly upon the motion picture business, that neither the distributor nor the exhibitor, however willing he may be, is able to meet the burden without threatened disaster.

Much valuable data on the situation the motion picture industry is facing has developed out of the suit and it is to be hoped that this data will be presented to the proper authorities when Congress reconvenes next month.

MARTIN J. QUIGLEY.
Ohio Exhibitors Lead in Fight for Tax Change

Theatre Men Announce That Sole Object Is to Demonstrate to Congress That Tax Must Be Modified if Industry Is to Survive.

That the government may know that the present war tax is applied to the motion picture industry, must be modified if either the producer or exhibitor is to survive, more than fifty exhibitors of the Cleveland hearing held by the American Exhibitors Association in an effort to come to a compromise. Nothing was accomplished.

The exhibitors have not, as yet, come to a conclusion as to the method in which they will proceed. A special meeting to take up this matter will be held this week in Cleveland. They are, however, emphatic in their statements that they will proceed along legal lines to come to a "show down" in the matter.

Committee Explains Stand

A special committee of the exhibitors, composed of Samuel, W. H. Simms, J. H. Simpson and George W. Heimbuch, issued a statement in which they insisted that the exhibitors would proceed with the case only for the purpose of demonstrating to Congress that neither the producer nor the exhibitor could survive if the tax remained in its present form.

"Our sole object in pushing this case through the courts is so that we may be able to show in Washington in December that a revision of the law is absolutely necessary," the statement sets forth in part.

"Congress acted on theory last October, but we can prove that now a condition and not a theory exists, that neither the manufacturers nor exhibitors can stand and survive.

"Our committee is forcing the legal issue for that reason only. The manufacturers seem afraid to produce documentary evidence at Washington. We are not. We expect every member of the American Exhibitors' Association to follow our lead."

Distributors Claim Victory

The decision of Judge Phillips was hailed by the producers as a victory. They point out that the court, assuming that the facts set forth by the exhibitors were true, was compelled to find that they were not entitled to the relief sought.

They also placed significance on the fact that this being the first case of this nature, the Ohio decision would naturally form a precedent upon which decision in future cases of like character would be based. They also interpret the decision to mean that the companies are free to collect the tax.

Council Committee Makes Progress On Steffen Anti-Funkhouser Law

Wm. A. Brady and Others Appear in Support of Chicago Ordinance Which Will Clip Major's Wings

Indications are that before the first of the new year the city council of Chicago will take action upon a proposed ordinance which, if passed, will do away with Chicago's "one-man" censorship board.

A sub-committee of the council judiciary committee which has before it the measure of Alderman Steffen seeking to curb the power, as it affects film censorship of the second deputy superintendent of police, held two meetings last week.

Attorney H. J. Friedman, representing the film men, explained to the committee that the industry was opposed to the "one-man" censorship policy which, they claim, exists under the Funkhouser regime. He also said that the producing companies wanted the "pink" permit done away with.

Censor Admits Power

Mr. Funkhouser defended his position. He claimed that the ordinance fairness had been shown the film men and that charges of discrimination were unfounded. He admitted that, in a sense, under the present system, he was the sole authority in passing upon films. His censorship board, he said, acted in an advisory capacity.

Many representatives of women's organizations were present to oppose the amendment to the ordinance. Among them were Mrs. Hannah C. Solomon of the Woman's City Club, Mrs. Guy Blanchard of the Chicago Political Equality League, and Mrs. Irwin Mcdowell, also of the Woman's City Club.

Mrs. Elizabeth Sears, representing the American Film Company, stirred up considerable wrath among the women present, when she stated that club women are not able to pass on censor laws because "they have only reflected ideas and know nothing about moving pictures."

This was the second meeting held during the week by the sub-committee and indications are that there will be a number more before the matter is presented to the whole committee. Another session has been set for next week.

W. A. Brady Speaks

At a meeting earlier in the week, William A. Brady, director-general of the World Film Company and president of the X. A. M. P. I., characterized Chi-

case, tax case

The case attracted attention from all parts of the United States as it was the first legal action taken by the exhibitors concerning the war tax.

Following the dismissal of the suit the entire delegation of producers met with the exhibitors in the Cleveland hearing held by the American Exhibitors Association in an effort to come to a compromise. Nothing was accomplished.

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American Cinema Commission Sends First Appointee to Foreign Shores

Frank J. Marion, Kalem Official Has Departed for Spain—P. A. Powers to Go to France

Frank J. Marion, president of the Kalem Company, is the first member of the American Cinema Commission appointed for foreign service to depart for the scene of activities. Commissioner Marion, who was designated by the National Association of the Motion Picture Industry as one of the three commissioners to represent the Committee on Public Information, of which George Creel is chairman, conferred last week with government officials before proceeding to Havana, Cuba, from where he will sail for Spain.

Commissioner Marion is one of the pioneers of the motion picture industry and is splendidly equipped for the task which is before him and which he is undertaking at the solicitation of the President of the United States, who, in June last, called upon William A. Brady, president of the National Association of the Motion Picture Industry, to mobilize the film industry for the purpose of co-operating with the government in the successful prosecution of the war.

Marion Goes to Spain

Commissioner Marion will have direct supervision of the distribution and showing of American Educational films in Spain and Italy. P. A. Powers, treasurer of the Universal Film Manufacturing Company, is the commissioner designated for France, representing the American Cinema Commission, of which Jules E. Brulatour of the Eastman Film is the chairman, with headquarters at 333 West Twenty-third street.

These motion picture executives who have undertook this patriotic work receive no salary and are giving up important business connections, carrying with them princely salaries, to devote their energies in the aid of the government's tremendous undertakings in Europe.

During the past month Mr. Marion has worked in co-operation with J. E. Brulatour, chairman of the American Cinema Commission, and his staff, headed by A. A. Kaufman, selecting educational films for the populace of Spain and Italy and entertainment subjects for the Italian soldiers.

Hundreds of Films

Never in the history of the industry have educational films been so thoroughly combed. Hundreds of films from producers in various sections of the country have been placed at the disposal of the commissioners. Industrial concerns who have had interesting motion pictures made have turned over their negatives. The spirit of enthusiastic cooperation reached the companies doing commercial work and they have been working night and day, furnishing prints at cost.

The films which Mr. Marion is taking into Spain and Italy cover a wide educational field, intimate views of industries and institutions essentially American, schools, colleges, military activities, the pastimes of our people, films portraying the democratic spirit of our executives, and withal a remarkable assortment of pictures which proclaim to the world the independence of the individual in America and his wonderful opportunities for advancement.

Jazz Band and Stars to Furnish Joy for N. Y. Exhibitors' Ball

Arrangements have been completed for the Motion Picture Exhibitors' ball to be held at Terrace Garden, New York, December 7, under the auspices of the Manhattan Local Exhibitors' League.

An orchestra of sixteen pieces will turn out for a ballroom dance music in the main ball room. A jazz quartette of colored musicians and entertainers will provide dance music and singing in the upper annex ball room.

Inquiries have been sent to all the motion picture stars and already a great many of them have accepted. All of the producing and distributing companies have subscribed for boxes and have declared their intention of being present.

Indiana Exhibitors Obtain Insurance and Bonding Plan

L. H. O'Donnell Reports to State Body of A. E. A. on Rebate Available

A mutual insurance proposition which will save exhibitors at least 40 per cent of what they are now paying for theater insurance and a bonding proposition to combat the demands of exhibitors and distributors for advance deposits, have been obtained by a committee of the Indiana Exhibitors Association.

L. H. O'Donnell, chairman of the committee, made this report at a meeting of the directors of the state association, held in Indianapolis last week.

"We can tender to our membership," the report reads, "the opportunity of securing a rebate of at least 40 per cent on the amounts now being paid out for insurance. The same plan has been in use by the Lumber Dealers Association and Hardware Dealers Association for a number of years, and at the present time every dealer in the state belongs to the association, for the simple reason that they get from the association much more than they pay in dues."

This committee has also arranged with the Chicago Bonding Company whereby for a nominal amount we exhibitors will be able to give the exchange man a guarantee as to the fulfillment of our contracts, thereby eliminating their reasons for asking for advance deposits.

Injuries to Director Delays Program of Titan Picture Corp.

A delay has occurred in the schedule of the Titan Pictures Corporation of Chicago, producers of Titan comedies, through the slow recovery of Director Rex Weber from injuries received in a recent automobile accident. A percentage of the profits of the Titan Film Corporation goes to the American Military Relief Association, organized to provide comforts for American soldiers and sailors in service.

AMUSING SCENES FROM THREE FILM D'ART COMEDIES

LEFT—SCENE FROM THE TWO-REEL COMEDY "POOR UNCLE TED." CENTER—AN AMUSING INCIDENT FROM "COUSINS." RIGHT—A LUDICROUS MOMENT IN "AUNTIE'S TRIUMPH." ALL WERE WRITTEN AND DIRECTED BY JOHN D. PERRY (Film D'Art.)
Funkhouser's Office Now Complies
With Chicago's Building Law

Eighty Reels of Film Which Has Been Exposed in Censor's Office Put in Fireproof Vault

After having placidly allowed for more than two years a flagrant violation of the building laws of the city of Chicago, Second Deputy Superintendent of Police, M. L. C. Funkhouser last week supervised the removal of many thousands of feet of film from the office of the secretary of police to a fireproof vault on the roof of the city hall.

During this time, when enough film was strewn about the tenth floor of the city hall to blow the Thompson administration out of office, film exchanges throughout the city were calmed upon the carpet for the slightest infraction of the building code.

The Major Explains

The Major, being a great little explainer, has, to his satisfaction, alibied himself out of the affair. His tale runs something like this: Two years ago the city council authorized the erection of a fireproof vault for film, but did not appropriate money to defray the cost of its construction.

Charlotte Pleases as New Cinema Star in Commonwealth Film

H. A. Spanuth, president of the Commonwealth Picture Corporation, presented Charlotte, the skater, in a six-reel hotodrama, as yet unnamed, at Wurtzer Hall, New York, on Wednesday. Charlotte, who is acceded to be the most wonderful woman skater in the world, acquitted herself well as a cinema star and caused the spectators to wonder whether it really was her first appearance before the camera. She has a most charming and magnetic personality and her acting was superior to all other supporting company.

M. H. Hoffman Donates Films for Hero Land

“Th’ Sin Woman,” with Irene Fenwick as star, and “Her Fighting Chance” featuring Jane Grey, formed the bill for the opening of the motion picture theatre in “Hero Land” at the Grand Central Palace, New York, last Saturday night. The pictures were shown through the courtesy of M. H. Hoffman, general manager of the Hoffman Foursquare Picture. Both Miss Fenwick and Miss Grey were present on the person of “Hero Land” is a project formed for obtaining funds for the benefit of blind French soldiers.

Will C. Smith Takes Up New Duties with Nicholas Power Company

Will C. Smith, who was last week elected general manager of the Nicholas Power Company, to fill the vacancy caused by the death of John Francis Skerrett, enters the position well qualified to take up the duties consequent to his promotion.

Mr. Smith, prior to his advancement, was assistant general manager of the company and acted as manager during Mr. Skerrett’s illness. “He is experienced not only in the mechanical end of the enterprise, but also on the business side.

Twenty years ago he began working with motion pictures. He was one of the originators of illustrated songs and was for a time in the road show business. The new general manager joined the Nicholas Power forces five years ago. He has supervised a great many of the big installations in New York. In 1915 he established a record when he installed two camergaphs in Madison Square Garden and obtained a perfect picture 34 feet wide at a throw of 300 feet.

Mr. Smith is also the author of “Hints to Operators,” a booklet containing much valuable advice for the man in the booth, gleaned from his long experience as a projection engineer.

Picture Operators Ball Scheduled for Dec. 5

The members of Chicago Local 110, Motion Picture Operators’ Union, will hold their annual ball at the Coliseum annex on December 5. Proceeds of the affair will be turned over to a fund to care for the families of members who have been called for military service.

Felton Joins Wolfberg

William C. Felton has been added to the sales force of the Cleveland office of the Harris P. Wolfberg Attractions. This is the tenth member to be added to the Wolfberg forces in fifteen weeks.
A. E. A. Raising “Legislative Fund” to Put Representative at Capitol

H. P. Varner Mentioned for Post—10% Tax on Gross Profits Stimulates National Body’s Action

Profiting from the bitter experiences of many of its members as a result of taxation difficulties, the American Exhibitors Association will have a permanent representative in Washington. H. P. Varner of Lexington, N. C., is the man slated for the place.

Mr. Varner has established an enviable record in opposing successfully legislation detrimental to exhibitors. One of his most noteworthy achievements was his activities against the seating capacity tax which saved the exhibitors of the United States thousands of dollars. He worked almost alone in this.

Action is already under way toward the raising of a fund by the association to be known as the “Legislative Fund,” which will be devoted to obtaining representation for the exhibitors at Washington during the coming session of Congress and for any future legislation pertinent to exhibitors.

Rembusch Lauds Varner

“There is certainly no man better fitted to handle the proposition than Mr. Varner,” said Frank J. Rembusch, secretary-treasurer of the Association, in commenting on the project. “He is an exhibitor and has been very successful in working against adverse legislation, more so than any other exhibitor.”

Washington Censor Praises Daily News for Cantonment Film

A. Chester Keel of the promotion department of the Chicago Daily News, who sponsored the film “Our Boys in Camp Grant,” proceeds from the sale of which will be devoted to the Daily News tobacco fund, is much elated over a communication from the censor at Washington relative to the picture.

“We wish to congratulate you,” it states in part, “upon obtaining this particularly fine film and will state that it is by far the best picture ever received by this office showing camp activities.”

Mr. Keel also reports that the picture is being booked rapidly. It was published November 19 through the Chicago exchange of the Mutual Film Corporation, which is rendering free service in the handling of the film.

COMMITTEE MAKES PROGRESS (Continued from page 15, col. 2)

cent industry statements made by Major Funkhouser that the motion picture men had gone “dollar mad.”

“The motion picture industry is making happy homes everywhere,” said Mr. Brady. “In the city of Scranton, Pa., it has closed up 40 per cent of the saloons and disorderly houses. In some places it is doing more good than the Y. M. C. A. or the churches. It is flushing the government’s food propaganda on thousands of screens and is co-operating with the army, navy and Red Cross.

“When President Wilson wanted to do something to offset the work of German spies in southern Russia, he turned to the motion picture men. He asked for three men in the business to volunteer to go to France and arrange for the exhibition of reels showing the United States is in the war and to show to the Russian soldiers that the stories told them by spies are lies.

“It was the only way in which the President could reach the Russian armies. The three men who were selected gave up positions paying them from $20,000 to $25,000 a year, and receive only a moderate stipend for their services and willingness to risk their lives on the ocean and in troubled Russia. Does that sound as if the moving picture men are money mad, as Major Funkhouser says they are?”

Mr. Brady promised to co-operate with the committee and added that if the motion picture men were placed on honor they would aid in the prosecution of any producer attempting to show an indecent and immoral film. The present laws against crime, he held, were sufficient to protect the public against immoral films.

Fun-Art Shows Comedy

Fun Art Films, Inc., will give a private showing this week of their first picture, “A Rag, A Bone and A Hank of Hair,” written by Vincent Bryan and featuring Ray and Gordon Dooley, well known vaudeville stars. This is the first of a series of eighteen pictures to be produced throughout the year.

POSE OF BESSIE BARRISCALE AND SCENES FROM TWO PARALTA PLAYS
Film D'Art Corp.
Making Comedies for State Rights

"Cousins" and "Auntie's Triumph" Completed Under Direction of John W. Perry—Others Listed

With two comedies completed for the late rights market, the Film D'Art corporation has under way a third to be called "Poor Uncle Ted." This picture with "Auntie's Triumph" and Cousins, already completed, are to be known as the Perry Pictures. All three comedies were produced under the personal direction of John D. Perry, who also the author.

The Film D'Art Corporation is of the belief that it has accomplished something "different" in this new series of comedies in that each of the plays contains a real plot. According to Mr. Perry, he will endeavor to "appeal to that certain little delicate something in human nature that makes people think." In "Auntie's Triumph," Mr. Perry has produced comedy based on patriotism and reviving and has handled it in such a dexterous manner as to arouse no resentment on the part of the audience. Albert Roccacci, Jeanne Hall, Charles Scott and Aurora Wells are members of the staff producing the Perry comedies.

It is the intention of the Film D'Art Corporation to make one or two reel comedies for the independent market.

WILL C. SMITH SLATED FOR NATIONAL BOARD OF THE N. A. M. P. I.

WILL C. SMITH, general manager of the nicholas Power Company, was nominated as a director in the National Board of Commissions for the late rights market.

The meeting was presided over by Walter J. Moore in the absence of Chairman J. E. Brutalov. It was decided to hold regular monthly meetings on the second Tuesday of each month and the next meeting will be held on December 3 in the offices of the National Association.

The following were in attendance at the meeting:

BARS USING WAR AS CAMOUFLAGE FOR BIG PROFITS

Daniel C. Roper, commissioner of internal revenue, has issued warning to motion picture theatre owners who add 1 cent to the price of tickets for the war tax and four for themselves. In a statement issued this week the official asks that those who are imposed upon by deliberate misrepresentations notify the department of internal revenue.

Complaints have been received of cases where the cost of admission to theatres and other places of amusement has been increased largely in excess of the tax imposed and the increase is explained as necessary because of the war tax, he said. "The tax on theatre admissions is 1 cent for each 10 cents or fraction thereof."

Graded License Fees for Theatres Opposed by Chicago Exhibitors

City Council Committee Told That Plan if Put in Effect Now Would Be Ruinous to Motion Picture Industry

Owners of motion picture theatres and attorneys representing others appeared before the council license committee of the Chicago city council last week and protested against a new ordinance which would base theatre license fees upon seating capacity and admission price.

Joseph Hopp, president of the Chicago branch of the Motion Picture Exhibitors' League of America, told the committee that the theatres which have seating capacities of 750 are now doing the same amount of business that those theatres which seat 300 formerly did when the small houses flourished.

He stated that the war tax was working a considerable hardship on the exhibitors, in that many stayed away from the theatres rather than pay the tax. The situation is becoming such, he said, that the small houses are going out of business and the larger ones have been forced to charge an increased admission price.

L. H. Jacobs, representing a number of exhibitors, warned the aldermen that the contemplated action would drive the Chicago motion picture houses out of business.

On request of the exhibitors that they be given time in which to prepare figures to illustrate the effect the new system would have on their business, another meeting of the committee will be held in two weeks.

The committee also has under consideration raising the license fee of the film exchanges from $25 to $200 a year. Hearing on this will be had this week.

Deputy City Collector George F. Lohman stated that the enforcement of the new ordinance would add $20,000 yearly to the city's revenue. A table showing the proposed graded license rates, based on the seating capacity and admission charges of theatres, is appended:

**PROPOSED LICENSE FEE BASED ON ADMISSION CHARGE**

<table>
<thead>
<tr>
<th>Seating Capacity</th>
<th>25 cents</th>
<th>26 cents</th>
<th>51 cents</th>
<th>$1.00 or more</th>
</tr>
</thead>
<tbody>
<tr>
<td>300 or less</td>
<td>$175</td>
<td>$200</td>
<td>$200</td>
<td>$200</td>
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<tr>
<td>301 to 500</td>
<td>400</td>
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<td>501 to 1,000</td>
<td>700</td>
<td>700</td>
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<td>1,001 to 1,500</td>
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<td>1,000</td>
<td>1,000</td>
<td>1,000</td>
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<tr>
<td>1,501 or more</td>
<td>1,500</td>
<td>1,500</td>
<td>1,500</td>
<td>1,500</td>
</tr>
</tbody>
</table>

EDNA GOODRICH, THE NOTED STAGE STAR, IN SCENES FROM HER FOURTH MUTUAL SCREEN DRAMA (Mutual.)

TWO SCENES FROM THE MUTUAL PRODUCTION "AMERICAN MAID"
Chicago Branch Laemmle Film Service
Consolidated With Universal Film Co.

Pres. Laemmle Announces Merger Which Causes Abandonment of Wabash Avenue Quarters and Shifts in Universal Staff

The Laemmle Film Service, one of the landmarks in Chicago’s film history, has gone out of existence and the offices at 17 South Wabash avenue abandoned.

Carl Laemmle, president of the Universal Film Manufacturing Company, announced that the Laemmle Film Service has been consolidated with the Universal Film Exchange and will be known as the Universal Film Exchange of Chicago.

The new order of things took effect November 26 and the Laemmle Film Service is now housed with Universal on the fifteenth floor of the Consumers Building, 220 South State street.

Photoplays to Supplant Spoken Drama
During War, Predicts Cranston Brenton

Chairman of Review Board Also Expresses Belief That War Tax Will Not Materially Affect Picture Theatre Receipts

Dearth of the spoken drama in the smaller cities during the period of the war is predicted in a statement touching on the present condition of the film industry and its war-time activities, by Cranston Brenton, chairman of the National Board of Review of Motion Pictures of New York.

Mr. Brenton expresses the belief that film plays, because of their easy means of transportation, will supplant to greater extent than at present, the theatrical companies.

“The motion picture is likely to usurp through the period of the war, at least, in a larger measure than before, the place of the legitimate drama,” said Mr. Brenton. “Only in cities of considerable size will good spoken plays be available.”

“The pressure upon the transportation companies is making it not only costly but difficult for theatrical companies to move from place to place with their impediments. This does not interfere seriously with the motion picture exhibition because of the small compass of the show. It can be transported in one box and carried in an automobile or an aeroplane, if necessary.”

The speaker also advanced the theory that despite the fact that the Government had taxed the industry millions of dollars because of the war, there would be no material effect on attendance.

“It is doubtful if the various taxes imposed will materially affect attendance,” he said. “War, if we may judge from its effect in Great Britain, for instance, stimulates interest in and the desire for motion pictures.”

Select’s Gen. Manager
Makes Midwest Trip
Inspects Exchanges

Arthur S. Kane, general manager of Select Pictures Corporation, left New York on Tuesday and will make an extended trip in the interest of his company, visiting chiefly the cities in which the Select Exchanges are established in the central and midwestern territories. Mr. Kane’s trip will carry him as far west as Omaha, as far south as St. Louis, and as far north as Minneapolis.

At Chicago, the first stop, Mr. Kane will be in conference with Fred Aiken, the manager of Select’s Chicago branch, concerning a number of territorial changes in this district.

Following his Chicago visit, Mr. Kane will proceed to Omaha, to which point Select’s Des Moines Exchange is going to be transferred. In Omaha, Mr. Kane will be joined by C. E. Shurtleff, sales manager for Select Pictures. C. W. Taylor, the Des Moines manager, but who will be in charge of the Omaha branch after the transfer is made, will join Mr. Kane and Mr. Shurtleff.

Kansas City will next be visited, from which point, moving eastward, Mr. Kane will stop at Detroit and inspect the new departments which Select has established there for Branch Manager W. D. Ward. This suite of offices is in the newly constructed Film Exchange building, which will be opened about December 1.

In Cleveland, Mr. Kane will visit Sam Moris, manager of this district. In Cincinnati, which district is also under Mr. Moris’ supervision, Mr. Kane will call to see A. H. Muller, Select’s branch manager at that point.

On the home trip the Select general manager will call on C. R. Rogers, manager of Select’s Buffalo branch, and probably will conclude by paying a visit to Harvey B. Day, who was recently installed as manager of the Pittsburgh exchange.

THREE INTERESTING POSITIONS OF THE AMERICAN-MUTUAL STAR, MARGARITA FISCHER
I Forty score DRAMATIC offering low. novel TORS which adore, state "Out chance jlims ire ture our -eceive oasis earn lan absorber 'on hey o racing stage, Why Hopp Berlin Why "Charlotte Lewis, over was 30-60 electric Daab, are the "Lenine" — up. 

The John F. Hylan Non-Partisan Committee received and spent $641.50, of which $610 went to the Universal Film Company for movies.—Newspaper item. At this percentage on a state rights basis they would all be dancing the Hylan fling.

While playing close up to the net let me remark that I believe telephone girls receive more rings than studio girls, and our daily optimistic thoughts remind us that "affinity" Piney Earl is now a picture director, so why not forget the purely aesthetic and get back to the mundane? Whaddya mean?

It was announced this week that skirts are going up. Kind o' lucky that the chums are doused on Broadway at 11 a.m., gives some of the girls a chance to get the air.

Pierre V. R. Key has worked out the Hoffman fourth dimension to a satisfactory basis and jobbers will find it hard to dip over any 30-60 and 90-day stuff on Pierre, as he can detect a false note in a second, being a musical critic on the New York World. Hope this squib won't B-flat.

Vitagraph made a splendid move when they signed up Hedda Nova for three years. Hedda is 38-caliber, and can hit the screen bull's-eye every time, and Edgar Lewis, director par excellence, is in a great measure responsible.

H. A. Spanuth, president Commonwealth Picture Corporation, has drawn a prize in Charlotte and he is offering me, but not this one, for the best title or Charlotte's new picture. How about "Charlotte Russe" or "Out of Old Storage" go?

Hopp Hadley, the genial dean of advertising and publicity engineers, and Hyatt Daub, his a-de-camp, are turning out some lofty copy on the "Zeppelin's Last Raid" from the twenty-third elevation of Castle F. G. Hall.

Star light, star bright, tell me is it so. Does the star that I adore, love me less or love me more? Has her love grown stony cold or lost her love for Klondike gold? I'll sign another one today, and let this vampire fade away.

Speaking of baseball reminds us that it wouldn't be a bad bet for Herbert Brenon to sign up "Lennie" to play the Russian ex-Herbert now has at Hudson Heights. Take some "empire," though, to convince the Lenines that anything was foul. Batter up!

E. K. Gillett has just returned from a shooting trip to Broom County, New York. Ken went out after pheasants but brought back a lame shoulder. No casualties reported.

Charley Henkel, who is often referred to as the encyclopedia of the picture industry, has probably lived to see more reel tragedies and successes in the picture business than a score of fiction writers could invent. Wouldn't it be drawing on the imagination to say that Charley nursed the infant?

Consensus of opinion being that, as a director, Edgar Lewis is the Belasco of the Cinema.

Walter Budy writes that in the artillery school recently the instructor asked a student of the Reserve Corps, "What's the difference between the gas used in war and the gas used for domestic purposes?"

Eighty cents per thousand," replied the student.

Walter also observes that you can't use the kitchen gas range on the battle front with any degree of accuracy when the visibility is low. We suggest that "Life" take this Budy on as war correspondent.

A Bronx exhibitor recently booked Marguerite Clark's picture, "Forty Immortal Facts." A movie fan noticed that his poster copy read "Marguerite Clark in Forty Immoral Acts." This was brought to the exhibitor's attention by letter and he replied, "Let me alone. I'm doing fine."

Hiller & Wilk Hold First Trade Showing of "Raffles" Film

The first trade showing of "Raffles, the Amateur Cracksman," the state rights sale of which is in the hands of Hiller & Wilk, Inc., was held this week in the projection room of Joseph H. Miles, 220 West Forty-second street, New York.

The showing had been delayed for several weeks that everything essential to success might be prepared. Paper, lobby display, heralds and stills were on display in the Hiller & Wilk offices after the showing.

John Barrymore heads the cast of the picture, which includes Mike Donlin, Frederick Perry, H. Cooper Cliffe, Christine Mayo and Evelyn Brent. "Raffles" as a novel was one of the "best sellers" and as a play it ran for several years. The picture was six months in the making under the direction of George Irving.

Despite the fact that the first trade showing was not held until this week, some of the territory has already been disposed of by Hiller & Wilk, the Special Features Company of Knoxville, Tenn., having purchased the rights for the states of Georgia, Florida, Alabama and Tennessee, and the Dawn Mastersplay Company of Detroit the rights to Michigan.

A SCENE FROM "DAUGHTER OF DESTINY"
"THE ZEPPELIN’S LAST RAID" MAKES HIT WITH HUB CITY PHOTOPLAY PATRONS

Nathan H. Gordon Reports Good Business at Scollay Square Theatre
Despite War Tax and Business Depression

Despite the business depression at present harassing the New England theatres, Nathan H. Gordon, directing head of the Globe Feature Film Corporation and the Gordon chain of picture theatres throughout the district, has sent word to Frank G. Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, that "The Zeppelin's Last Raid," the Ince spectacle and initial publication of the booking company, has done a record business at the Scollay Square Olympia Theatre, in the heart of the Boston theatrical district.

Mr. Gordon advises that business generally has been dull throughout New England, both as a result of war conditions and the amusement tax, but that business at the Scollay Square, where the Ince spectacle ran a week, exceeded expectations. As a result of the success of the "Zep" picture in his leading theatre, Mr. Gordon has determined to run it in his other houses in the near future.

Rex Adams Proves Screen Versatility in Wholesome Comedy

Rex Adams, the new Wholesome star, has successfully established himself in "His Awful Downfall," the first comedy made by Wholesome Films Corporation. Adams is an acrobat of exceptional agility, performing laugh-provoking stunts that seem to offer imminent peril to life and limb. Coupled with his nimbleness is his wonderful clowning, funny in the extreme and without objectionable features. "Rex Adams, as our principal comedian, leading a band of sure-fire fun makers, is a positive assurance of what exhibitors and the public may expect in this line from Wholesome offerings," states General Manager Weisfeld.

Mr. Weisfeld will soon announce a second Wholesome comedy and a new dramatic feature.

A. G. Buck Joins Hoffman

A. G. Buck was added to the M. H. Hoffman, Inc., forces when he took charge this week of the Hoffman-Four-square exchange in Philadelphia. Mr. Buck has managed the K. E. S. E. Philadelphia exchange for the past year and prior to that served the Fox Film Corporation, both in Chicago and St. Louis.

Schaefer Brothers Issue Souvenirs on New Crystal Theatre

Handsome Booklet Descriptive of New Motion Picture House
Outline Policy of Owners

Schaefer Brothers of Chicago, have issued an attractive souvenir booklet for the Crystal Theatre, their new motion picture playhouse at North and Washenaw avenues. It contains views of both the interior and exterior of the theatre.

The new home of motion pictures dedicated by Schaefer Brothers to "the people of the great Northwest side" is in every sense modern and up-to-date. It has a seating capacity of 2,000 all on one floor, perfect ventilation and its marble walled, mosaic floored lobby is a thing of considerable beauty.

One page of the booklet is devoted to what is termed "The Schaefer Policy." This deals with the selection of big feature pictures and others and promises that this phase of the business will be carried on with discriminating care.

Schaefer Policy

"The Crystal theatre is your theatre," the booklet continues, "We ask your hearty co-operation, your ideas and suggestions. They mean more comfort and satisfaction to you, and the comfort and satisfaction of our patrons mean strong, lasting friendships to us."

Another page of the booklet deals with music. Schaefer Brothers have paid particular attention to this part of their program and have engaged musicians experienced in harmonizing the orchestra with the picture being shown.

A large part of the souvenir is devoted to pictures of stars connected with forthcoming productions to be presented at the theatre. The booklet is an eighteen-page affair and was printed by the Cahill-Igge Company.

SCENES FROM TWO FOX PRODUCTIONS AND POSE OF JUVENILE STARS

LEFT—ONE OF THE BIG MOMENTS FROM "TREASURE ISLAND," AN ADAPTATION OF ROBT. LOUIS STEVENSON'S STORY, CENTER—FRANCES CARPENTER AND VIRGINIA LEE CORBIN, RIGHT—SCENE FROM "BABES IN THE WOODS," FAMOUS OLD ENGLISH BALLAD. (Wm. Fox.)
Norma Talmadge in
"THE SECRET OF THE STORM COUNTRY"
Select Picture Drama; Six Parts
As a whole ................. Gripping
Story ................. Vital
Star .................... Brilliant
Support .................... Capable
Settings .................... Excellent
Photography .................... Clear

"The Secret of the Storm Country" is so charmingly told
and delightfully acted by Norma Talmadge that this latest
effect offering should prove a distinct hit. It is an extraor-
dinary picture in many respects, founded on the story of
Gracie Miller White. The direction by Charles Miller is ex-
cellent throughout. Miss Talmadge scores heavily as Tess
and there seems to be no height of expression too lofty for
her gifted star to reach. She plays the role with such under-
standing, such poignant sadness and such womanly sympathy
that it leaves nothing to be desired. The story is one that
roves once more the dignity and force of silence. The lesson
is tremendous.

Miss Talmadge is supported by an excellent cast including:
Walters, J. Herbert Frank, Charles Gotthold, Edwin Denti-
on, Ethen Grey Terry, Mrs. J. H. Brumadge, Julia Hurley and
thers.

The Story: Tess Skinner is overjoyed at the return from
oil of her exonerated father. She has prayed earnestly for
his return and her faith is strengthened by this answer to
her prayer. She is a squatter and loves people. The Wald-
erickers resent the presence of the squatters and try to drive
them away. Tess and young Frederick Graves, a student,
love each other and are secretly married, Graves exacting a promise
from Tess. His mother insists upon a marriage
ith Madeleine Waldersticker and Frederick morosely com-
ies. He and Madeleine are unhappy. He longs for Tess and
she for him, until one day he goes to her house where the
solicent wife finds them together. Her brother, a hypocritical
bureaucrat, has her "churched" as a Magdalen. She faith-
illy preserves her silence, in the face of the most agonizing
circumstances and finally finds contentment and protection in
the home of the lawyer who freed her father. Her joy is in
er child. Frederick finds her playing with the boy and pleads
a sacrifice from her, but she has learned the useless-
ness of it and sends him away. In his fury he returns home
and tells the truth to the horrified Waldersticker, but dies
soon and her son tells his wife. Later Tess marries the lawyer,
hose faith in her has never faltered, and they at last come
to their own.

Violet Mersereau in
"THE RAGGEDY QUEEN"
Bluebird comedy-drama; five parts; published December 3
As a whole ................. Average
Story ..................... Fair
Star ..................... Winsome
Support ..................... Suitable
Settings ..................... Appropriate
Photography .................... Good

Exhibitors know the box-office value of Violet Mersereau, and
id where she is a favorite. "The Raggedy Queen" will suc-
sd. It is but an average production, and will not do much
ward winning new admirers for Miss Mersereau. In the
porting cast are Grace Barton, Robert F. Hill, Charles
attery and James O'Neil. The direction is by Theodore
farston.

The story: Tatters, the daughter of a famous actress,
ow dead, believes that she is a queen and she is constantly
ing in trouble with her playmates because of this. Grant,
be young secretary of Brenton, the owner of mines in the
own in which Tatters lives, is sent to investigate the agitation
mong the men. One of the villagers takes a dislike to Grant
and knocks him unconscious. Grant is taken to the home of
thers. A few days later Brenon arrives and Grant takes
in to see Tatters. Brenon finds that the girl is his own
ughter, he having divorced her wife when he believed her
true.

Kitty Gordon in
"HER HOUR"
World drama; six parts; published November 26
As a whole ................. Sensational
Story ..................... Good
Star ..................... Passable cast
Support ..................... Sufficient
Settings ..................... Suitable
Photography .................... Clear

"Her Hour" is a melodramatic story, with a capable star
in the leading role and a plot that is well handled. Miss Gor-
don's exceptional talents are given wide range in the charac-
ter part of Rita Castle and she is well supported by George
Morgan, George MacQuarrie, Edward Burns, Lillian Cook,
Eric Mayne, Yolande Brown, Jean Wilson, Frank Beaumiss and
Justine Cutting. The story is by Raymond Schrock and
direction by George Cowl.

The story: On the day Rita Castle is discharged from the
department store, where she worked, by a domineering floor-
walker, because she refuses to let him embrace her, her mother
dies and her brother Tom is arrested. She becomes secretary
to Philip Trent, an attorney, and upon the promise of marriage
he accepts his attentions. When the truth dawns upon her
that Trent is deceiving her, she leaves him. She later marries
Ralph Christie, a widower with a son, but when he learns of
Rita's past he forces her to leave his home. Rita becomes a

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A DRAMATIC MOMENT IN "HER HOUR" STARRING KITTY
GORDON. (World)

successful lobbyist. Trent is to run for district attorney and
Rita decides to bare his past. He, however, learning of her
daughter, threatens to tell the girl of her mother's past. Alice,
the daughter, meets Dick Christie and the young people fall
in love, but when news comes that Rita has murdered Trent
for attacking her daughter's name the father refuses to allow
Dick to have anything further to do with the girl. However,
later he relents and endeavors to offer assistance to the women,
but Rita, after telling Trent that Alice is his own daughter,
dies. The picture has a pleasing ending and pleased audiences
at Boston Theatre, Chicago.

Billie Burke in
"THE LAND OF PROMISE"
Paramount comedy-drama; six parts; published December 10
As a whole ................. Inconsistent
Story ..................... Likable
Star ..................... Well selected
Support ..................... Suitable
Settings ..................... Appropriate
Photography .................... Good

"The Land of Promise" leaves much to be desired. The
The story is interesting and tense; there are a number of thrilling and tense sequences. The production is well directed, and the majority of patrons. Belle Bennett does some very good work and has a pleasing personality. She has been surrounded with a good cast, including F. H. Newburg, J. Barney Shumaker, Mrs. Bill Wilson, Ingrid Bergman, Alberta Lee, Lee Phelps, Eugene Burr, Edward Hayden, Thos. H. Guise and Estelle La Chear. The direction is by Walter Edwards.

The story: When Angela De Haven finds her husband untrue to her she determines to make other men pay for his perjury. She becomes an accomplice of Brant, a crooked broker, and goes west to secure some stock in the 'Bob Cat' mine, owned by Bob Spalding. But through the weakness of his partner, Angela receives enough shares to gain control of the mine. She returns to New York and manipulates the market in such a manner that Brand and his gang are made penniless.

The book: "ALL FOR A HUSBAND" is well worked out with a unique ending; the star is charming and the production is good entertainiment. The subject can be recommended as a good remedy for driving dull care away.

Miss Pearson handles her rôle in a splendid manner and is well supported by Herbert Evans, Dorothy Quincy, Gladys Kelly, Carl Moody and William W. Corman. The story is by George M. Scarborough and direction by Carl Harbaugh.

The story: Henry Hardin has been mayor on the return ticket, a woman-later and refuses to allow his sister to bring her friend Henrietta Downs to their home. The girls read that a young woman has escaped from a lunatic asylum and Henrietta plans to go to the Hardin home as the insane woman. When Henry comes home and finds the strange woman he sends for the police. They find that Henrietta is not the missing girl, but keep her under surveillance at police orders. Henrietta escapes and returns to her home. In the meantime Myra, the escaped lunatic, has entered the Hardin home. When Henrietta sees Myra she screams, which arouses the sleeping Henry. Here the scene changes and the director is shown giving instructions and the cameraman grinding.

Vivian Martin in

"MOLLY ENTHANGLED"

Paramount comedy-drama; five parts; published November 11.

As a whole Average
Story Light
Star Good
Support Fine
Settings Adequate
Photography Fair

The best thing about "Molly Entangled" is Vivian Martin. She plays the title rôle charmingly and is a good candidate for herself in spectators' thoughts. The comedy of the production depends upon the quaint Irish brogue used in the subtitle. The picture will perhaps find favor wherever Miss Martin is a favorite. The supporting cast includes Henry Armes, Miss Barry, G. S. Spaulding, Helen Dunbar, C. H. Gowland, Jan Kekley and W. A. Carroll.

The story: There is constant strife between the families of Barry and O'Mara. If Jim and Barry dies without marrying the fortune will revert to the son of the O'Haras. Jim gets intoxicated one night and falls down the cellar stairs, severely injuring himself. The town doctor predicts he will die, and orders him to save the fortune. Bill calls and tells Jim to ask her to marry him. Because the Barrys had done him wrong, Molly consents, though she loves Barney Maloney. Jim is taken to the city, is operated upon and is discharged. It is all disappointed, but, knowing it can be no other way, she lives on as Mrs. Jim Barry. One day Jim learns that the ceremony had been performed by a tramp in an endeavor to escape justice.
Brownie Vernon as Hilda, the daughter of one of the drug victims, is the one bright spot of the production. Miles McCarty and Murdock MacQuarrie handle their parts very well and Frank Borzage makes a pleasing lead opposite Miss Vernon.

The direction is by Allen Hollubar.

Good

The story: The Mornington brothers, James and Allen, believe themselves victims of heredity and this fear is instilled in Hilda, the daughter of James. She loves Franklin Shirley, a young physician, but the fear of heredity prevents her from marrying. Her father's health is declining and in order to give him rest, they move to a smaller town, where he is attended by the local physician. One day while he is about to take some drugs the doctor intercalates. There is a struggle and Allen coming upon the scene shoots and kills the doctor. Both men escape. Hilda is accused of the crime and is sentenced to be hung. Dr. Shirley has been searching for Hilda, but is unsuccessful until the day before the execution, when he learns of her fate. He meets Allen, who comes to him for more dope, and forces a confession from him, which exonerates Hilda. After that, like a fairy godfather, a doctor proves that the fear of heredity in the Mornington's is but imagination.

William Russell in

"NEW YORK LUCK"

American-Mutual comedy-drama; five parts; published Dec. 17.

As a whole
Story
Star
Support
Settings
Photography

Splendid
Entertaining
Excellent
Well selected
Faithful

Good

To see William Russell in comedy parts is indeed a treat. And exhibitors showing "New York Luck" will be giving patrons a treat. The story, worked out from an altogether new angle, is entertaining, humorous and pleasing. A production to make one forget the war and the high cost of living. Exhibitors looking for high-class picture entertainment will do well to book this latest Mutual.

Mr. Russell is supported by Francesca Billington, Charles Burton, Ashton Dearholt and Carl Stockdale. The direction is by Edward Sloman.

The story: Nicholas Fowler, station agent in the town of Hobokus, believes that money can only be made in New York. With this idea and the address of a motion picture director, an old friend of his father's, Nick goes to New York. Going to the studio he finds he cannot gain admission. After a week of fruitless searching for the big money places, he is handed his hotel bill. The amount staggered him. He decides to write his father that he is coming home, but on second thought he writes him an adventure laden letter, telling how he saved the doctor's life and how they met. The story meanders to the stage, and the director comes in and tells Nick he was never notified of his visit. Nick then shows him the letter he has just written. The story meanders to the stage, and the director decides to make a motion picture production of it and casts Nick as the hero, at a big salary. Nick finds that the girl who is to play opposite him is none other than the heroine of his letter, whose picture he had found when she was staying at Hobokus the summer before.
Alice Brady in
"THE SILENT SACRIFICE"
Select Pictures Corp. drama; five parts; published Nov. 29

As a whole: Gripping
Story: Strong
Magazine: Excellent
Support: Excellent
Settings: Appropriate
Photograph: Good

"Her Silent Sacrifice," Alice Brady's first starring vehicle under the Select banner is a thrilling story, logical and convincing, adapted from the play "The Red Mouse" by Henry Dam. The scenario was written by Eve Unsell and the splendid direction is by Edward Jose. The settings are faithful to the locale and the cast is unusually fine.

Miss Brady is as charming as ever and has seldom been more suitably cast than in the present instance, for she is given the opportunity to run the gamut of emotions from simplicity to sophistication. She is exquisite throughout. The supporting company includes George Pemberton, Ruby Keeler, Pauline Lord, Edmund Pardo, Mrs. Blanche Craig and Arda LeCroix.

The Story: Arlette, a love child, lives with her grandmother in Savenay, where the gossip of the neighbors makes her life an unhappy one. Richard Vale, a struggling American artist, settles in Savenay and induces Arlette to pose for him. She learns to love him deeply, but his impersonal manner teaches her to hide her love. Prince Boissard, a patron of the arts, strikes at the heart of Arlette when he seeks Arlette's favor as a tonic for his jaded passions. In order to win her he agrees to give the artist every advantage as his protege, on condition that when Vale becomes famous, Arlette was not permitted to keep him true to the place where she becomes the toast of the town. Then he demands his price. At a ball Boissard insists that she publicly acknowledge him as her benefactor. She does so and Vale attacks the Prince. He is taken away by armed men and broadcast in Paris. The Prince then prepares to exact his penalty, but a Hindoo servant, who adores Arlette, hastens to Vale and tells him the truth about the agreement Arlette made for her sake. Overcome, Vale rushes back in time to save Arlette. In the struggle the Hindoo kills the Prince and Vale and Arlette are reunited.

Thomas Santschi in
"WHO SHALL TAKE MY LIFE?"
Ideal Motion Picture drama; six parts; published state rights

As a whole: Very well done
Story: Excellent
Support: Good
Settings: Excellent
Photography: Typical

The horror of inflicting capital punishment upon an innocent man is depicted in all its gruesome manner in "Who Shall Take My Life," but withal the story has been splendidly done. Every phase has been handled logically and the human appeal has been excelled. Fritzi Brunette and Bessie Eyton give Mr. Santschi good support as does Ed Coxen, Harry Lonsdale, Eugenie Beserrer and Al W. Filson. The story is from the pen of Mabel Heikes Justice.

The story thoroughly arouses the sympathy of Kate Taylor, who gives him food and shelter until he can find steady work. He receives a position as bridge tender and lives with Kate until he meets Mary Moran, whom he loves and marries. Kate becomes heartbroken, and when her twin sister is murdered and is mistaken for herself and Bill is accused of the murder she does nothing to rectify the matter. Instead she goes west with Crosswell and lives with him and she meets "the Virgin," who is jealous and shoots Egan. He is sent to the same death chamber in which Bill is awaiting his execution. An exchange of confidences reveals the fact that they are both awaiting death because of murder, but matters are cleared up. Crosswell reveal the fact that Kate Taylor is still alive. A frantic search is made for the girl and as the hour of the execution draws near no trace of her can be found. At the eleventh hour detectives find her in a western dance hall. They wire to the prison, but because of the difference in eastern and western time, the innocent man goes to his death for another's crime. The horror of the situation drives Kate mad. The picture was shown at the Band Box Theater, Chicago, last week.

William S. Hart in
"THE COLD DECK"
Ince-Lynch drama; five parts; published state rights

As a whole: Well done
Story: Western
Star: Clear
Support: Adequate
Settings: Excellent
Photography: Good

This production, featuring William S. Hart, is a typical Hart story and deals largely with the delineator of western characters a favorite with their audiences should find "The Cold Deck" a successful offering. Mr. Hart does his usual good work and is well supported by Mildred Harris, Alma Rubens, Sylvia Bremer, Edwin N. Wallock, Charles O. Rush and others.

The Story: "Level" Leigh, notorious gambler, endeavors to keep his profession secret from his sister Alice, an invalid. He plans to win sufficient money to give her proper care and restore her health. Carole, a Spanish dancer, is infatuated with Leigh, but when he gives her little attention, she has him "cold-decked" and he loses all his money. The immediate result is for Mrs. Leigh to hold up a stage coach, but the little sister dies and when the road agent is wanted for the murder of the messenger, Leigh gives himself up although he did not kill the man. Citizens are planned prisoners, one of whom helps him to escape and while he is hiding he unearths the money stolen from the coach. The real murderer is "Black-Jack" Hurley. Leigh brings him back to town where he gets his just deserts. Leigh is urged to remain with the villagers while Rose Larkin, daughter of the murdered messenger, promises to take care of him.

Ethel Barrymore in
"THE ETERNAL MOTHER"
Metro drama; five parts; published November 26

As a whole: Good stuff
Story: Padded
Star: Does good work
Support: Suitable
Settings: Good
Photography: Good

"The Eternal Mother" has little to recommend it as screen entertainment. The story is padded and the main plot has been used time and time again. Picture devotes four of the six parts of production to a little girl and "The Eternal Mother" for the sake of watching the star. Regular patrons of photoplay theaters, however, are getting to the point where they can no longer tolerate an old plot after seeing many films. This picture will keep them in their seats, as was the case at a Chicago "loop" theater where "The Eternal Mother" was shown last week.

Miss Barrymore is supported by Frank Mills, L. R. Wolheim and Charles Sutton. The direction is by Frank Reicher.

The story: Maris endeavors to persuade her husband to put men and women in the places in his mills filled by children, but Alden will not listen to his wife's pleas. One night one of the little girls is injured and Maris, calling on her, finds that it is her own daughter, from a previous marriage, whom she thought dead. She also finds her former husband, whom she believed dead, is still living. She returns to her home and tells her husband, but the little girl runs away from her father and comes to Maris, Maris leaves Alden, explaining her reason in a letter. Alden learns that Maris' former husband secured a divorce in order that he might marry another woman. With this evidence, after clearing the mills of the children workers, Alden goes to his wife and begs Maris and the little girl to return to him.

Alma Rubens and Walt Whitman in
"THE REGENERATES"
Triangle drama; five parts; published November 25

As a whole: Good
Story: Interesting
Stars: Excellent
Support: Suitable
Settings: Satisfying
Photography: Satisfying

"The Regenerates" will undoubtedly provide good entertainment for many patrons of motion picture theaters. The story is interesting and well done; there is a good cast; the
settings have been well selected and the photography is good. It isn't a subject discriminating audiences would select, but should prove very good for the average audience. Alma Rubens and Walt Whitman handle their parts very well and a fine supporting cast surrounds them.

The story: The wealthy Van Dyn has planned that the last two members of his family, Catherine and Pell, shall marry in order that nothing but pure blue blood shall flow through their veins. But Van Dyn loves Nora Duffy, daughter of Van Dyn's butler, and Catherine loves Lafarge, in author. One morning Pell is found dead and Lafarge is held for the murder, because he and Pell had an argument. However, evidence is lacking and he is discharged and a confession is forced from a drug-imbued servant in the employ of the Van Dyn household. A little boy has been born to Nora and Pell, but the old grandfather refuses to allow the baby in his home. Catherine leaves, marries Lafarge and raises the boy. All efforts on Catherine's part to win back her grandfather fall until young Pell is sent to him. The boy is received by the old man and Catherine and Lafarge also find a place in his heart. The picture was well received at the Pasteure theater, Chicago.

Enid Marky in
"THEZEPPELIN'S LAST RAID"
(U. S. Exhibitor's drama; five parts; published state rights

CAST Chosen for Carmen Production

The complete cast has been assembled for Jewel Carmen's first starring production "The Kingdom of Love" for William Fox. It will consist of Geneviève Bizet, L. C. Shumway, Fred Milton, Joseph Manning, Nancy Taswell, Ernest Wade, G. Raymond Nye and Murdock MacQuarrie. Frank Lloyd is the director.

Ben Turpin in
"IS ANY WAITRESS SAFE?"

Sennett-Paramount comedy; two parts; published December 2

Another typical Sennett comedy, full of slap-stick antics, pie throwing, vulgarity, and the various other elements which go to make up these comedies. As in previous Paramount comedies, whatever or not exhibitors will want to show this picture to their patrons depends upon the type of the audience. Ben Turpin, Slim Summertime and Louise Fazenda are featured.

The story revolves about Mr. Turpin and Miss Fazenda, employed in a restaurant, but when Louise allows the dog to drag the frankfurters all over the place before serving them to a customer, both she and Ben are discharged. They become engaged in the home of a wealthy family and when the family goes away they leave Deny a party. They invite a number of their friends and a number of the persons employed at the restaurant, who are not their friends, invite themselves. The result is a riot, which is only quelled by the arrival of the owner of the house and the police.

"UNKOWN 274" WITH JUNE CAPRICE

"Unknown 274" will be the next June Caprice photoplay to be published by William Fox. The story is a deft combination of humor and pathos and is said to give the "Sunshine Girl" one of the most appealing roles she has had.

"Uneasy Money" With Taylor Holmes to Be Issued as a Special Feature

"Uneasy Money," Taylor Holmes' newest vehicle, soon to be published by George K. Spoor as a special feature, combines a rare bit of humor with strong and fascinating situations.

The picturization has lost none of the humor of the original story in the Saturday Evening Post. Taylor Holmes is ideally cast as Lord Dawlish, the polished, though practically, Englishman, whose love for justice overbalances his desire to be a "vulgar millionaire."

Mr. Holmes is supported by Virginia Valli, in the role of Elizabeth, Lillian Drew, Frederick Tiden, Rod La Rocque, Virginia Bowker, Charles Gardner and Arthur Bates.

Billie Rhodes is Wooed by Three in Latest Mutual-Strand Comedy

Billie Rhodes, star of Mutual-Strand comedies, presents numerous funny situations in her latest picture, "Tom, Dick and Harry." The "eternal triangle" is evident, but there is a man at each corner and they are all after Billie. Love's course takes some very odd angles, with the three admirers each trying to outdo the other.

Harry buys her candy. It gets "doped" by Tom, whose offering of flowers is switched. Dick steals the candy, presents it, and loses out. Harry proves the final victor, with a raked letter that decays his rivals to the grave while he marries Billie.
THE PUBLIC MEANING OF THE EXHIBITORS

We have been criticized, in a friendly way, by several exhibitors and in an unfriendly way by others, because of the 15c per reel per day film tax.

The unfriendly critics say that we ought to pay this tax ourselves. They charge us with the lack of patriotism. They declare that we will ruin 50% of the exhibitors in this country if we pass the tax along to them. They assert that they cannot pass it along to the public because the public won't pay it.

The friendly critics tell us that we are quite right in passing the tax along to the public through the exhibitor, but that we made a serious blunder in not explaining the situation more carefully to the exhibitors. To this last charge we plead guilty.

Our only reason for not having told the story to the exhibitors sooner was that the tax took the whole Industry by surprise, for the Senate Finance Committee unanimously declared against the film tax, and from the information at hand we believed that the bill would emerge from the conference committee of the Senate and House devoid of such a tax. Thus we were left as confused and unable to act as all other branches of the Industry.

Moreover, the tax went into effect on October 4th and was accruing against us while we were conferring with each other. To have attempted to confer with committees of exhibitors would have meant endless discussion and much delay, resulting in the accumulation of a burden that we could ill afford to assume.

We took too much for granted. We assumed the exhibitor would understand that it was a financial impossibility for us to pay $100,000 per week out of our own pockets, just as we understood from the beginning that it would be an impossibility for the exhibitor himself to pay the various taxes imposed on him.

Our whole idea has been to pass the tax along to the public, just as every other tax in the world is passed.

As for the charge that we have done an unpatriotic thing, we are satisfied to let the government say whether we have done our part or not.

But as for the claim that we will ruin fifty per cent of the exhibitors by asking them to pay about one dollar a day in film tax and pass even that small amount on to the public, it is absurd on its face. A far greater danger to the exhibitor lies in refusing to act as the channel for passing the tax along, thus forcing many of us to discontinue business. In such an event, with his source of film supply shut off, how long could any exhibitor stay in business? Not fifty per cent would have to quit, but one hundred per cent.

Furthermore, the public will not refuse to pay the tax.

It has not refused to pay the war tax on passenger fares, on Pullman accommodations, on telephone calls, on theatre admissions, on tobacco, on beverages, on bonds, on cameras; and it is even now paying the tax on chewing gum, cigars, cigarettes, deeds, express, radio messages, games, graphophones, insurance premiums, jewelry, playing cards, automobiles, patent medicines, letters and scores of other luxuries and necessities.

We do not say that we WON'T pay the tax. We say that we CAN'T.

We have not been arbitrary in the matter, regardless of what any exhibitor may think. We used the utmost care to determine whether our action was fair. We knew it was legal, but we considered fairness far more important than the mere legal right to pass the tax along to the public. We discussed the situation from every possible angle. We called in the best available experts to check our figures and prove their correctness.
PAY THE TAX

In spite of this we find that we have undercharged rather than overcharged.
Some of us even after we have collected every penny of the 15c per reel per day will still have to pay at least 33% of the tax out of our own funds. Some of the undersigned distributors have found that the charge to exhibitors should be 22c per reel per day instead of 15c.

The 15c charge is based on a figure which did not take into consideration the additional cost to do business in collecting the tax: additional billing clerks, additional bookkeeping because of additional entries in customers' accounts and additional employees in the auditing department of each home office because of the necessary increase in the auditing.

Furthermore, some day the tax will be taken off and at that time we will have released a great many subjects on which the tax must be paid, but which tax we will be unable to pass along to the public through the exhibitor or any other channel. Nor does the 15c charge take into consideration the fact that films of all ages are constantly being replenished. The undersigned companies must pay the tax on all the subjects which are being reprinted to take the place of worn out copies in various Exchanges, even though the subjects were originally released prior to October 4th.

We firmly believe that all distributors MUST pass the tax along. We believe that any distributor who claims to be paying the tax out of his own pocket is only seeking to get a little extra business at a critical time by posing as the friend of the exhibitor. We believe that such tactics are a menace to the distributor that does it and to the exhibitors, and thus to the whole industry. When the day of reckoning comes we can see nothing but disaster for those who play politics in such a crisis.

We urgently advise every exhibitor to start a campaign of education, impressing it upon his patrons that a higher admission price is bound to come, not only because of war taxes (and more taxes will come) but on account of the abnormal increases in all costs of producing and distributing pictures. Everything else in the line of luxuries or necessities is leaping up in price; but the moving picture business continues to serve the people at the same old figure, or, at most, a small advance.

A committee claiming to represent the exhibitors of the United States called upon us recently and threatened various sorts of action against us if we persisted in trying to pass the film tax along to the public through the exhibitors. It threatened to split the whole Industry open at a moment when there is the greatest need of power.

Does that committee represent YOU or do you feel that we have taken our action in the past in good faith and only because necessity compelled us to do so?

The government must and will have money. We can't pay it. You can't pay it. All we ask you to do is to open the way to pass it to the public, where all taxes must eventually go.

FOX FILM CORPORATION    PATHE EXCHANGE, INC.
GOLDWYN DISTRIBUTING CORPORATION    SELECT PICTURES CORPORATION
INTERNATIONAL FILM SERVICE, INC.    UNIVERSAL FILM MFG. COMPANY
METRO PICTURES CORPORATION    GREATER VITAGRAPH
WORLD FILM CORPORATION

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Mutual's Schedule for Dec. 3
Includes "American Maid"
A Cub and a Strand Comedy

Mutual's schedule for the week of December 3 is led by Miss Edna Goodrich in "American Maid," which is the fourth of the series of productions in which Miss Goodrich appears for Mutual. It was directed by Albert Capellani, at Mutual's Long Island studios.

"American Maid" is the story of a typical American girl doing "her bit" behind the trenches in France, who falls in love with an American doing "his bit" in the trenches. He is wounded and retired from active service, returns home, discovers the social gulf which separates them, and goes back to the West.

Miss Goodrich represents in the picture the ideal of Ameri-

AN AMUSING SCENE FROM "JUST KIDDING," THE MUTUAL-STRAND COMEDY STARRING BILLIE RHODES.

Taylor Holmes and Mary McAlister
Head December List of Essanay Plays

Essanay now has ready for exhibitors its entire December program and work is well under way on the first pictures of the new year. In the December list are two comedy dramas, "The Small Town Guy," featuring Taylor Holmes, and "Sadie Goes to Heaven," Little Mary McAlister's latest picture, and "The Dream Doll," a novelty picture with "living" dolls.

"The Small Town Guy," Mr. Holmes' fourth picture, shows the comedian in a new role, that of a rube, and offers new opportunities for his versatile art. The play is from the novellette, "A Picture of Innocence," from Munsey's magazine, and has a screen time of sixty-five minutes. It is a perfection picture and will be published December 3 through the George Kleine System.

"Sadie Goes to Heaven" also offers new opportunities for six-year-old Mary McAlister. She plays the part of a child of the tenements and is then seen in the home of a rich matron. "Sadie Goes to Heaven" is from the pen of Dana Burnet and was published in Good Housekeeping. It has a screen time of sixty-five minutes and will be published December 24.

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THE PERISCOPE

By Fuller Pep

Are those grape juice three-cent stamps part of William Jennings Bryan's propaganda for his 1920 presidential campaign?

The Price of Three Beers

Looks like a split between the exhibs, and the distris, over that fifteen cents a reel war tax. The darned thing's spadin'.

Betting on the electric signs that go out about eleven o'clock is providing a new diversion for New Yorkers who frequent Reel Row. The game is to pick one that flickers out last.

Why He Canceled

"Don't send me that 'Barbary Sheep' picture. My patrons don't like animal pictures," writes a Chicago exhibitor to his exchange.

"To succeed in acting you must never try to act," declares Sessue Hayakawa, according to John C. Flinn. Well, some of them are succeeding very well.

Is Jack Gardner after Helen Holmes' record? In "The Gift o' Gab" he rides on top of an auto, leaps to a moving street car, jumps to another going in the opposite direction, drops from a viaduct to the top of a freight car, and there beats up a policeman.

Metro's December Films

"The Square Deceiver," "Alias Mrs. Jessop," is on "The Avenging Trail" of "God's Outlaw," according to this month's Metro schedule. Well, we hope she gets him.

It Must Be the Air

Out on the West coast there's a wild poet who bursts into song every now and then. Here's his latest. Get that "Ma" rhyming with "car" stuff:

Petruna Malover as a vampire bid to make A name supreme. But now, alas! they vote her a fake. The news got out she lived at home and quite adored her Ma, And worse, she never smoked at all and never drove a car.

It takes more than camouflaging an actor's name to fool the knowing ones. They can spot a bun screen artist a block away, whether his name is Sniddle Fritz or just plain Jones. A change in his moniker doesn't get him by.

"Real heroes act as their own press agents."—Chicago News.

If reel heroes acted as badly as press agents as they do on the screen, heaven help the editors.

What Do You Make of It?

One purveyor of publicity says that his company used 145,000 feet of film in making its last production. Is the P. A. overzealous, or doesn't that half a cent a foot war tax bother them?

It doesn't take much to make a story these days. One P. A. writes two pages about a lump of sugar that held up a wonderful photoplay in the making. And yet they say there's a shortage of white paper. No wonder.

We only received one highbrow joke this week. This one's about a precocious Kansas kid who couldn't see the policy of using twin beds in a play when everyone is practicing conservation.

Ever Notice It?

What a striking resemblance there is between Viola Dana and the picture labeled "Mabel Talaferrer" in December 1 M. P. New.

Speaking of the plaintive call of the female bowling ball answering its mate, has anyone ever noticed a wild exhib, being led up to sign a "thirty-day deposit in advance" contract? There's real acting for you.
WE TRADE ACTIVELY IN
Lone Star Corp. Com. & Pkd. Mutual Film Corp. " "
J. B. SARDY & CO., Chicago
Tel. Majestic 7640
131 SO. LA SALLE ST.

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"Her Fighting Chance" (Jacobs)—Reel 4, subtitles: "I want you, you who belong to Jan, the murderer!" "No tricks—you've got to play fair!" "My camp is pitched on the edge of Medicine Bend—come to me there!" "I will forsake my oath if you will go with me as mine!" "Better by far that Jan may lose the blood you caused by your wickedness!" "Please, I will go away with you." Reel 5: "Keep your word with me tonight and I will open the way to Jan's freedom." Reel 6: "I gave you a chance to save him—you haven't played fair!" change word "betrayal" in subtitle: "He shot Breault for the betrayal of his sister." to "deception." "The Last of the Cornabys" (Pathé)—Reel 3: "Keep the ring and amuse yourself with the boy, but anything further and you go out." Reel 4: "Midnight" and five bedroom scenes showing man and woman in hotel except where they are in room with suitcase; girl showing man; subtitle: announce view of girl's dreams; subtitle: "With his promise ringing in my ears!" "Acquitted but dishonored!" "Great God, that cannot be her defense!" "Even to save my life she must not confess that. We must prevent that." "The Girl Angle" (Horkheimer)—Reel 1: Four train budlop scenes; subtitle: "She reminds me of a pigeon at nesting time. I'd sure like to be the rooster." "She'd look fine as dressed chicken. I'd sure like to pick her feathers." Reel 2: Killing mail bag; view of punch board; three gambling scenes; Reel 3: Two vision scenes of stealing necklace; Reel 3: Breaking jail and taking prisoners. "The Underside" (Falcon)—View of chloroform bottle and money; vision of woman on bed with chloroformed handkerchief on face. "Cross Eyed Submarine" (Universal)—Thumbing nose. "Susie Slips One Over" (Black Diamond)—Two scenes of axe in man's posterior; four scenes of jabbing man with pitchfork; farmer kicking girl. "Wild Sunray" (Ray-Bee)—Shooting in saloon; man taking playing card from boot; growing young man against door; shooting prostrate man; gouging man's eyes; pulling man's mouth out of shape; hitting man's ear. "A Sleeping Memory" (Metro)—Two killings in vision; two stabbing scenes; last choking in drowning scene. "The Penny Philanthropist" (Wholesome)—Paying policeman bribe; man opening window; one scene of knife stabbing. "A Modern Lorretl" (Marline)—Two closeups of groups of swimming girls in pool; three scenes of central figure of woman standing on rocks; two views of nude figures on rocks showing back and side views. "Conscience" (Fox)—Adult only permit. Subtitle: "Don't you understand, dear?" locking man into cabin after girl has bold gun over him.

General Electric Company
Has Current Regulation Device
For Mazda Lamp Projection

The General Electric Company of Schenectady, N. Y., has compiled the following article dealing with a new method for current regulation in connection with motion picture projection equipment with Mazda lamps.

Successful Mazda lamp projection, considered both from a business and engineering standpoint, depends on close regulation of the current passing through the lamps, for close regulation of the current gives the most satisfactory light and by preventing undue strains on the lamps filaments due to excessive currents adds materially to the length of life of the lamps.

The Compensarc engineers of the General Electric Company, working in conjunction with the engineers of the lamp departments of the same company, have developed for this particular purpose the Type I Compensarc.

The Type I Compensarc is a self contained device requiring no auxiliary attachments, and is rated 750 watts, 110-220 volts A-C primary and 20-30 volts secondary. The working parts consist of Compensator, starting device, rheostat and ammeter. The starting switch, rheostat handle and ammeter are all mounted on the front of the steel cabinet which houses the compensator rheostat and other working parts. The steel cabinet is arranged for mounting at any point where the controls will be convenient to the projection machine operator.

The starting switch at starting the lamp, automatically puts some resistance in the lamp circuit so that excessive rush of current through the cold filament is prevented. The ammeter indicates at all times the current passing through the lamp and the finer adjustments of current are controlled by the will of the operator by means of the adjustable rheostat. The operator can therefore easily adjust the rheostat to compensate for the slight variations in the commercial line voltage and thereby conserve the life of the lamps.

PHOTO OF TYPE I COMPENSARC FOR USE WITH MADZA PROJECTION LAMP

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


CASTLE—Paramount, "The Hungry Heart," with Pauline Frederick.

ORPHEUM—Vitaphone, "Winnie the Law," with Alice Joyce; Tele-Bow, "The Auction Block."
Fox Announces Nine Productions for Publication on December Schedule

Nine photoplays are scheduled to come from William Fox's studios in the East and West during the next month. "Foxes in the Woods," on December 2, a film version of the world-known story of charm and fascination, Francis Carpenter and Virginia Lee Corbin head the cast which gives a remarkably fine interpretation of the tale. The Standard Picture for December 2 will be "A Daughter of the Gods," with Annette Kellermann, now available for the entire country, for the first time.

Miss George Walsh's play, "The Pride of New York," which begins with the draft and ends in the trenches, is to be published on December 9. Jane and Katherine Lee, the juvenile stars, in "Troublemakers," is the Standard Picture for that date.

The following week comes William Farnum's emotional drama, "The Heart of a Lion," an adaptation of Ralph Connor's novel, "The Doctor," the scenes of which are laid in the Canadian Rockies. June Caprice in "Unknown," dealing with troubles of a founding, is the feature for December 16.

On December 23 Jewel Carmen will make her debut as a fully-blooded Miss Jessop. Carmen has been provided with an excellent vehicle in "The Kingdom of Love," a film of an eventful period in an Alaskan mining camp.

Theda Bara in "Du Barry," an elaborate cinema version of the story of the original Madame de Pompadour, is scheduled for December 30. Simultaneously with this Standard Picture is the feature "Stolen Honor," Virginia Pearson has the stellar role in the latter, and gives a well-rounded performance, it is said.

"In Bad" Wm. Russell's Next Film for the American-Mutual Program

The complete cast of the new Russell feature, "In Bad," has been announced by the American Film Company, Inc., at Santa Barbara, Calif. The cast is made up of William Russell, Francella Billington, Harvey Clark, Bull Montana, Carl Stockdale, Lucille Ward and Fred Smith.

William Russell, as "Monty," sors the society. But he fights his way in and out of numerous embarrassing situations and accidentally discovers a hidden treasure in the Aztec ruins of Yucatan. Francella Billington is a society girl who has her eye on "Monty." Bull Montana is cast as a boxing teacher. Lucille Ward is back with the American and has a prominent part in the new Russell feature. Edward Soman is supervising the filming of the picture.

Metro Stars Barrymore, Bushman, Bayne, Stevens and Lockwood in Dec.

Metro announces for appearance during the month of December productions starring Ethel Barrymore, Francis X. Bushman and Beverly Bayne, Emily Stevens, and Harold Lockwood.

First on the list is "The Square Deceiver," starring Harold Lockwood, a picturization of Francis Perry Elliott's story, "Love Me for Myself Alone." It is scheduled for December 10, with Emily Stevens as star. This, too, is a book play, a screen version of a story by Blair Hall, William S. Davis directed it. In "Alias Mrs. Jessop" Miss Stevens plays two characters, Jane and Lilley Davis.

December 17 will be shown for the first time "God's Outlaw," with Francis X. Bushman and Beverly Bayne as co-stars. "God's Outlaw" was written and directed by William Chocolate Campbell.

"An American Widow," with Ethel Barrymore, will be published December 24. Frank Reich is directing this screen version of Kellett Chambers' play. Irving Cummings has been engaged to play opposite Miss Barrymore in the production. Other members of the cast are H. Dudley Hawley, and Ernest Stalling, George A. Wright, Alfred Kappler and Pearl Brown.

The final feature of the year will be "The Avenging Trail," with Harold Lockwood. It is a picturization of Henry Oyen's novel, "Gaston Ola," a story of the North woods. The usual number of Drew comedies will be released during the month of December.

Universal Plans Advertising Drive For Big Forthcoming Productions

The Universal Company has picked several productions which, it is stated, are above the average and will begin a special advertising campaign both to the trade and the general public featuring these pictures. Those selected for special exploitation are:

"Beloved Jim," featuring Harry Carter, Priscilla Dean and Joseph Girard. While the Christmas spirit pervades the plot, an offering of young round value, has been created from Joseph Girard's story.

Jack Ford's production "Bucking Broadway" features Harry Carey as the star. Molly Malone will be Mr. Carey's leading lady.

Herbert Rawlinson and Brownie Vernon are starred in "The High Sin," an Elmer Clifton production created by Walderem Young and J. Grubb Alexander. Hayward Mack, Edward Brady, Mark Fenton, Nellie Allen, Frank McQuarrie and Harry Mann provide the support.

"The Wolf and His Mate" is another production Universal is advancing as a subject for extra advertising. Louise Lovely is the star of this story, directed by Edward J. Le Saint. Hart Howard heads a supporting company that also includes Hector Dixon, John O'Dell, Betty Schade and Baby Georgia French.

"Madam Spy" in which Jack Mulhall, Donna Drew and Claude Du Brey will be featured, is based on Len Morrison's story of intrigue and adventure.


Irene Castle and Gladys Hulette Head Pathe Program for December

Irene Castle and Gladys Hulette head the Pathe program for the month of December. Mrs. Castle will appear in a drama of society and high finance, from the novel of John A. Morose, "Vengeance Is Mine." It will be published on December 16. The cast includes Edwin Hoyt, Frank Sheridan, Reginald Mason, Ethel Grey Terry, Frank Monroe and Julia Stewart. This will be the fourth of the Castle-Pathe series of pictures.

"Over the Hill," a five-reel Pathe Gold Rooster feature, with Gladys Hulette, will be published on December 9. The story was written by Louis Zellner, and William Parke directed the filming.

Peggy Hyland has completed at the Astra studios the screen version of A. H. Wood's stage success, "The Other Woman," with Fannie Ward. It is also based on her latest picture, "Innocent," from the play by George Broadhurst.

Bessie Love, with her director, Madame Blache, and a large company, has gone to Palm Beach, Fla., where she will begin her first play for Pathe. The picture will be based on Henry Kitchell Webster's story, "Springs of the Year."

Star Performs Perilous Stunts in Chapter XII of "Lost Express"

Helen Holmes does some of the most risky bits of her career in "The Lost Express," her new fifteen chapter Mutual-Signal photoplave, in "Daring Death." Chapter XII, which is published December 3.

Miss Holmes crosses the railroad tracks on a temporary footbridge, built on the principle of the suspension bridge with ropes instead of cables. The action of the chapter provides that as Helen is midway across the plotters are to cut the ropes. Helen grasps the severed rope, swings sixty feet to the tracks below and rescues a companion from the wheels of an approaching train.

"The Lost Express" is nearing completion at the Signal studios near Los Angeles. Chapter XV will reveal the mystery of the lost express train which disappeared mysteriously in Chapter I.
SYNOPTIC CURRENT PUBLICATIONS

MUTUAL

"Just Kidding"—December 4 (one-reel Strand comedy, with Billie Rhodes).—Billie is sent to the city by her father and spends her winter with the household. The woman tells her there has been some mistake, as they were under the impression she was a child. Billie does short dances and she and the son of the house try to outdo themselves in amusing the child. She surprises them greatly when she arrays herself in proper apparel and makes known the mistake.

"Daring Death"—December 3 (Episode 12, "The Lost Express" Signal serial, with Helen Holmes).—Helen and Murphy pursue the fleeing gang across Suspension bridge, which is wrecked. Murphy is thrown in the river and Helen swings to safety. She rescues Murphy just in time and finds her father one of the passengers on the train. She tells him of Pitt's villainy. The syndicate endeavors to get Thurston out of the way and, believing Helen to be dead, they plan to loot the mine.

"Jerry Takes Gas"—December 6 (one-reel Cub comedy, with George Ovey).—Jerry, believing his sweetheart to be faithless, rushes off and discovers she has committed suicide. All his attempts to prove unsuccessful, until he drinks his blood. He drains the bottle, finds it filled with gasoline. He then learns that his girl is waiting for him and, telling her to meet him at the hospital, he has a doctor remove the gas. Among the patients a minister is found, and Jerry and his girl are married.

FOX

"A Branded Soul"—November 23 (five-reel Fox drama, with Gladys Brockwell, and James Cruze).—Juan, a young but unscrupulous Mexican girl, loves Juan, a German spy. Rannie, owner of rich oil fields in Mexico, meets Conchita and decides to get her in his power. He has men watch Juan and get evidence against him, which he tells Conchita he will use against his lover. When Juan's true character is revealed to Conchita she finds she does not care for him, but she prays that he might be saved from the populace. Rannie, finding he has met a good woman, becomes a changed man.

In the meantime, the people are en- ranged against Rannie. They burn his oil fields and are about to hang him, but through Conchita's life is saved. In the ruins of his wealth the girl comes to him again and together they kneel and give thanks.

GENERAL

"Hard Luck"—November 24 (one-reel Essanay comedy, with Amedee Rastrelli).—John is to be ousted by his landlady because of failure to pay his room rent. He makes up the money, but is unsuccessful. He then plans to commit suicide, but each time, as the end is near, he is rescued. Finally he sees a runaway team tearing down the street with a carriage full of horri-

fied women. He stops the team, is re-warded, dines sumptuously, and pays his room rent.

"Salmon Fishing in New Brunswick and Cane River, Northeastern Florida"—November 25 (one-reel travelogue, showing writers as Maximilian Foster, Jack Litt, Huff Fullerton, Grantland Rice, and the author fishing in the north country.

"The General"—December 1 (one-reel Essanay comedy, with Amedee Rastrelli).—John meets a pretty girl in the park and, anxious to make her acquaintance, gives her, as a card, the corner of an envelope, which reads General De- livery. The girl, being interested in generals, invites John to her house, much to the disgust of the girl's suitor. The suitor takes a snapshot of John, mounts it on card board and gives it to a policeman telling him it is an escaped convict and hands him the post card to prove it. The policeman takes John to the police box, but he slips out of his coat and runs away.

"Lake Louise"—December 1 (one-reel Essanay travelogue up the Canadian Rockies to Lake Louise, the Valley of Ten Peaks, the Mount of Sadd- leback, Paradise Valley, and Mount Temple. Edge of the Great Divide and Little Beehive, a nest of mountain peaks and the gorgeous cascade of Lake Agnes.

PERFECTION

"The Dream Doll"—December 10 (five-reel Esanay drama, with Marguerite Clayton).—Ruby, daughter of a toy king, falls asleep and dreams by the side of a red-brain chemist. He dreams she enters the factory of her father, where some elixir is poured over her which brings her to doll size. She then takes a snapshot of John, mounts it on card board and gives it to a policeman telling him it is an escaped convict and hands him the post card to prove it. The policeman takes John to the police box, but he slips out of his coat and runs away.

"The Sudden Gentleman"—December 1 (five-reel Triangle comedy, with William Desmond).—Garry Garrity is a horse-shoer in Ireland. One day he re- ceives a letter advising him that he is sole heir of his uncle, the vast fortune in America. He leaves for America and finds he is also guardian of Louise Evans, his uncle's stepdaughter, who felt sure she would inherit the fortune and could marry a count. However, after a short time she finds Garry a real man and they fall in love. The count and his family take the vast fortune in Garry's name. Mrs. Hawtrey is told of the Garrity money. Mrs. Hawtrey is to compromise Garry, force him to marry her, then secure a divorce. She allying with Mrs. Hawtrey are to live. The "frameup" works and when Louise hears of the escape she forces Garrity to marry the woman, where it all happened, when he is informed that it was all a "frameup." He wins a confession from the count that he does not love her and they are happily reunited.

"The Ship of Doom"—December 2 (five-reel Triangle drama, with Claire McDowell).—A five-reel film set in a fishing village, is engaged to wed Mar- tin Shaw. Clara is something of a co-quette and when Jeff Whitley-keiss-el and then boasts of it, he meets his match in the person of Martin. Then Martin and Clara rush into the storm. Their boat becomesdisabled, and they are picked up by "Sundown" Shattuck and his crew. Shattuck knocks Martin unconscious that he might pay attention to Clara, and live as he thinks he will have his way his crew mutiny and the ship catches fire. The three are cast on a desert island and the quicksands save Shattuck from the naked hands of Martin. Clara is restored to the man who loves her better than life.

UNIVERSAL

"The Lion's Claw"—Episode 7, "The Red Ace," Universal serial with Marie Wilcamp)—Virginia breaks into the enemy's camp and at the point of a re- volver forces the men out into the bal- loons, but the woman gives out and both she and Winthrop are captured. The men are planning to hang Winthrop, but news of his danger has come to Little Bear and he复制s the rope just as the noose is to be tightened. He then res- cues Virginia. The enemy follow and Virginia swings onto a tree. As the last one passes beneath the tree she jumps down upon him and throws him from the saddle. She is pulled down and while the horse is going she hangs herself and in the saddle with her head down.

"Water on the Brain" (one-reel Nestor comedy, with Bob McKenzie and Gai- horry)—Leety Lockett has invented a wonderful machine which will control the weather. He has been offered a million dollars for it and, fearing it will be stolen, he has detective Squibs take care of it. But before the arrival of Squibs, Dogfed, in a temporary and steals it. The inventor and his daughter and the detective are able to recover it by using an elixir which freezes the machine when they try to make their escape.

"Kid Snatchers" (two-reel L-Ko com- edy, with Bob McKenzie)—Gladys Zell, a nurse, is a bachelor's guest, and there is a great deal of rivalry between the janitor and the doctor, and when the doctor sees the janitor and Zell making love he does something, and then gets back in a baby carriage. One of the children in the nursery is stolen and so is Zell. Jinx follows the two and is found, he is brought to a chair. The mother learns of her baby being held for ransom and is able to rescue both the baby and the nurse.

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EXHIBITORS

What are you doing now?
What have you done in the past?
To Support A National Fraternity of Motion Picture Exhibitors?

For about eight years
Exhibitors of this country
As a very general thing Have Not
Given their whole-hearted support
To any National Organization of Exhibitors.
National Organizations lived from funds
Raised by a few officials
By giving Balls, Expositions, Trade Shows, Trade
Papers and by doing a general pan-handling on
propositions where mostly the film interests gave
freely to these affairs.
Now mostly
You get what you pay for.
As you individually did mostly nothing,
Therefore you individually receive mostly nothing.
And furthermore, what could you expect under the
circumstances?
Yes—
All Motion Picture Organizations should work
for the best interests of the entire Industry.
Agreed.
But—
Sometimes—yes, oft-times—questions arise
whereby there must be decided
What shall be rendered to the Exhibitor?
What shall be rendered to the Film Producer?
At such a time
A National body of Exhibitors
Must be free from entangling alliances.
If a National Body Official
Own a Trade Paper that lives by the advertising
of Film Producers;
If your National Officials get their salary and pay
postage by running Trade Shows, Balls and
Punch and Judy Expositions supported by the
Film Producers
Then—
Can that Body protect the interest of the Exhibi-
tor, first, last and always, or
Give the Exhibitor the benefit of the doubt?
A Fraternity that lives entirely by the aid of its
membership can protect. To have such a Fra-
ternity
A few weeks ago the
AMERICAN EXHIBITORS ASSOCIATION
was organized.
This new Body of Exhibitors
Have no entangling alliances.
No one man controls our destiny.
No Official receives a cent of salary.
We allow only Motion Picture Theater Owners
or a Credited Manager to become members.
Every Exhibitor is welcome and requested to
join.
Every Local Body is invited to affiliate.
The moment you join you at once become a power
for your own good.
This Organization will do big things for you and
the Industry
When the majority of Exhibitors are enrolled in
our membership.
The reason of past failure
Was because so few took any interest in National
affairs.
An organized few are doing much for themselves.
While an organized majority struggle blindly
A large Organization of Exhibitors will do the
right thing;
Because it is large.
Now is the time to join the AMERICAN EX-
HIBITORS ASSOCIATION.
WE ARE ARRANGING TO KEEP A
REPRESENTATIVE IN WASHINGTON
ON THE TAX QUESTION. That is why you
should Hurry.
We want you to join now because we want to
know what you want
So as to give you just what you want

(Advertisement by AMERICAN EXHIBITORS ASSOCIATION.)

Fill this out and send to
AMERICAN EXHIBITORS ASSOCIATION, NATIONAL HEADQUARTERS,
INDIANA TRUST BUILDING, INDIANAPOLIS, INDIANA.

Gentlemen:
The undersigned Exhibitor desires to become a member of the AMERICAN EXHIBITORS
ASSOCIATION. Please send full particulars.

SIGNED

NAME ..................................................  CITY ...........................................
THEATER ...........................................  STATE .........................................
Chicago Exhibitors
Will Give "I. O. U.'s."
in Lieu of Change

Chicago—Because of the scarcity of pennies, which situation is becoming acute, one exhibitor has hit upon the plan of giving his personal "I. O. U." to patrons in lieu of change. The recipient under the plan, can use the paper to gain admission to the theatre or cash in. When this proposition was put up to Robert L. Hunt, in charge of the substitute treasury here, he expressed the opinion that the Government would not object to anything that would facilitate business.

"We received only 3,000 pennies today," he said. "We just can't get them."

Law to Bar Children
From Picture Shows
Opposed by Citizens

St. Louis—An ordinance drafted by Circuit Judge Hennings, aimed to bar children under sixteen years of age from motion picture theatres where certain described pictures are shown, has aroused the antagonism of a number of persons here, including a clergyman. The law is soon to be considered by the city council.

Rev. J. B. Cox, an Episcopal clergyman, was the most vigorous opponent of the instrument at a recent public hearing, and it was apparent that he voiced the opinion of most of the opponents present.

Rev. Cox said that while he was in favor of the elimination of improper pictures, he was against the ordinance as framed because it would suppress the best and most instructive pictures for children under sixteen.

Spokane Theatres
of Chas. Stillwell
Run "Open Shop"

Spokane—Charles E. Stillwell, owner of four motion picture theatres here, is now operating his houses under the "open shop" rule. The theatres affected are the Casino, Class A, Rex and Unique.

Mr. Stillwell took his action when he found, he says, that he had been on the "unfair" list of the unions for the past four months.

"I asked to have the ban removed and notified my union help that unless it was I would have nothing further to do with any of the unions," he said. "It was not removed."

The union heads state that Mr. Stillwell's action was taken because of his desire for an "open shop." The Class A theatre was damaged slightly by fire in the projecting room, following the lockout. The fire resulted from a machine left in bad order by union help, the theatre owner charged.

Dayton Officials
in Investigation
of Theatre Fire

Dayton—State and city investigation is now under way of a fire which recently destroyed the New Auditorium motion picture theatre, one of the finest in Dayton, causing a loss of more than $150,000. Information thus far obtained by the investigating bodies discloses the fact that a youth about 19 years of age had been seen several times on the roof of the building. Only a short time before the fire the miscreant had been pursued by Gill Burrows, manager of the theatre, but escaped by jumping to an adjoining roof.

Preparations for building a new theatre are already under way. Trustees of the Leopold Rauh estate, owners of the building, have already held consultations with their architects and have ordered plans drawn for a theatre to cost approximately $200,000. It is expected that the new theatre will be completed and opened by April 1 next.

Exploding Film Routs
Picture House Patrons

New Orleans—An exploding film at the Newcomb Theatre, a motion picture house, recently, caused considerable excitement among patrons who were forced to flee to the street. A slight detonation in the projection booth was followed by a volume of smoke which filled the theatre. None of the patrons was injured. Firemen extinguished the flames with chemicals.

New Chicago Theatre
to Be Built Around
Present Structure

The building of a new theatre around the old with a loss of less than a month's time in the blending of the two into a modern 1,800-seat motion picture house is the novel feat of construction which will soon be undertaken by E. D. Miller and L. A. Forbes, owners of the Piasance Theatre, 161 North Parkside avenue, Austin.

Plans have already been drawn by an architect for the new building and contractors have pronounced the idea of these two progressive exhibitors as feasible. While the walls of the new structure are rising outside the old building the business of the theatre will be conducted as usual, and it is only when the blending point is reached that business will be suspended. Miller & Forbes have run the Piasance for three years and for some time the need for a larger theatre has been imperative. The young men plan a trip to the East in the near future to obtain ideas on decoration and general equipment for their new show house.

A FILM PALACE OF THE WEST

THE PALACE THEATER, LITTLE ROCK, ARK., ONE OF THE DISTINCTIVE TYPES OF MODERN PHOTOCAY THEATERS WHICH ARE ELUPLANTING OLD THEATER BUILDINGS THROUGHOUT THE MIDDLE WEST AND WEST.
New Newark Theatre to Show New Film “Zepplin’s Last Raid”

Management Breaks Rule and Shelves Another Feature to Run U. S. Exhibitors Spectacle

Thomas H. Ince’s spectacle, “The Zepplin’s Last Raid,” the initial publication and distribution by U. S. Exhibitors’ Booking Corporation, has been chosen for the first production for which the management of the new Newark Theatre, the leading house devoted to motion pictures in New Jersey, has broken its long established policy.

The Newark Theatre which is under the management of Max Spiegel and his associates, is built along the lines of the Strand Theater, New York, of which the Spiegel interests are also the owners. It opened last September and is one of the biggest theaters in the east.

Since its opening the Strand has shown productions of only one concern and in order for Mr. Spiegel to present the Ince spectacle, it will be necessary for him to shelve another picture. However, after viewing “The Zepplin’s Last Raid” at a recent showing, Mr. Spiegel was so impressed with its timelessness and money-getting qualities, that he decided to book it even if he had to break his policy.

“It is not often that the exhibitor has an opportunity to book a production of such box-office value as ‘The Zepplin’s Last Raid,’” declared Mr. Spiegel.

Minnesota and Utah Exhibitors Become Members of Food Body

Motion picture exhibitors of two states have been made members of the United States food administration because of their interest in saving food administration films in their theaters.

Out of 520 motion picture theaters in the state of Minnesota all but eight have responded to the call, and each week are showing films issued by the administration. The exhibitors have been complimented by A. D. Wilson, food administrator.

Two hundred motion picture houses in the state of Utah have sent in their names for the administration’s cooperating program, and are now receiving their membership cards. W. H. Swanson, motion picture chairman for Utah, has sent a letter to the exhibitors of the state, impressing upon them the seriousness of the situation.

Fireproof Theatres Urged in Ordinance

Little Rock, Ark.—A new ordinance which contemplates further regulation of the motion picture theatres in this city and specifies that all theatres must be housed in fireproof buildings, has been filed with City Clerk, Percy H. Machin here.

The bill was filed too late for action of the council this week. It will probably not be taken up until early in December.

J. Frank Hatch Buys “The Whip” Spectacle for Tent Attraction

J. Frank Hatch, of Newark, N. J., announces that he has purchased the Ohio, Pennsylvania and West Virginia rights to the Maurice Tourneur production of the Drury Lane melodrama “The Whip.” Mr. Hatch’s plans for exploiting “The Whip” are unusual in that he is to show “The Whip” as he would a circus. He will carry his own tent, seats, orchestra and lighting systems, and will be independent of all theatres in the towns he selects for showing the picture.

He became interested in “The Whip” when the picture was attracting at his own motion picture theatre in Newark and immediately got in touch with Hiller & Wilk, sales agents of the Paragon Films, Inc., and closed a contract for the three states mentioned.

Exhibitor Pleased with “Whither Thou Goest”

Samual Katz, of Calaban & Katz, owners of the new Central Park Theater, Chicago, was so favorably impressed with the Thomas Ince production, “Whither Thou Goest,” that he written to Greiver & Herz, midwest distributors of the film, complimenting them on the production and booking it for three nights at the theater.

“It is a pleasure for me,” reads a part of his letter, “to advise you that after viewing your Thomas H. Ince production, ‘Whither Thou Goest,’ I have decided to use same at the above theater as it is one of the best attractions that I have seen in a long time.”

U. S. Exhibitors Corp. Opens Detroit Office

William Alexander of the newly organized U. S. Exhibitors’ Booking Corporation, has gone to Detroit where he will establish the U. S. exchange system in that territory. Mr. Alexander is looking after the interests of the new Thomas H. Ince spectacle, “The Zepplin’s Last Raid,” the initial picture of the new enterprise.

Ebony Company Screens Comedies for Trade

Many exhibitors, critics and others gathered at the private showing held by the Ebony Film Corporation of some of its recent comedies last Thursday morning in Wurlitzer’s Fine Arts Hall, 120-122 West Forty-first street, New York City.

Enjoying Liberal Patronage in New Home, the New Orpheum

New York—Samuel E. Jacobs has bought the Classic Theatre, 1408 St. Nicholas avenue.

Philadelphia—Cram & Co. are estimating plans for a theatre to be erected at Nineteenth and Market streets for the Stanley Theatre Company.

Central West

Kansas City—the Boy Scouts of Greater Kansas City were guests at the Columbia Theatre recently, at a showing of “For the Freedom of the World.”

Cedar Falls, Ia.—Charles Gallup of Waterloo has purchased the Cotton Theatre here from A. S. Vivian. The deal is said to have involved about $30,000.

Fairfield, Ia.—Hugh Bennett, proprietor of the Fairfield Theatre here, has purchased the Pastime Theatre at Mt. Pleasant.

Veedersburg, Ind.—Manager Harry Whisler opened the new Tokyo Theatre here recently.

Eldora, Ia.—Daniel Erdel has sold an interest in his motion picture theatre to Jack Raymond.

Cincinnati—C. E. Hite, formerly with the Goldwyn Distributing Corporation, is the new manager here of the Jewel Productions, Inc.

Moorhead, Minn.—“Heroic France, Our Allies in Action,” the eight-reel Mutual spectacle, was shown at the state normal school here under the auspices of the Moorhead chapter of the American Red Cross.

West

Troy, Mont.—Mrs. H. L. Baker has sold her half interest in the Princess Theatre to Olaf Dahl.

Noonan, N. D.—Louis Gits and Eugene Tripp have bought the Grand Theatre here.

Spokane—Ralph Ruffer, manager of the Liberty Theatre here, has resigned, to assume the management of the Columbia Theatre, Portland.

Menno, S. D.—The city council voted to allow the use of the city hall on Sunday evening for a motion picture show.

Kelo, Wash.—C. G. Vaughan opened the new Vogue Theatre here recently.

South

Marshall, Tex.—D. W. Powell has bought out the interests of his partner in the Grand Theatre and is now sole owner.

Dallas, Tex.—The Queen Theatre here is to be rebuilt at Akard and Elm streets at a cost of $50,000. E. H. Halsey is manager.

Galveston, Tex.—The Lincoln Theatre, at 415 Twenty-fifth street, was damaged by fire to the amount of $2,500.
Phil Dunas, formerly traveling for the Central Film Company, will henceforth open the grip of Chockalock of Hoffman-Foursquares for the live Illinois exhibits' edification.

Pardon us, fellows? In our last issue we got all jammed up regarding Ralph O. Proctor. Official dope corrects us R. O. P. will be here for kegs, being resident manager. Let's blame it on the printer and let it go at that. We're all glad he did make a mistake, for old Chi has lots of use for Ralph in its film cage.

With all this war talk and slow business conditions, here comes Jack Williams of the West Supply Company to bat with a regular Ty Cobb average. Sales for the past three weeks register one machine to the Naval Training Station, Lake Bluff, Ill.; two for Schoenstadt's new Atlantic theater and three for the Woodlawn theater, all the very latest Type S Simplex projectors. And last, but by no means least, one of the regular Simplex for the headquarters of Division 241 of the Amalgamated Association of Street and Electric Railway Employees of America, being installed in their recently completed building at 325 South Ashland avenue.

H. A. Spanuth, president of the Commonwealth Pictures Corporation, wasted little in and about the Hotel Astor in New York City several days back. 'Tis whispered he is putting the finishing touches on their initial film feature starring the popular Charlotte, which will shortly be announced to the trade in detail.

The wedding of Miss Belle Harris to Irving Mack took place the evening of Nov. 27 at the bride's home, 3167 Cortez street, attended by the immediate members of both families. Owing to the scarcity of rice and in obedience to Food Conservator Hoover, the guests were permitted liberties with missiles of a considerable heavier nature in showing the bridal party. Irvin anticipates being back "on the job" in about ten days.

Nate Ascher, in announcing that Bluebirds have been signed to runs at the Ascher theaters, arises to remark that he is in perfect accord with the winsome Mae Tines. Tribune film critic, with her opinion on "The Savage." From where we sit, no one could or would dare accuse the smiling and genial Nate of lacking anything else where the charming sex is concerned.

F. P. Dillon, manager of the Longacre Distributing Company, tells us the only trouble he is having with the Alice Howel comedies is that instead of one a month they should come out once a week. Cheer up, "Pat," me boy, we know it's pretty tough.

Ed DeBerri, of the DeBerri Scenic Company, makers of the well known Da-Lite projection screen, has been called to the colors. He received his commission of first Lieutenant of Engineers last week and will shortly report to the U. S. Signal Corps for his assignment.

Phil Banowitz, president of the recently incorporated Harmony Amusement Corporation, a co-operative plan to run and operate film theaters, reports excellent progress. The initial theatre to be taken over is the Harmony, 2639 Wood Division Street, which will be shortly followed by others throughout the city, to be announced later.

Looks as though the Society of Authors and Composers had met with defeat in certain motion picture houses in New York city. A few more live concerns like the Ted Snyder Company and the music tax will be ancient history.

The Atlantic, one of Brooklyn's largest and most up-to-date motion picture theaters, gave its patrons a treat last Thursday night by having Ted Snyder and his assistants render several untaxable musical selections.

"Hitting the Trail to Normandy," the new song hit, is some winner and is non-taxable.

Jay Kay, the clever brush wielder, is doing the scaring of rice and he's so good, too, for it is one of the most complete in the city. And such business—oy!
NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

REVENUE TAX REPORT ON ADMISSIONS

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RECAPITULATION

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Total

We hereby certify that the above report is correct to the best of our knowledge.

Mgr.________________________________________Cashier____________________________________

Certified check covering the above specified War revenue Tax was mailed by me this________________day of____________________1917, to the Collector of Internal Revenue for the________________District of__________________________Mgr.__________________________

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
THE OPEN MARKET
STATE RIGHTS ISSUES
SPECIAL PRODUCTIONS

A KAY COMPANY

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

AMERICAN STANDARD PRODUCTIONS
Oct. 7—"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM COMPANY

"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.

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

ARIZONA FILM CORPORATION

"Should She Obey?" six reels, with Billie West.

ARROW FILM CORPORATION

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

REX BEACH PICTURES CORPORATION

"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

BIOGRAPH COMPANY

"Her Condemned Sin," six reels.

BLUEBIRD

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

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

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

BRENNON PRODUCTIONS

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

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

"Empty Pockets," seven reels, with Bert Lytell.

CARDINAL FILM CORPORATION

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

CINEMA NEWS SYNDICATE

American War News, weekly issues, in CINEMA DISTRIBUTING CORP.


CINES CORPORATION OF AMERICA

"The Fated Hour," six reels.

CHRISTIE FILM COMPANY

June 4—"Those Wedding Bells," one reel.

CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.


CLUNE PRODUCTIONS

"Raisins," ten reels.


"The Curse of Eve," seven reels, with Emdt Marker.

COSMOSFOTOFILM COMPANY

"I Believe," seven reels, with Melton Ressler.

CREATIVE FILM CORPORATION


CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.

DIXIE FILM COMPANY

"Tempest and Sunshine," five reels.

"Just a Song at Twilight," five reels.

E. F. DONOVAN PRODUCTIONS

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

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

"Billy, the Geverness," one reel, with Billy Quick.

"Bunting In Society," one reel, with Lou Marks.

EBONY FILM CORPORATION COMEDIES

"Dar Blackand Waitah Man," one reel.

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

ERNEST J. JUNGLE FILM COMEDIES

"Fowl Play," one reel.

"Jungle Rats," one reel.

"When the Clock Went Cuckoo," one reel.

EDUCATIONAL FILM COMPANY

"The Sheep of Chelah," one reel.

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

"The Mysteries of Crystallization," one reel.

EFANTE FILM COMPANY

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

E. L. S. MOTION PICTURE CORPORATION

"Trooper 44," five reels, with George Soule Spencer and June Days.

EMBRACE MOTION PICTURE CORPORATION

"A Slackter's Heart," five reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Them with Love," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY

"Birth," six reels.

EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION


EXPORT & IMPORT FILM COMPANY

"Humility."

"Ivan the Terrible," six reels.

"Loyalty."

"Rohespierr," seven reels.

"Tyranny of the Romanoffs.""Ivan the Terrible," six reels.

FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

J. W. FARNHAM


"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

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


FLORA FINCH FILM CORPORATION


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

BUD FISHER FILM CORPORATION

"Submarine Chasers."

"Cheese Tamers."

"Janitors."

"A Chemical Calamity."

"As Prospectors."

FORT FITT CORPORATION

The Italian Battle Front.

FRANCE FILMS, INC.

"The Natural Law," with Marguerite Courtot.

FRATERNITY FILMS, INC.

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

"The Witching Hour," six reels, with Jack Serrill.

"Conquest of Canaan," five reels.

FRIEDMAN FILM CORPORATION

"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Max Murray.

FOREMANN AMUSEMENT CORPORATION


GOLD MEDAL PHOTOPLAYS

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

"GRAND FEATURE FILM COMPANY"

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

"Turtle Beach in Pirate Haunts," five reels.

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

GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

D. W. GRIFFITH

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

"Intolerance," nine reels, with Max Marsh.

HANOVER FILM COMPANY

"Maciste," six reels.

"How Uncle Sam Prepares," four reels.

"Camille," six reels, with Helen Hespiria.

HARPER FILM CORPORATION

"Civilization," ten reels.

HAWK FILM CORPORATION

"Monster of Fate," five reels.

HERALD FILM CORPORATION


HILLER AND WILK

"The Battle of Gettysburg.""Whath the Ghost of the King.

HISTORIC FEATURE FILMS

M. H. HOFFMAN, INC.

"A Trip Through China," eight reels.


"The Bar Sinister," eight reels.

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

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

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


THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.

IVAN FILM PRODUCTIONS

"Two Men and a Woman," five reels, with James Morrison.

"One Law for Both," twelve reels, with Leob Baird.

"Babbling Tongues," five reels, with Grace Valentine.

"Married in Name Only," six reels.

"Sins of Ambition," with Wilfred Lucas and Barbara Castleton.

JEWEL PRODUCTIONS, INC.

"Pay Me," five reels, with Dorothy Phillips.

"Sirens of the Sea," five reels with Louise Lovelock.


JUVENILE FILM COMPANY

"For Sale—A Daddy," one reel.

"Chip's Carma," two reels.

"Chip's Movie Company," one reel.
Harry Raver


Charles Rankin


Renowned Pictures Corporation

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

Select Photoplay Company

"Humanity," six reels.

Selig Specials

"The Crisis," seven reels, with Besie Eyton.

"Beware of Strangers," seven reels, with Besie Eyton and Thomas Santchi.

"The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.

"Who Shall Take My Life?" six reels, with Thomas Santchi and Friztin Hampson.

"The City of Purple Dreams," six reels, with Besie Eyton and Thomas Santchi.

Sheriott Pictures Corporation

"The Black Stork," five reels.

Sherman Pictures Corporation

"The Land of the Rising Sun.

"Parenthood.

Frank J. Seng

Signet Film Corporation

"The Masque of Life," seven reels.

Fred H. Solomon

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

Standard Pictures

Wm. Fox


"Jack and the Beanstalks," ten reels, with Francis Carpenter and Virginia Lee Corbin.

Sept. 26—"Camille.

Oct. 7—"When a Man Sees Red.


Nov. 4—"The Rose of Blood," six reels, with Theda Bara.

Nov. 18—"Treasure Island," six reels, with Francis Carpenter and Virginia Lee Corbin.


Dec. 9—"Troublemakers," seven reels, with Jane and Katharine Lee.

Standard News Film, Inc.

"Demons of the Air," two reels.

Sunbeal Motion Picture Corporation

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

Sunshine Film Producing Company

"What the World Should Know," five reels.

Sunshine Film Corporation


Superior Film Company

"The Fauxset," five reels.

"The Cowpuncher," six reels.

Supreme Feature Films

"Trip Through China," ten reels.

Today Feature Film Corporation

"Today," with Florence Reed.

Triumph Film Company

"The Libristone," six reels.

Ultra Pictures Corporation

"The Woman Who Dared," seven reels, with Beatrice Michalena.

"The Passion Flower," five reels.

Universal

"Idle Wives," five reels.

"Where Are My Children?" five reels.

"Twenty Thousand Leagues Under the Sea," ten reels.

"God's Law," five reels.

"Robinson Crusoe," four reels.

"Hell Morgan's Girl," five reels.

"The Hand that Rocks the Cradle," six reels.


Virtuos Films Corporation

"My Country First," six reels.

"The Pursuing Vengeance," five reels.

"The Price of Her Soul," six reels, with Gladys Brockwell.

Victoria Feature Films

"The Fated Hour," six reels.

"The Slave Mat," six reels.

Warner Brothers

"Are Passions Inherited?" five reels.

Edward Warren Productions


L. Lawrence Webber Producing Co.

"Raffles, The Amateur Cracksman," seven reels, with John Barrymore.

Wharton Brothers, Inc.


Ella Wheeler Wilcox Films

"Meg's Curse," two reels.

"Lais When Young," two reels.

"A Married Coquette," two reels.

"Angel or Demon," two reels.

"Lord Speak Again," two reels.

"Divorced," two reels.

Wholesome Films

Sept. 10—"Cinderella and the Magic Silpser," four reels.

Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neal.

"His Awful Downfall," one reel, with Rex Adama.

"Little Red Riding Hood," four reels.

Warrenton Photoplays Film Distributing Co.

"The Bird's Christmas Carol," five reels.

Williamson Brothers

"The Submarine Eye."
TRIANGLE COMEDIES
July 12—“The House of Scandal,” one reel.
July 22—“His Fatal Move,” one reel.
July 29—“An Innocent Villain,” one reel.
July 29—“Sole Mate,” one reel.
July 29—“The Widow’s Return,” one reel.
Sept. 2—“A Fallen Star,” one reel.
Sept. 2—“The Soul of a Devil,” one reel.
Sept. 9—“A Dark Room Secret,” one reel.
Sept. 9—“A Warm Reception,” one reel.
Sept. 16—“His Baby Doll,” one reel.
Sept. 16—“His Unconscious Conscience,” one reel.
Sept. 23—“His Taking Chances,” one reel.
Sept. 23—“Her Fickle Fortune,” one reel.
Sept. 30—“Caught in the End,” one reel.
July 7—“Hall and Half,” one reel.
Oct. 1—“At All in Sea,” one reel.
Oct. 4—“Their Love’s Reward,” one reel.
Oct. 14—“A Prairie Heiress,” one reel.
Dec. 2—“An Officer’s Miss,” one reel.
Dec. 2—“Sauce for the Game,” one reel.
Oct. 9—“Their Strike,” one reel.
Dec. 9—“Their Strikes,” one reel.
Dec. 16—“His Bad Policy,” one reel.
Dec. 16—“A Discourant Note,” one reel.

KEYSTONE COMEDIES
Sept. 9—“His Precious Women,” two reels.
Sept. 9—“Hula Girls,” two reels.
Sept. 16—“The Late Lamenter,” two reels.
Sept. 23—“The Little Lamb,” two reels.
Sept. 30—“The Sultana,” one reel.
Oct. 7—“His Crook,” one reel.
Oct. 14—“Pearl’s Perils,” one reel.
Dec. 2—“An Ice Man’s Bride,” two reels.
Dec. 9—“The Grave Undertaking,” two reels.
Dec. 16—“A Sanitarium Scandal,” two reels.

GREATER VITAGRAPH-V. L. S.
July 9—“The Message of the House,” five reels.
July 16—“The Stolen Treaty,” five reels.
July 23—“Richard the Brazen,” five reels.
July 30—“The Right of an American Citizen,” five reels.
Aug. 6—“The Second Mrs. Tangueray,” five reels.
Aug. 13—“Mary Jane’s Pa,” five reels.
Aug. 20—“Transgression,” five reels.
Aug. 27—“The Golden Years,” five reels.
Sept. 10—“The Little Duchess,” five reels.
Sept. 24—“The Guardian,” five reels.
Sept. 30—“The Marriage Market,” five reels.
Oct. 7—“For France,” five reels.
Oct. 14—“The Sun’s Last Ray,” five reels.
Oct. 21—“The Princess of the Music,” five reels.
Oct. 28—“The Love Doctor,” five reels.
Nov. 4—“Dead Shot,” five reels.
Nov. 11—“The Bottom of the Well,” five reels.
Nov. 18—“The Flaming Omen,” five reels.

WORLD FILM CORPORATION PROGRAM
July 30—“The Iron Ring,” five reels.
Aug. 6—“Youth,” five reels.
Aug. 13—“Young Actors,” five reels.
Aug. 20—“The Little Duchess,” five reels.
Aug. 27—“The Guardian,” five reels.
Sept. 10—“The Marriage Market,” five reels.
Sept. 17—“For France,” five reels.
Sept. 24—“The Sun’s Last Ray,” five reels.
Oct. 1—“The Corner Grocery,” five reels.
Oct. 8—“Rasputin, the Black Monk,” five reels.
Oct. 15—“Shall We,” five reels.
Oct. 22—“The Dormant Power,” five reels.
Oct. 29—“The Burglar,” five reels.
Nov. 5—“Adventures of Carol,” five reels.
Nov. 12—“Adventures of Carol,” five reels.
Nov. 19—“Easy Money,” five reels.
Dec. 3—“The Awakening,” five reels.
Dec. 10—“The Good For Nothing,” five reels.

SERIALS
Pathe—“The Fatal Ring.”
Pathé—“The Seven Perils.”
Vitagraph—“The Fighting Trail.”
Paramount—“Who Is Number One?”
Mutual—“The Lost Express.”
Universal—“The Red Act.”
Universal—“The Man Ship.”
Pathé—“The Hidden Hand.”
The Latest Achievement in Motion Picture Projection

Edison Mazda Motion Picture Lamps

They cut down operating expenses by saving current, and give a light of even intensity which greatly improves the quality of the pictures. Better than the old arc light in every way—offers greater accessibility, less heat, no dust, no carbon ash, no fumes.

Every performance means a money loss to you as long as you continue the old method of projection. Get in touch with our nearest distributor or write for Bulletin, telling about this new Edison Mazda development.

Edison Lamp Works
of General Electric Company
Harrison, N. J.

Partial List of Distributors:

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United Theatre Equipment Corp.
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Independent Movie Supply Co.
129 Seventh Ave.
Chair, Beekman Bld.
141 E. 24th St.
EDISON
A. E. Thompson
51 Washington St.
United Theatre Equip. Corp.
129 Seventh Ave.
PHILADELPHIA
122 So. 11th St.

United Theatre Equip. Corp.
1220 Vine St.
William, Brown & Earle
915 Chestnut St.
ATLANTA
Southern Theater Equip. Co.
Atlanta, Ga.
BOSTON
Southern Theater Equip. Co.
1612 Main St.
PITTSBURGH
United Theatre Equip. Corp.
240 Pinnacle St.
CINCINNATI
United Theatre Equip. Corp.
105 & Harmony St.
CLEVELAND
United Theatre Equip. Corp.
314 Columbia Blvd.
CINCINNATI
United Theatre Equip. Corp.
122 W. 7th St.
DALLAS
Southern Theater Equip. Co.
1612 Main St.
EDMESTON
Southern Theatre Equip. Co.
1612 Main St.
FIRM.
E. E. Edison Co.
300 Cottage Ave.
CHICAGO
Erker Bros. Optical Co.
414 N. State St.
MINNEAPOLIS
E. E. Edison Co., Optical Co.
914 N. 5th St.
KANSAS CITY
Kansas City Machine & Supply Co.
222 Fifth Ave.
DES MOINES
Kansas City Machine & Supply Co.
Union Bldg.
ST. LOUIS
Erker Bros. Optical Co.
600 Olive St.
SAN FRANCISCO
G. A. McDougal
117 Geary St.
**REBUILT MACHINES**

We have a number of Powers 6A and Motiograph Machines, both hand and motor driven, which we guarantee to be in perfect condition, all worn parts have been replaced with new ones and Machines entirely rebuilt.

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<thead>
<tr>
<th>Machine Description</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Powers 6A hand driven complete, less rheostat</td>
<td>$150.00</td>
</tr>
<tr>
<td>Powers 6A Motor driven complete, less rheostat</td>
<td>$175.00</td>
</tr>
<tr>
<td>Powers 6A Motor driven complete, with 220 volt A.C. Motor nearly new, less rheostat</td>
<td>$200.00</td>
</tr>
<tr>
<td>Motiograph 1914 Model hand drive, less rheostat</td>
<td>$125.00</td>
</tr>
<tr>
<td>Powers 6A Motor driven complete, with 110 volt A.C. Motor nearly new, less rheostat</td>
<td>$200.00</td>
</tr>
<tr>
<td>Motiograph 1911 Model hand drive, less rheostat</td>
<td>$90.00</td>
</tr>
</tbody>
</table>

**EXHIBITORS SUPPLY COMPANY, Inc.**

407 MALLERS BUILDING
CHICAGO, ILL.

Distributors for Simplex Projectors, Hertner Transverters, National Carbons, and all M. P. Supplies. Send for Special Price List

**GOLDWYN ANNOUNCES INCREASED BOOKINGS BEING RECEIVED ON NEW DECEMBER FEATURES**

Quoting Samuel Goldfish, president of Goldwyn Pictures Corporation, that "big pictures are the instant cure for boxoffice depression in the motion picture industry," the Goldwyn Company makes the following statement:

"The giving of Rex Beach's story, 'The Auction Block,' to all Goldwyn contract exhibitors at their regular prices won the approval of exhibitors who for months had looked forward to playing this production at the higher prices always asked and obtained for Mr. Beach's stories. His stories when brought to the screen have a unique hold on the popular imagination.

"For months 'The Auction Block' had been announced and exploited as a great special production, and every one in the trade knew that it could be obtained only at advanced rentals. When Mabel Normand's first Goldwyn production, 'Joan of Plattsburg,' had to be postponed, though completed, for reasons of military expediency, Samuel Goldfish saw an opportunity to do something big for all Goldwyn exhibitors. By paying a big price to the Rex Beach corporation, he obtained the right to publish 'The Auction Block' to Goldwyn customers at the same prices they pay Goldwyn for its own productions. Already the effect of this wise step is being felt by Goldwyn in the form of increased bookings.

"The value of this step will be better understood by considering the power of the next four Goldwyn pictures, which, in straight sequence, give exhibitors these powerful pictures:

'November 18—Madge Kennedy in 'Nearly Married,' by Edgar Selwyn.'

"December 2—Rex Beach's 'The Auction Block.'


"December 30—Mary Garden, making her first screen appearance, in Anatole France's story, 'Thais.'

"Madge Kennedy in 'Nearly Married' fulfills all of the expectations and predictions made as to her power and popularity. Registering a hit in Margaret Mayo's farce, 'Baby Mine,' she now scores an even bigger triumph in Edgar Selwyn's 'Nearly Married,' achieving both drama and comedy.

"George Loane Tucker, director the Hall Caine production, 'The Manx-Man,' and many other pictures that have widespread popularity with exhibitors and the public, has done the finest work of his entire career in 'The Cinderella Man.' This production, completed in advance of its original publication date, has been delivered to Goldwyn branch offices, where exhibitors may see this unusual holiday picture.

"Frank Crane and Hugo Ballin, the Goldwyn directors, have achieved great things in 'Thais.' Perhaps these two men could tell you better than any of the thousands of the tremendous vitality of Miss Garden and of her seemingly inexhaustible energies. In the making of 'Thais' Mary Garden led them at a heart-breaking pace. Literally, she threw the clock out of the studio and her own dressing room and ignored time. She worked from early morning until late each night and revelled in her work.

"The assured drawing power of these successive productions being obvious, exhibitors instantly have flooded the Goldwyn offices with contracts for bookings."

The Theatre Equipment Company, Minneapolis, Minn., lately installed a Simplex projector in the Eveleth high school, Eveleth, Minn., and the Breck Photoplay Supply Company, San Francisco, Cal., has sold a Simplex to the Lodi, Cal., public school.
The EXHIBITORS HERALD is the only film journal admitted to the Audit Bureau of Circulations.
FOX SPECIAL FEATURES
One-a-week 52-a-year

The most beautiful stars on the screen
Also the most popular man
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Fox Specials have taken the country by storm

BECAUSE the stars are best
the stories are best
the productions are best

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FOX FILM CORPORATION
COMEDIES — that will STRENGTHEN any program
STORIES — with a heart interest that will make people THINK
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and always LOOK for

PERRY PICTURES

"Auntie's Triumph" ... "Cousins"
Two Reels
Two Reels

"Poor Uncle Ted" ... "Peace"
In course of Production

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HARRY BERG PRESENTS

Barbara Castleton

The beautiful star of “Empty Pockets,” “On Trial” and “Parentage” in

“The Ashes of My Heart”

A sensational exposé of the drug evil linked with a beautiful story of the regeneration of a woman’s heart and depicting a heroic struggle waged by a physician against the use of opiates by the girl he loves.

A story of unbounded interest—A superb production—A beautiful and talented star.

READY FOR RELEASE DEC. 15

The following distributors have contracted for the Castleton series presented by Harry Berg:

OWL FEATURES
Illinois, Indiana, Southern Missouri, Kansas, Iowa Wisconsin and Nebraska

SUPREME FEATURE FILM CO.,
Minnesota, N. and S. Dakota, No. Wisconsin

M. and R. FEATURE FILM CO.,
California, Arizona and Nevada

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Featuring IRVING CUMMINGS

Now Playing on the best Circuits in the East

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MINNESOTA, ND, and SD, IOWA, ILLINOIS, KANSAS, and NORTH WISCONSIN

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PLUS the famous comedian Taylor Holmes

Distributed by George Kleine System

THE AMERICAN MILITARY RELIEF ASSOCIATION
desires to thank all those State Rights and Territorial Buyers, Exchange Men and Exhibitors who, by letters and telegrams, have shown that they were willing to “do their bit” by inquiring about the one-reel Titan Comedies, featuring

The Big Four
as announced last week. No definite territories have been allotted yet. For particulars write

Titan Pictures Corporation
FREDERICK RUSSELL CLARK, Pres.
Century Building : : : Chicago

ERNEST TRUEX, famous comedian, starring in "The Very Idea" at the Astor, New York, is in the TITAN COMEDY, "The Garden of Allie," with Mrs. Trues and the wonderful Trues Kiddies.

CHARLES GRAPEWYN, for years a vaudeville headline on United Booking, Orpheum and Western Vaudeville Managers' Association circuits, is in the TITAN COMEDY, "The Hawaiian.

RAYMOND HITCHCOCK, star of his own revue, "Hitchy-Koo," one of New York's most sensational hits, is in the TITAN COMEDY, "Bucking the High Cost of Living."

JOSEPHINE HARRIMAN, of "Oh, Boy!" at the LaSalle Theatre, Chicago, one of the stage's most beautiful and talented ingenues, is in the TITAN COMEDY, "He Could Dance With Everybody But His Wife."
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CLEAN AND WHOLESOME

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STORMS
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OF LAUGHTER

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Get in touch with nearest distributor, or write for bulletin, describing this new MAZDA development.

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of General Electric Company

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13 Tremont St.
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129 Pleasant St.
PHILADELPHIA
122 S. 11th St.
United Theatre Equip. Corp.
1253 Vine St.
Williams, Brown & Earle
915 Chestnut St.
ATLANTA
Southern Theatre Equip. Co.
Atlanta, Ga.

DALLAS
Southern Theatre Equip. Co.
1313 Main St.
PITTSBURGH
United Theatre Equip. Corp.
540 Penn Ave.
OMAHA
United Theatre Equip. Corp.
137th and Harney Sts.
CLEVELAND
United Theatre Equip. Corp.
314 Columbia Blvd.
CINCINNATI
United Theatre Equip. Corp.
115 W. 7th St.
CHICAGO
E. E. Fulton Co.
3208 Carroll Ave.

EDISON MAZDA C MOTION PICTURE LAMPS
Announcement:
The December twenty-second issue of

**EXHIBITORS HERALD**

will be the customary

Christmas and Holiday Number

Advertising forms will close Monday, Dec. 10

Many big features of especially timely interest will be incorporated.
Screen Influence

THE motion picture trade is answering with commendable enthusiasm the government's call for assistance in directing public opinion along the proper patriotic channels. This is a work that is its own reward, but in addition it is giving to this art-industry a sense of its potential power as a director and moulder of public thought and opinion.

It is remarkable that at the outset of the war the government authorities at Washington, particularly the President, seemed to have a far more clear and more definite idea of the potential influence on public thought of the motion picture than the men who daily are responsible for the existence of the motion picture in the United States.

This recognition coming from without should give the trade a better understanding of the vital influence of motion pictures on the individual and the nation, and this fact inevitably carries with it a great responsibility that the influence of motion pictures should be wisely and sanely directed for without intelligent and unselfish control and direction the influence of the screen can be as powerful for harm as it can be for good.

* * *

The Merger, Again

UNUSUAL business conditions now existing have again called into discussion the subject of the amalgamation and consolidation of various producing and distributing activities with a view to the elimination of the gigantic waste occasioned by the ruthless competition between producers and distributors.

Without question the unsettled conditions existing in certain quarters in the motion picture trade are tending toward a merger which will reduce production and distribution costs and cut down the volume of production. Such a condition has transpired in other industries that have rapidly grown to enormous sizes and it is very reasonable to expect that a consolidation of some size will one day visit the film industry.

But the example of the United States Steel Corporation, so frequently referred to in connection with the long-awaited film merger, is not likely to be followed even approximately. The film business has an irreconcilable nature all its own and a combination even approaching the comparative extent of the steel combine is founded more in fancy than in fact.

* * *

Attention, Cameramen!

THE EXHIBITORS HERALD is in receipt of a communication from Major Kendall Banning, Signal Corps, U. S. R., indicating the need which exists for experienced photographers and laboratory workers in the photographic division of the signal corps.

The work for which the photographic division is responsible is of greatest importance and because of its technical nature the government must look largely to the motion picture trade for experts in the particular line. There is a call for camera men, laboratory experts and photo-physicists and it is to be sincerely hoped that men in the trade who possess the necessary qualifications will immediately
present their services to the proper authorities.

Full information as to the qualifications necessary and also the excellent opportunities for promotion may be had by application to the office of the Chief Signal Officer of the Army, Photographic Division, Washington, D. C.

***

New Tax Plan

J. L. FRIDMAN, a big figure in independent exchange activities in the Middle West, has registered a thought worthy of serious consideration by the trade at large in an interview printed on another page of this week's issue.

Discussing the manner in which the foot age tax is being collected by distributors, Mr. Friedman states his opinion that the present plan is altogether wrong and that in its place there should be substituted a system whereby the exhibitor is charged a certain percent of the rental price.

It is very obvious that the fifteen cents per reel tax to the exhibitor paying one hundred dollars a day for his film is practically no burden at all, while the reverse is quite true in the case of the small exhibitor whose rentals run from five to fifteen dollars per day.

As the small exhibitor is generally recognized to be a most vital element of the film trade the welfare of his business certainly should be safeguarded. The views announced by Mr. Friedman may be the solution to this important problem.

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On Keeping Informed

A n eloquent indication of the necessity of an exhibitor keeping himself informed concerning the leading subjects on the market and the nature of them came to our attention this week:

An exhibitor in a town in the Middle West in which is located one of the government's training schools for aviators telegraphed us for information about booking "Civilization." Fortunately for the exhibitor the company which controls the production has withdrawn it from the market for the duration of the war, inasmuch as it is a picture presenting the darker side of war and the brighter side of peace and is distinctly not a picture for exhibition while the nation is waging a war.

This incident is an indication of the necessity of an exhibitor keeping himself fully informed concerning the subject matter of these special productions because the showing of a peace propaganda picture in a town which is the home of a government aviation camp certainly would be highly disadvantageous to the exhibitor.

Martin J. Quigley.

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Giant Consolidation to Eliminate Waste Is Urged

Old Question of Merging Various Producing and Distribution Units Is Again Called Up by Statements—Goldfish and Mastbaum Favor Plan

Is amalgamation the way out of the difficulties now confronting the motion picture industry?

When Samuel Goldfish, president of the Goldwyn Pictures Corporation, in a recent interview declared the producers of motion pictures could save $10,000,000 annually by the reduction in the existing number of distributing organizations, he started a controversy which, before it is finished, bids fair to draw in every producer and exhibitor of note in the country.

Already Stanley V. Mastbaum, Philadelphial's foremost exhibitor and Samuel L. Rothapfel, managing director of the Kalti Theatre of New York, in statements, come out in favor of amalgamation.

Brandt Supports Goldfish

Another to congratulate Mr. Goldfish on his stand was William Brandt, president of the Associated Motion Picture Exhibitors of Brooklyn.

"In these days with theatres closing up on every hand because of diminished patronage," wrote Mr. Brandt to the Goldfish, "it is refreshing to know that there is at least one man who is thoroughly conversant with the fundamental reasons. You certainly have struck the rotten spot in the motion picture apple. What a pathetic sight to see the distributors and exhibitors disrupting the entire industry over a_Ided tax when within their combined reach is the tremendous saving of $10,000,000 a year just for the asking."

Berst Opposes Move

First to oppose the amalgamation theory as the panacea for all ills is J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc. In the view of Mr. Berst a combination of producers and distributors "would strangle the exhibitors of the country instead of aiding them."

"Nothing must be done," said Mr. Rothapfel, who believes that amalgamation is inevitable, "otherwise there will be a big crash. Exhibitors throughout the country are crying in despair. Waste age of production is tremendous and amalgamation alone will do away with this evil."

"My view is not of recent origin. For many months I have been expecting the condition that now confronts the industry. Today, however, the situation is more serious than ever. The war hastened the inevitable."

Mastbaum Wires Opinion

In a telegram totaling more than eight hundred words, Mr. Mastbaum conveyed his convictions on the subject to every big producer of features. He put the goodwill of the producing end of the film industry at $500,000 a week. His despatch follows:

"Five hundred thousand dollars is wasted weekly by overproduction, overadvertising, too many exchanges, which necessarily means that the exhibitor has no chance to pay his bills. What will happen when he cannot continue to pay?"

"The exhibitor must pay for every theatre con ducting their business in open warfare on each other? The exhibitor must pay for all the tremendous costs of advertising the theatres he finances."

"The manufacturers cannot help the exhibitor because the manufacturers have no effort to help themselves. The trouble is at the manufacturers' end, not the exhibitors."

The President of the United States has expressed his appreciation for the work the owners of motion picture houses have done in throwing open their theatres to the Four-Minute men and the showing of slides bearing patriotic propaganda, in a letter sent to William McCormick Blair, director of the Four-Minute men.

President Wilson in his epistle states that it is a matter worthy of sincere appreciation that a body of thoughtful citizens, with the hearty cooperation of the managers of motion picture theatres, are engaged in the presentation and discussion of the purposes and measures of these critical days. His letter in full addressed to "The fifteen thousand Four-Minute Men of the United States" follows:

"May I not express my very real interest in the vigorous and intelligent work your organization is doing in connection with the Committee on Public Information, and by the noble efforts of every branch of the business. What is the solution of the problem of preserving thechannels of good sense?"

"The manufacturers cannot help the exhibitor because the manufacturers have no effort to help themselves. The trouble is at the manufacturers' end, not the exhibitors."

Adds Positive Cost

"I add a few dollars to this negative cost, there is a positive cost of production. Of course there are exchanges which from twenty to forty-five prints are used on each production. If a producer makes a few prints which 65-75 percent of the theatres want, in exchange for a few prints. Positive prints on a five reel feature cost at the present time from five hundred and twenty-five dollars each; therefore the positive prints that are used at the exhibition the feature would total seven hundred and fifty dollars and twenty times seven thousand seven hundred and fifty dollars would amount to one hundred and thirty-five thousand dollars for positive prints of features only.

"The overhead for the handling of these features is immense. In each territory there are at least twelve officers, making salaries for twelve managers, twenty-four solicitors, twelve office rents, and twelve separate and distinct inspecting forces, shippers, nightmen, etc., and all this in at least twenty-five points in the United States and Canada."

"The American market cannot possibly absorb these expenses. The burden is placed on the American public and the exhibitors. Not over nine features could be legitimately absorbed, and if the producers would divide this feature and carry by nine features, there would be reasonable saving for the exhibitor and the manufacturer. If distribution, now handled by no less than thirteen distributors, were concentrated in not more than forty, or better yet, in one company, my immense overhead could be saved for the exchanges, and the four distributors would be a practical saving in our business by co-operation and concentration."

"In saving of ten negative costs at forty thousand"

Half Million Saving

"Saving of ten negative costs at forty thousand"

Exhibitors Aid to Four-Minute Men

Commended by President Wilson

William McCormick Blair, Director of Patriotic Speakers Attributes Success of His Organization to Motion Picture Men

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"The manufacturers cannot help the exhibitor because the manufacturers have no effort to help themselves. The trouble is at the manufacturers' end, not the exhibitors."

"We fully appreciate that the rapid growth of our organization and the influence which it wields is almost entirely due to the fact that the motion picture theatre is the noblest of all platforms for the presentation and discussion of the purposes and measures of these critical days."

"Men and nations are at their worst or at their best in any great struggle. The spoken word may light the fires of passion and unreason or it may inspire to highest action and noblest sacrifice a nation in its freest hour. The Four-Minute Men, who are charged with a special duty and enjoy a special privilege in the command of your audiences, will rest in considerable degree, the task of arousing and informing the great body of our people so that when the record of these days is complete we shall read again and again the history of the army and navy the story of the unity, the spirit of sacrifice, the unceasing labors, the high courage of the men and women who have been engaged in this great work."

"My best wishes and continuing interest are with you in your work as part of the reserve officer corps in a nation which demands that every voice in the ranks."

"Cordially and sincerely yours,"

"Woodrow Wilson."
Celebrated Players Head Suggests Percentage Charge Supplant 15c Tax

J. L. Friedman Declares That Present System Will Make for Ruin of Small Exhibitor

The injustice of the present method of assessing the 15 cents per reel per day charge by the film exchanges was forcibly driven home to a recent interview with J. L. Friedman of the Celebrated Players Film Co., Chicago.

Mr. Friedman urged the manufacturers to clean house and change the conditions now existing and pointed out that the present charge spelled ruin for many of the smaller exhibitors. He suggested that the producers impose a fixed percentage charge of one, two or three per cent to be determined by general consent.

Just Taxation Wanted

"As I conceive it," he said, "it is the intent of all taxation to be fair, just and equitable. If the burden falls heavier on the small merchant than the large corporation, its purpose is defeated from the outset.

"In my judgment the method of assessing all exhibitors whether large or small, 15c per reel is unfair and unjust. As this film law is now interpreted and applied the man who pays $100.00 a day for a first run feature is taxed on the same basis as the man who pays $5.00 for a reel that may be a year or two old. Let us presume this first run consists of five reels. At the rate of 15c per reel the exhibitor is charged 75c. Let us further presume the exhibitor who rents this feature operates a 1,500 seat house.

"Now we turn to the small exhibitor, the one who is forced to count the pennies. He buys from the exchange the old releases in order to get the lowest possible prices. Let us suppose he rents a feature that is 12 or 15 months old at $75.00 and so pays 15c per reel tax or a total of 75c per reel. The man who pays $100.00 a day pays 3 1/2c of 1 per cent. The man who pays $5.00 pays 7 1/2 per cent of the bill. The large exhibitor who by the very nature of his business can easily absorb ordinary charges is taxed 3 1/2c of 1 per cent against 7 1/2 per cent that the small exhibitor, who is fighting hard just to make a living, must stand.

Unfair to Small Exhibitor

"If it is the purpose of the law to put the small exhibitor out of business that purpose will soon be achieved. But I cannot believe that it is the producers' intent to impose an unfair burden on the small exhibitor, while at the same time it gives an absolute advantage to his larger and richer brother.

"Having shown the unfairness of the assessment as it is now applied it should be the effort of every fair minded man to attempt to change it into an assessment that is fair for rich and poor alike. My suggestion is that the producers impose a fixed percentage of the invoice charge of one, two or three per cent to be determined by general consent. Let us use a fixed percentage of 2 per cent and see how such an assessment would operate.

"An exchange rents an exhibitor a feature to cost him $100.00. To the bill he adds the war tax of 2 per cent on

$100.00 or $2.00. At the same time the exchange rents a small exhibitor a $10.00 feature. To his bill he also adds the 2 per cent war tax or in his case a charge of twenty cents.

"I believe any fair minded man will immediately see the injustice of the present assessment and the absolute fairness of the change I suggest.

"Aside from any sentimental reasons, it is well to remember that the film business of the country depends for its existence upon the continuance in business of the small exhibitors. If their business is ruined it will only be a question of time before the word ruin in capital letters will be spelled for the entire industry.

"Get together and let us change this assessment."

Film Exchanges Must Pay Higher Rates for License

Chicago Council Committee Ignores Plea of Film Men in Action

Despite the pleas of the film companies that the industry is at the present time carrying as large a burden as it can possibly stand, the council committee on licenses voted to recommend an increase from $25 to $500 in the license fee for film exchanges.

The manufacturers, however, obtained some concession as it was the original intention of the committee to raise the fee to $500. A number of the film exchange owners told the aldermen that the imposition of the war tax made the business a losing venture for many of the exchanges.

"Then why do you stay in the business?" asked Alderman Long.

"To protect our investment," was the answer.

This served only to excite amusement on the part of the committee and the vote favoring the increase was taken.

Nicholas Power Co.
Promotes S. S. Cassard

Samuel Snowden Cassard, who has had charge of the purchasing and stock departments of the Nicholas Power company for the past five years, has been appointed general manager of the company. He fills the vacancy caused by the promotion of Will C. Smith to the post of general manager.

Mr. Cassard has also had charge of the company's advertising for the past year. His wide knowledge of projection machines, coupled with his remarkable executive ability tells the story of his promotion.

Richard C. Travers Wins Army Captancy

Among those who obtained commissions in the United States Army at the close of the second Reserve Officers Training Camp, held at Fort Sheridan, Ill., was Richard C. Travers. After three months of arduous toil, trench life.

Who Did Ask Major to Suppress Film?

Washington, D. C.—The name of Major M. L. C. Funkhouser, Chicago's film censor de luxe, has been placed in nomination for membership in the Ananias Club, the organization made famous by former President Roosevelt. The major's sponsor is George Creel, chairman of the committee on public information.

Major Funkhouser refused to pass the film play on the Russian revolution called "The Rose of Blood," produced by the Fox Film Corporation, saying he acted at the request of Mr. Creel.

The committee on public information said it had never requested Major Funkhouser to reject any film. The division of pictures of the committee on public information says it passed the picture without cuts or changes.
Chicago's Censorship System Exposed at Committee Hearing

Major Funkhouser Accused of Playing Favorites by Woman Member of His Board—Attorney Charges Intimidation Attempt

The evils which exist under the system of motion picture censorship now in force in Chicago cropped out copiously at the third meeting of the Steffen sub-committee of the city council last week. The committee has before it an amendment to the ordinance which will practically strip Second Deputy Superintendent of Police M. L. C. Funkhouser of his present power in censoring films.

Major Funkhouser was charged with attempting to intimidate the members of his censorship board prior to their appearance before the sub-committee. The accusation was made by Attorney Michael Igoe, who stated that he appeared in behalf of Mrs. Juliette L. Stuart, one of the city censors.

Attorney Charges Intimidation

He charged that after the sub-committee had made known its wish to have the board appear Major Funkhouser had called the censors together and read them a section from the rules of the police department which prohibited the divulging of information concerning the activities of the department.

"Before my client gives any testimony I want to know if there is any objection on the part of her superiors to her telling the whole truth," the attorney.

"Certainly not, certainly not," the major hastened to assure the committee.

Major Explains Action

"Then what was the reason for reading the rules of the police department to the members of the board," asked the attorney. "They are not members of the police department, are they?"

"Why, yes, we are all members of the department," said the second deputy superintendent.

"Why were they read after the sub-committee made known its intention to question the censors if it was not done for the purpose of intimidation?"

Although somewhat flustered, the major hastened to make his explanation.

"I received a subpoena to appear in the circuit court. In the document was information concerning the way members of the board had voted on a picture. This information could not have been obtained except through the board itself. This is absolutely against the rules of the department and I read the clause to stop the leak."

Funkhouser Gets Flustered

The major admitted upon further questioning by the attorney that the subpoena must have been served more than a month ago.

"Then, why did you wait until now to read the rules to the board?" asked the attorney.

"Why—why, the subpoena just came to my attention," was the major's defense.

The adjournment of the morning session came at this point and saved the film censor from further embarrassment in this line of questioning.

Mrs. Stuart Begins Story

Mrs. Stuart was the only censor questioned at the afternoon session of the sub-committee. It was apparent from her testimony that friction exists among members of the board.

She gave numerous instances where the major had decided against the opinion of the majority of the board and intimated that the second deputy superintendent had his "favorites"—four in number—who were practically the power behind the throne as regards a picture's acceptance or rejection.

She named the "Big Four" as Eva Slawitsky, Edith Kerr, Miss E. Zeildler and Sam Block, and said that these were the ones "always called in for consultation" by the major.

Major Overrules Majority

Among the pictures which she said had been passed by the majority of the board and rejected by the major were "The Guilty Party," which only two members of the board opposed, and "The Tiger Woman," from which, according to the board's opinion, the objectionable features had been removed. In the case of "Crime and Punishment," only two members of the board favored it, and the major passed it.

"I understand you have a ruling against the showing of snakes in pictures," said Attorney Igoe.

"Oh, we can flash them now," said Mrs. Stuart. "We had a picture sometime ago with five terrible snakes in it."

"What did you do with them?"

"We cut them out," and Mrs. Stuart's story of how repulsive snakes were caused an outburst of laughter from spectators as well as the sub-committee.

Nude Statuary Banned

"And how about nude statuary?"

"We cut that out too."

"Well, there is nude statuary in the Art Institute, is there not? And there are no policemen there keeping children out, are there?"

Mrs. Stuart agreed there were none. She also said that women could not appear in pictures wearing one-piece bathing suits. She said that she wore one herself and was of the belief that there was no law to prevent the wearing of them on the public beaches.

"Well," she said, "we allow them to be back if they are back in the picture."

"So far back that you can't see anything?" queried the attorney, which caused another ripple of merriment.

Michael Angelo Hit

Mrs. Stuart also told of an instance where a Michael Angelo group was cut from the Universal Weekly.

"I have a reproduction of it in my home," she said. "I think it is beautiful."

She said that she believed the major's ill feeling toward her had arisen when she resented his views on women. She said that the major had told her women's minds were not as strong as men's and that pictures the male sex could see very well might cause women to brood and lose their reasons.

"I am a suffragist," she said, "and naturally this did not appeal to me."

Alderman to See Cut-Outs

Alderman Koster asked the major (Continued on Page 2.)
M. H. Hoffman to Make Extensive Trip to Consult with Exhibitors on Needs

Will Confer With Exchange Managers as to Best Methods for Marketing Flynn Serial “The Eagle’s Eye”

Hoffman-Foursquare Exchange managers are preparing for a visit from their chief, M. H. Hoffman, during the coming two weeks. Mr. Hoffman has just started on his first extended tour that will take him to all parts of the United States in the interest of his organization. The trip is being made largely to meet personally the many exhibitors who want to discuss matters connected with Hoffman-Foursquare plans, particularly the marketing of the William J. Flynn serial ‘“The Eagle’s Eye.”

“We have been working hard for six months now,” said Mr. Hoffman to a “Herald” representative “and our exchanges are assuming their rightful degree of efficiency and importance in their respective territories. Naturally, some of those most recently established, have not yet had time to get into ‘full stride’ but these newest offices have started in a manner that is most gratifying.

To Interview Exhibitors

“I am anticipating, with liveliest interest, the many meetings with big exhibitors (and the smaller ones, as well) arranged for me by my exchange managers. They all appear pleased with Foursquare products and plans, and to that end they feel that interviews can help in certain plans we are formulating.

“But especially is there a tremendously keen interest in the distribution of the forthcoming William J. Flynn serial, ‘The Eagle’s Eye’, which the Whitons are now making. There is every indication that nothing of a serial nature ever created even a fraction of the interest now being aroused by ‘The Eagle’s Eye.’

“The part of the country in which I have a deal of interest is the south, and my visits to our exchanges in Atlanta, Dallas and New Orleans should prove illuminative.

“Contrary to belief which prevails in some quarters, the south is experiencing a period of prosperity that can be turned to account by motion picture organizations, if they offer what is wanted. It is a mistake to continue assuming that the south cannot give such business to the motion picture distributor.

South Wants Fine Films

“It is true that a year or more ago, when selling the cotton crop was so difficult, that the south felt the necessity for economy. But more than anything else that put a damper on motion picture business in that section was the quality of pictures that some concerns tried to sell.

“No one can, or should blame the southern exhibitor for turning his back on program material of the ‘ordinary garden’ variety. He merely got tired of this class of picture and refused to inflict it upon his patrons.

“My long personal contact with southern exhibitors was of great benefit. I came to understand their business sagacity, as well as their fine personal qualities. What these gentlemen want is the feature of quality. That means pictures of six and seven reels to form the bulkwork of their programs, that are strong in every particular and reflect atmosphere.”

No Metro Merger

Rowland States

New York, Dec. 4.—The widely circulated reports that the Metro Pictures Corporation is to merge with the Paramount Pictures Corporation on Jan. 1, received emphatic denial here today from Richard A. Rowland, president of Metro. “The rumor of a Metro-Paramount merger is absolutely without foundation,” declared Mr. Rowland. “Metro has no intention of merging with any company.”

According to the story current both here and in Chicago, Adolph Zukor, anxious to have associated with him the man he considers “the second brightest man in the film business,” made overtures to Mr. Rowland and that a consolidation was agreed upon to become effective Jan. 1.

GIANT CONSOLIDATION

(Continued from page 17, col. 3)

dollars each which would amount to four hundred thousand dollars each week. Saving of ten times thirty-five positive prints, which would amount to sixty-seven thousand and five hundred dollars. Saving of overhead and operation of exchanges by concentration, which at a very moderate estimate would be thirty-two thousand five hundred dollars per week.

“In total this is estimated saving of five hundred thousand dollars per week.

“We should add that exhibitors would carry an unnecessary burden of five hundred thousand dollars per week. No other line of business would be free of these conditions can be cured by amalgamation.

Berst Assails Project

Mr. Berst in replying to Mr. Mastad’s telegram pointed out that the very competition of which he complains is the salvation of the exhibitor. Any combination, according to Mr. Berst, would automatically increase prices and the burden of competition would be shifted from the shoulders of the distributors to those of the exhibitors. His reply follows:

“The so-called waste and overproduction about which you complain in your eight hundred and thirty-three word telegram mean the salvation of the exhibitors of the United States and not their destruction, as you seem to believe.

“It is true that competition today is so keen that a great many of the producing companies that are not making good pictures are losing money. The distributing companies that have no good pictures to sell are also losing money, by reason of the same competition, but Pathe and a few of the other good companies that are selling pictures under these conditions are prospering and will continue to prosper.

Exhibitors Need Competition

“This very competition is the exhibitors’ strongest protection. It means to you better pictures at lower prices. It is my opinion, based on twenty-three years’ experience in the movie picture business, that any combination of the producing and distributing units would strangle the exhibitors of this country. The combination you seem to have in mind would mean fewer pictures which would shift the burdens of competition from the shoulders of the producers and distributors to those of the exhibitors. Any decrease in competition would mean an automatic increase in prices, and I am frank to admit that at the present time, the exhibitors generally are not able to carry any more burdens than they are now carrying under.

“I am answering your telegram by mail, because I believe that what you say should be eliminated when the Government is striving so hard for economy.

The discussion occasioned by Mr. Goldfish’s interview is one in line with numerous other controversies which at various times have aroused the interests of the industry.

THREE SCENES FROM FORTHCOMING GOLDWYN PRODUCTIONS

LEFT—MARY GARDEN IN A SCENE FROM "THAIIS." CENTER—MAE MARSH IN "THE CINDERELLA MAN," AND A SCENE FROM REX BEACH’S DRAMA, "THE AUCTION BLOCK." (Goldsyn.)
Brenon Completes
Forbes-Robertson
Production's Cast

Herbert Brenon has been putting the finishing touches on the cast of his forthcoming production of "The Passing of the Third Floor Back," in which Sir Johnston Forbes-Robertson is to appear in his famous characterization of the Stranger.

In addition to Sir Johnston and Molly Pearson, a notable cast of players has been selected. Kety Galanta, who appeared in "The Fall of the Romans," and is soon to be seen in "Empty Pockets," will play Vivian, and Grace Stephens and Ben Graham are to be the Major and Mrs. Tompkins respectively. Miss Kite will be played by Rieca Allen, and Mrs. Sharpe, the landlady, by Augusta Haviland. Dora Mills Adams has been chosen for the part of the aristocratic Miss de Hooley, while Germaine Bourvile is to be the sister.

The roles of Jape Samuels, Larcham, and Joey Wright will be played by Sydney Golden, Thornton Bastion, and Robert Fisher. This comprises the entire company, with the exception of Christopher Penny, the artist, who has yet to be cast.

Fox's European Representative, Ernest Reed
Tells of War's Effect on Business Abroad

Imposition of Taxes on Films and Admissions Caused Temporary Slump, But Exhibitors Now Report Conditions Good

Ernest Reed, the Fox Film Corporation's managing director for Great Britain and Ireland, who has just sailed from New York for Europe after having been here with Harry Engholm, his publicity manager, in conference with Mr. Fox and General Manager Winfield & Sheehan regarding expansion policies, made the following statement regarding the war and its effect on motion pictures in England.

"At the outset of the war there was a sort of general panic in English business circles and the motion picture industry was affected in common with other lines of trade. But this was of short duration.

War Had Effect

"The situation at first, I suppose, was somewhat as it probably now is in the motion picture business in America. I do not know a great deal about conditions here, but I assume the imposition of taxes on films and admissions as developed a temporarily unsettled state of affairs. We have been through all of this in England, and have not found it as serious as some exhibitors thought it would be. Indeed, there is now going into effect a new and higher schedule of amusement taxes.

"Foreign trade, of course, has been affected. England has placed a ban on commercial relations with Norway and Sweden, and a special license is required for doing business in France. But within the United Kingdom the motion picture trade, so far as Fox is concerned, has been growing steadily. "The Tale of Two Cities" is the film of the year in England."

Pictures Offer Relief

One effect of the war, Mr. Reed explained, has been to cause the public to turn to cinema productions for relief from the depressing atmosphere with which it sometimes is surrounded. In this respect, the motion picture theatres seem to have profited in greater proportion than any other form of amusement.

Mr. Reed and Mr. Engholm were greatly impressed on their arrival from London at the blaze of lights along New York's Broadway. In London, if one works in his office at night, or if he uses lights in his home, he draws the shades. On the streets in the evening a pocket flash light is convenient. But in spite of this people go forth in the evening in search of amusement and business in the theatres goes merrily on.

While in this country Messrs. Reed and Engholm visited all of the Eastern offices and studios of the Fox organization and watched the filming of numerous pictures. At the studios in Grantwood, N. J., Theda Bara posed with them in a group photograph.

It has been found necessary to move the William Fox offices in London, which were established in June, 1916, to larger and more commodious quarters to take care of the increased business.

Titan Pictures Head
Addresses Club Women

Frederick Russell Clark spoke recently before the Institute Woman's Club of the Hebrew Institute in Chicago in behalf of the American Military Relief Association. He explained the work of the association which is to provide comforts for soldiers and sailors in the service.

He told of the comedies made by the Titan Pictures Corporation much of the profit from which is to go to the relief association.
U. S. Exhibitors Corp. Closes Deal To Perfect Foreign Bookings

Robertson, Cole Co. of New York and London to Handle Foreign Territory—Circuit Buys "The Belgian"

A new method of distributing motion picture productions in the foreign market has been put into operation as a result of the consummation by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, of a big deal involving the disposal of foreign distributing privileges to productions controlled by his concern.

The arrangement, which is said to involve an outlay of half a million dollars, gives to the Robertson-Cole Company of New York and London, the exclusive marketing privileges to the U. S. productions, of which the new Inc spectacle "The Zeppelin's Last Raid" is the first, and the Ince drama, "Those Who Pay," starring Bessie Barriscale the second.

The new system of foreign distribution, devised by Mr. Hall, employs a number of original ideas by means of which the foreign marketing of pictures will be greatly simplified. It will eliminate the expensive method of selling film productions by cable and as the Robertson-Cole Company has already established a chain of offices in the large cities of the world, the new arrangement will enable the booking corporation to publish its subjects simultaneously in all parts of the globe.

Hall Gets "The Belgian"

In line with his announced intention to distribute only special productions through the U. S. Exhibitors' Booking Corporation, President Hall has purchased outright from Sidney Olcott his production "The Belgian," starring Walker Whiteside and Valentine Grant.

The sale was negotiated by the firm of Hiller & Wilk, of New York, through whose offices many important state rights subjects are being distributed.

"The Belgian" was written by Frederic Arnold Kummer and is founded upon the life of a Belgian artist and his adventures in the world war. This will follow "The Zeppelin's Last Raid" and "Those Who Pay," as the third U. S. picture. It will be given to exhibitors in all parts of the world on a wide open booking policy not later than January 1.

HARRY BERG SIGNS RUTH STONEHOUSE AND HERBERT RAWLINSON FOR OVERLAND

Also Obtains Services of Director Burton King on Western Trip—"The Wolf Breed" First Film

With the signed contracts of Ruth Stonehouse and Herbert Rawlinson in his pocket, Harry Berg of the Overland Film Co., returned to New York last week and voted his trip through the West a "wonderful" success.

In addition to this Mr. Berg announced that he had acquired the services of Burton King who, in the future, will direct the Overland productions.

Miss Stonehouse's contract, with the Overland company provides, it is said, for the producing of six screen dramas during the year. It is the intention of Mr. Berg to feature his newly acquired star in an extensive advertising campaign.

Miss Stonehouse left Los Angeles November 25 for an extensive tour of this country. She will appear in person at the better theatres and her program includes the meeting of many exhibitors and exchangers. She was with the Triangle Film company when Mr. Berg induced her to join his staff and is well known for her work with Universal Film Mfg. Company with whom she has been associated the past few years.

More than a month will be consumed in the trip of Miss Stonehouse from the west coast to New York and upon arrival there she will commence work on the first production to be made at the Bernstein studios.

Herbert Rawlinson, also new to Overland, will be starred with Miss Stonehouse in the first state rights production entitled "The Wolf Breed." This picture will be directed by Burton King. The cast will be announced at a later date.

Mac Mahon to Supply Addresses to Trade

Henry Mac Mahon, who is conducting a bureau of general literary service to the industry with headquarters at 321 West 55th street, New York, has completed his lists of authors, editors, syndicates and feature writers, and now offers them to scenario and publicity departments. Mr. Mac Mahon says of his plan:

"I aim to facilitate the relations between the world of letters and the world of pictorial art. I have compiled the names and addresses of the 600 fiction authors in the United States and the executive or scenario chief in search of filming rights of current fiction will find this a guide. The author of any story that strikes his fancy can be located by means of the list and the rights secured without delay.

"The service rendered to publicity departments is to put them in touch with the men behind the scenes of newspaperdom. My suggestion for economy is that publicity departments cut out 'dead' names, specialize their stories to meet the wants of special mediums. A single good story landed through these channels will do more good than thousands of pieces of routine press matter.


Mlle. Hedda Nova, the young Russian actress, has been engaged to act for Greater Vitagraph on a long time contract according to an announcement by President Albert E. Smith. She will star under the personal supervision of Mr. Smith.

Mlle. Nova, it is understood, will appear in a series of features. The first play has already been chosen and the full cast as well as the title of the picture will be announced in the near future.
SAWYER AND LUBIN TO SELL
“MOTHER” FILM IN U. S. AND CANADA

General Enterprises Also Gets World’s Rights to “The Liar”
—Sale of Territory for “The Warrior”
Nearly Completed

World’s rights to “The Liar,” a six-part feature starring Jane Gail, and the appointment as exclusive selling agents for the United States and Canada for “Mother,” the six-part McClure picture, sum up the week’s activities of Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc.

General Enterprises has already disposed of considerable territory for the George Loane Tucker feature. Rights to the states of Illinois, Michigan, Iowa and Nebraska have been sold to James R. Grainger of the Allen Film Corporation of Chicago; Minnesota, Wisconsin, North and South Dakota, have been purchased by J. E. Kemp, general manager of Wescott Film Corporation of Minneapolis and Martin Wohlfarth has obtained the right to the state of New Jersey.

“Warrior” Territory Sold

Continued success with “The Warrior” is reported by Messrs. Sawyer and Lubin who announce that more than three quarters of the available territory has been disposed of.

With the completion of several contracts during the past week, the following prominent territorial purchasers are now exploiting the film spectacle starring Maciste in their respective districts: Globe Films Limited of Toronto, Canada, for the Dominion of Canada; The Allen Film Corporation of Chicago, for Wisconsin, Minnesota, North and South Dakota; The Clark and Rowland Theatre Company, for Western Pennsylvania and West Virginia; the Jordan Brewster Company of Seattle, Wash., for Washington, Oregon, Idaho and Montana; The Special Features Company of Knoxville, Tenn., for Tennessee, Georgia, Florida and Alabama; The American Film Company of Philadelphia, for Eastern Feature Film Company of Boston, for the entire district embraced by the New England States.

Arrangements have already been completed by Mr. Herman Rifkin, of the Eastern Feature Film Company of Boston, Mass., whereby “The Warrior” will be presented in the houses of the entire circuit of Poli Theatres and the film has been booked for a week’s run in the Hartford and Waterbury houses of the Poli string.

Other Activities

A trade showing of “The Liar” has been arranged for at one of the Broadway theatres this week, at which time several prominent territorial purchasers will view the film.

The exploiters of “The Warrior” also announced that they had disposed of several foreign countries for the McClure picture, “The Seven Deadly Sins.”

Active preparation has been started for a complete sales campaign in the interests of “Mother” and the two executives of General Enterprises, Inc., will shortly start on a tour of the country presenting the Tucker production to the various state right buyers.

Mr. Sawyer stated this week that several leases for tenants in the new Mather Building at Washington, D. C., had already been let and many of the film exchanges will be housed in the new building before the first of January. The Mather Building was designed and especially erected for the use of film exchanges and has been entirely promoted by General Enterprises, Inc.

Empire All-Star Moves
to Santa Barbara Studio

The Empire All-Star Corporation announces that it will make its next picture, a screen version of Mrs. Humphrey Ward’s novel “Lady Rose’s Daughter,” at the American Film Studio in California.

Tax Benefits Public

Charles H. Ryan, manager of the Garfield Theatre, Chicago, has put the war tax situation up to the public in a novel way. The public, by paying the tax, is benefitting its own picture house, he says. Here is Mr. Ryan’s appeal:

WHO

Gets the War Tax? You do, for it is spent to insure your peace, to protect your interests, to help end the war. The Tax is your share, Mr. Patron; Uncle Sam is also collecting from us in many ways. In addition, our pictures cost us 33 per cent more than a year ago, and operating costs have increased likewise.

“The Belgian” Film
Shown at Hero Land
Belgian Day Dec. 5

The Executive Committee of Hero Land, in progress at the Grand Central Palace, New York, has selected Sidney Olcott’s production “The Belgian” as the opening picture feature at the bazaar on December 5, on which date Belgium Day will be observed. “The Belgian” is controlled by U. S. Exhibitors’ Booking Corporation production and was selected by Mme. W. T. Mali, wife of the Belgian Consul in New York, who viewed the Olcott production at a recent testimonial showing in honor of the King of Belgium at the Ritz-Carlton on the occasion of the King’s birthday.

Hiller & Wilk Sell
Rights to “The Whip”

Hiller & Wilk announce that the rights to “The Whip” for Colorado, Wyoming, Utah and New Mexico have been sold to the Supreme Photoplay Company, Denver, Colorado, who are to make the production the main drawing card of their list of open market features. L. Goldstein, manager of the Supreme Photoplay Company, who was in New York recently, consummated the transaction on behalf of his company.
George Backer to Build New York Studio
Becomes Producer as Well as Distributor

President of Film Corporation Buys Site on Thirty-Eight
Street—First Film “Fringe of Society” With
Milton Sills

George Backer, the head of the
George Backer Construction Company, 20 East
38th street, New York, who
recently built the Hotel Chatham, has
unknown to many of his friends in the real
estate world, recently become
identified with the motion picture business
in both the producing and distributing
branches. Mr. Backer is the president
of the George Backer Film Corporation
and of the M. H. Hoffman, Inc., the
latter the distributors of the Hoffman
Four-square Pictures.

It was the Godfrey Building, where
his motion picture offices are located,
and which Mr. Backer also built and
owns, that brought Mr. Backer into this
newer field, and so enthusiastic is he
that he is now building his own studio
on West 39th street, between Seventeenth
and Eighth avenues.

Mr. Backer’s first photoplay produc-
tion, “The Fringe of Society,” by Pierre
R. Key, will have its first New York
showing at the New York Theatre, De-
cember 12. Co-starring in the piece are
Milton Sills, Ruth Roland, Leah Baird
and J. Herbert Frank.

The musical setting for “The Fringe
of Society” was selected by P. V. R.
Key, a lineal descendant of Francis
Scott Key, the author of the “Star-
Spangled Banner.”

The musical theme of the photoplay
is the Cavatine by Bohm, and prominent
are the “Yester Love,” by Borch; “Al-
bumleaf,” by Krebschmer; Leybach’s
Fifth Nocturne; “Love Song,” by Fle-
gier; “Ein Maerchen,” by Bach; Melody
by Friml; a Valse Leute by Brahms;
“Widor’s Serenade”; “Casonnette,” by
Nicole; “Sweet Ponderings,” by Langey;
“Bixel’s Le Retour,” and Schubert’s
“Erl King.”

Bessie Barriscale’s
First Paralta Play
Has Animated Titles

A striking feature of Bessie Barri-
scale’s first Paralta play, “Madam Who,”
which will be published in December is
the manner in which the titling of the
production has been handled.

The new titles are animated scenes
built in such a manner that the wording
appears to stand out in mid-air. In one
instance where the title is descriptive of
a battle which is supposed to be raging,
a shell bursts, obliterating the entire title
and showing, just for an instant, a field
of battle with the cannon smoking. This
is the only element of battle that is
shown in the play as the story is not that
of the trench and conflict but of the
secret service that is the great unseen
power that guides the destiny of the
armies.

The other titles are worked in so ef-
effectively, it is said, that never for an
instant do they break into the thread of
the story, but appear as a part of the
action of the photoplay.

Pres. S. S. Hutchinson
of American Film Co.,
Returns From Coast

Samuel S. Hutchinson, president of the
American Film Company, has just re-
turned to Chicago from an inspection
trip of the Santa Barbara studio of the
company. He expressed himself as well
pleased with his investigation and pro-
nounced the American studio as finely
equipped in any on the west coast.

Mr. Hutchinson is optimistic over the
outlook for the coming year. He said
that in spite of, or perhaps because of,
the film disturbances of the past year,
he looked for a most successful film
business in 1918.

Good stories as the basis for pictures
for American stars the coming year will
continue to be the rule of the company,
Mr. Hutchinson said. Some of the best
writers in the country are now at work
on scenarios for the company, he added.
“I believe that a good story is next in
importance to a good star,” Mr. Hutchin-
son declared. “In fact they are co-
equal.”

BIG SCENES FROM WORLD FILM “THE CARDINAL”

MONTAGU LOVE WITH JEANNE EAGLES AND SUPPORT IN STIRRING DRAMA BASED ON CARDINAL MERCIER’S FIGHT FOR WAR-TORN BELGIUM. (World Pictures—Brady Made.)

CHICAGO CENSORSHIP EXPOSED
(Continued from page 15, col. 3)
to prepare a list giving the pictures he
had passed or rejected in opposition to
the views of the majority of the censor
board. He said he would have it
ready at the next meeting of the com-
mittee.

Another session of the committee
will be held this week and other members
of the censor board will be questioned.
The sub-body will also view cut-outs
made by the board since the first of the
year.

“La Fille Sauvage”
to Be Screened By
Clara Kimball Young

Clara Kimball Young has just secured
the rights for the screen to “La Fille
Sauvage,” by Francois Curel. This
work, which is variously known as “The
Barbarian Woman” and “The Daughter
of the Wild” in its English translation,
will present a wonderful opportunity for
characterization to Miss Young. The
screen adaptation will contain nothing
offensive, it is said, although every effort
is being made to retain the savor and
virility of the original story.

An elaborate production will be made
by Miss Young in the West Indies dur-
ing the winter months. She will be di-
rected by Emile Chautard.

Constance Talmadge
Starts “Studio Girl”
Renamed Select Film

Constance Talmadge will soon leave
for California, where her future produc-
tions will be filmed, Select Pictures an-
nounces.

Following “Scandal,” Miss Talmadge
completed “The Honeymoon,” which
will be her next Select picture. After
“The Honeymoon” came work on the
screen adaptation of “The Runaway,”
the comedy by Pierre Veber and Henri
de Gorse. This photoplay, which was
to have been called “The Cliffs,” has
been renamed “The Studio Girl.”

In this production Constance Tal-
madge is supported by Earle Fox, Rus-
sell Dassett, Isabel O’Madigan, John
Hines, Gertrude Norman and Grace Bar-
ton.
Louise Glaum Withdraws Use of Her Name
From “War Luxury Fund” Account of Fraud

Following the arrest of C. Donald Fox by federal authorities for alleged fraud in connection with the Army and Navy Bazaar, Miss Louise Glaum, motion picture actress, has withdrawn her name from Fox's second venture, the “Louise Glaum War Luxury Fund.”

At the close of the new Fox, it is said, induced Miss Glaum to allow the use of her name in connection with the collection of a bazaar fund for soldiers and sailors. Full page advertisements were run in many of the leading photo play magazines announcing the fund. These advertisements stated that “every cent for tobacco only—there is not a penny of expense attached to this work.”

Miss Glaum entered into the work whole-heartedly and spent much of her time in acknowledging subscriptions and in efforts to increase the total of the contributions.

“Brenon’s Exhibitor”
for Film Theatremen
Makes Its Appearance

The first issue of a new publication “Brenon’s Exhibitor” has made its appearance. It is a weekly intended for the exhibitors of New York and northern New Jersey and is published by the Brenon Distribution Corporation, 309 Fifth Avenue, New York, which is controlled by Herbert Brenon.

The first issue contains a personal message to exhibitors from Mr. Brenon, and the first of a series of talks by S. J. Berman, sales manager for the New York territory of the Brenon Distribution Corporation.

“It is to be part of my policy of keeping in direct touch with the exhibitor,” said Mr. Brenon in explaining the purpose of the new publication. “Team work is vital to the advance of the photoplays, I realize more fully today than ever before, and I think every manufacturer should realize it now, if he hasn’t before, that unless the exhibitor gets a square deal, the entire motion picture industry will collapse.”

National Advertising
Campaign Is Planned
for “Uneasy Money”

Backed by a country-wide advertising campaign, George K. Spoor will offer early in January “Uneasy Money,” with Taylor Holmes, as the first of a series of features to be issued at various times, regardless of a fixed program. The story is from the pen of Pelham G. Wodehouse, and ran as a serial in The Saturday Evening Post. It is said to be a “happy” and “unusual” social opportunity and is his best screen production.

In the cast with Mr. Holmes are Virginia Valli, Arthur Bates, Virginia Boroughs, Edna May, Drew, James F. Fulton and Rod LaRocque.

U. S. Booking Corp.
Gets “The Belgian”
for Entire World

Sidney Olcott’s production, “The Belgian,” which was produced from an original story by Frederick Arnold Kummer, the novel, has been sold for the entire world by Miller & Wilk, Inc., to the U. S. Booking Corporation.

Before definitely closing for “The Belgian,” the booking corporation showed the picture to many of its franchise holders, who are experienced exhibitors and they unanimously agreed that they wanted the picture and voted to close it without delay.

The United States Exhibitors’ Booking Corporation is being congratulated upon securing this picture, as there is every indication that it will be as big a success as the Zeppelin’s Last Raid and Those Who Pay.

It is largely due to the efforts of Miller & Wilk, Inc., who represented the Sidney Olcott Players Interest, and Frank G. Hall, president of the U. S. Exhibitors’ Booking Corporation, that the transaction was closed in record breaking time.

J. S. Woody to Manage
Northwest Territory
for Select Pictures

Select Pictures Corporation has secured the services of J. S. Woody for general manager of the Pacific Northwest territory. Mr. Woody will make his headquarters at Select’s Seattle exchange. This is the new branch established by Select at 306 Virginia street, the new center of the picture industry in Seattle.

Mr. Woody took charge on December 3. He was accompanied on his trip west by General Manager Arthur S. Kane, who, at the same time, started on his previously announced trip to visit Select’s branches in middle west districts. In order to accept the newly created position Mr. Woody re-

signed his position as general manager of the Chicago territory for Triangle, which he had held for the past six months.

Le Guere to Play
the Role of Artist
in Brenon Feature

George Le Guere, the actor, now appearing in “Business Before Pleasure” at the Eltinge Theatre, New York, has been engaged by Herbert Brenon to play the role of Christopher Penny in “The Passing of the Third Floor Back.”

Le Guere made his first appearance on the stage as “Jan” in “The Shulamite.” He also appeared in “Under Southern Skies” with Henry B. Walhall, with William Hodge in “The Man From Home,” in “Rebellion” with Gertrude Elliott, in “Mr. Woo” with Walker Whiteside, “The Dawn of a Tommorrow” with Eleanor Robson and recently ap-

peared with Margaret Anglin in “A Woman of No Importance.”

In addition to his stage activities Le Guere has devoted much time to screen work, in which field he has been very successful. He has been featured in films produced by Pathé, Famous Players, Kline, McClure, Essanay, Universal and Metro.

His role in “The Passing of the Third Floor Back” is that of the young painter, who, in order to earn money, becomes a traitor to his art, wasting his time and talent by painting pictures that are beneath him.

Lubin and Cabanne
Form Film Enterprise
To Produce Features

Through a contract signed this week Herbert Lubin of General Enterprises, Inc., and William Christy Cabanne have become associated in a film enterprise which will produce a series of pictures bearing the title of Cabanne Super Productions, to be published during the forthcoming year.

Mr. Cabanne was formerly one of the leading Metro directors and is responsible for two of the film successes of the current year, "The Slacker" and "Draft 258." He is the author of both pictures which have been presented through Metro.

The General Enterprises executive has not yet decided upon the channel of distribution through which the Cabanne productions will be presented, but stated that he had another pleasant surprise in store for exhibitors throughout the country.

Margherita Fischer
in Army Post Story
on Mutual Program

Margherita Fischer's first production under her recently made contract with the American Film Company, Inc. "Miss Jackie of the Army," is set for publication on the Mutual schedule for December 10.

Miss Fischer, heroine in "Miss Jackie of the Navy," is cast in "Miss Jackie of the Army" as the irresistible daughter of an American army post, in love with one of her colonel-father's aides, a young lieutenant.

The picture shows both the social and military sides of life at an army post. There are impressive camp scenes, a Red Cross benefit with a kiss auction, alien spies, traitorous soldiers and knitting bees.

"Miss Jackie of the Army" was produced under the direction of Lloyd Ingraham, who has directed the last few Mary Miles Minter pictures, at the American studios, Santa Barbara. It is from the pen of Beatrice Van and William Parker and was adapted for the screen by Chester Clapp.

Sawyer and Lubin Show
"Warrior" to Soldiers

In an effort to "do their bit" for the American soldiers who will soon be on their way to France, Messrs. Sawyer and Lubin of General Enterprises, Inc., arranged for a showing of the film spectacle, "The Warrior" for the enlisted men at Fort Slocum, New York. The special train, headed by the hero of the situation, was screened for the soldiers last week, Sawyer and Lubin personally making the trip to the Fort in order to supervise the entertainment.

Because of the many scenes of actual warfare between the Italians and Austrians, which form an important part of "The Warrior," John F. Chenoweth, Chaplain and Amusement Officer at Fort Slocum, requested the courtesy of presenting the picture to the soldiers of Uncle Sam.

Big Business Heads
Take Up Freuler Plea
For a New U. S. Coin

Men prominent in big business organizations are pushing the campaign for a fifteen-cent coin which was launched by John R. Freuler, president of the Mutual Film Corporation. Chief among them are Edward Wise, president of the United Artists Corporation; Solly Perkins, proprietor of the Tacoma Ledger and owner of seven coast papers; John G. Shedd, president of Marshall Field & Co.; Herbert Lubin, of Lubin Enterprises, Chicago, and Thomas J. Conney of Pittsburgh.

The new coin advocated by Mr. Freuler does not involve the withdrawal of any coin now in circulation. It is his contention that there is urgent need for a coin between the dime and quarter in value.

The business men who are enthusiastically back of the project and hope to have the matter presented to Congress in the near future, point out that many articles are priced at 15 cents that the need of the new coin is really imperative.

CANADIAN CENSORS
VISIT GOLDWYN PLANT

Members of the Ontario, Can., board of censors, who spent the past week in New York, visited the Goldwyn studios in Fort Lee, N. J., and watched Mary Garden, Mabel Normand and Mabel Normand at work. The party was headed by C. W. Matthews of Toronto, who expressed himself as gratified at the opportunity of seeing the Goldwyn stars at work.

Toronto, Ont.—A regrettable accident occurred at London, Ont., when A. Kay, cameraman of the Pathoscope of Canada, Ltd., Toronto, was instantly killed when a taxicab in which he was riding was struck by a railway train. He was on his way to take pictures at the London Asylum. After the body was removed to his former home, Philadelphia, Pa. The deceased leaves a wife and family. He was a veteran cameraman and was originally associated with Lubin.
**Over The Top**

**with J. B.**

New York, Dec. 4.

Mat. M. Feely, the well-known film broker, met with a very serious accident at the fire at Parkway Baths, Coney Island, on Thanksgiving day. Mr. Feely was caught in a jam of people, who were crowding in the fire lines, and before he could extricate himself from the crowd, the crossarm of a falling telegraph pole struck him, breaking his arm and knocking him unconscious. He was taken to the Coney Island Hospital and later to his home.

* * *

All agree that Jack Meador is the biggest publicity man in the industry. Ya! 'boar six feet four, (liquid measure.)

Harry Palmer, the well-known cartoonist, has shelved his animated cartoons and is now making inanimate, talking pictures. That is the money talk and Harry will inanimate you for so many iron men per each.

* * *

Arthur Lang observes that lots of our movie stars, and small fry, are wearing "Giengarries" these days for the military effect, but he also wonders why they cover their pedale extremities with such heavy woolen socks.

* * *

A. J. Rodent, the moving picture actor, brought suit in the Municipal Court to recover $950, alleging breach of contract. He lost his case and had to pay the costs. This must be "Rough on Rats."

* * *

That hilarity heard last week in the region of Times Square was not, as is generally supposed, the cracking of one of Frank Hall's jokes, but was the unrestrained laughter of the audience at the Stanley Theatre, when they saw Harry Poppe, the well-known press agent of the Rolfe studios, doing a bit of acting in a comedy called, "A Quiet Afternoon." Harry played without a net.

"By industry we thrive," cheerfully remarked Earnest Shipman, the other day. And well he might say this for the higher-ups of his industry of his own on Forty-fourth street certainly has taken on a burst of speed during the past two weeks. Might he appropriate to hang a sign on the door reading, "Line forms on the right."

* * *

Suggest that a bill be put through the legislature prohibiting the use of the personal pronouns by the higher-ups of the big producing companies. To read some of the press stuff one would believe that the President or the General Manager was for sale instead of the pictures or the stars. Make the fine a dollar per "I."

* * *

Du Barry, late Studio Director, late B. Board, now signed up with Amusements. As Bill would say, "A setting hen, never grows fat."

Ed Corbett, whose press work is responsible for the success of more thespians in the good old days of Daly's Theatre than was any one else press agent, is now the publicity director for Hiller & Wilk, shaping the destiny of "Raffles."

* * *

Head line reads: "Mae Murray saved by a hair." Well, 'tis well to be saved, even by a hair, so long as you have an idea what you are saved for. Mae was saved for Bluebird's "The Eternal Columbine." Nature has been much more generous to Mae than to Ray as regards hair. If he ever started to fall you would have to grab him with ice tongs. A Chinese poodle has nothing on Ray.

* * *

Harold Edel, Managing Director of the Strand Theatre, gave his annual benefit for the Seaside Home for Crippled Children, Friday morning, at which affair the big theatre held one of the largest audiences of prominent New Yorkers since the opening of this pioneer motion picture palace. For this event a special program was arranged under Mr. Edel's personal direction. Good work, Harry, say we.

**FIRST PRODUCTION**

**PETROVA PICTURES**

**PUBLISHED DEC. 23.**

"Daughter of Destiny" Billed for Rialto Theatre N.Y.—Second Film Finished

"Daughter of Destiny" the first of eight pictures in which Madame Petrova will star has been set for publication on December 23. On this date the Petrova Picture Company film will be shown at the Rialto Theatre, New York, and also in motion picture houses throughout the country.

The delay in the publication of "Daughter of Destiny" followed a conference between the executives of the Petrova organization and the First National Exhibitors' Circuit through the offices of which the Petrova productions will be issued. It was then decided to withhold the film until all of the exchanges were in active operation.

Madame Petrova has since finished her second production, the title for which has not as yet been chosen, and has started on the third of her eight pictures to be completed in a year's time. Although December 23 will be the first public showing of "Daughter of Destiny" one audience has already viewed the picture. It was composed of the inmates of Sing Sing prison. The showing took place on Thanksgiving night and was at the request of E. K. Meagher, chairman of the Mutual Welfare League of Sing Sing prison.

**CARMEL MYERS, BLUEBIRD STAR**

**MISS MYERS WILL APPEAR AS FEMININE LEAD IN THE SCREEN VERSION OF CHAS. EDMUND WALK'S NOVEL "THE GREEN SEAL."** (Bluebird)
GLOBE FILMS LIMITED WILL DISTRIBUTE PARALTA PLAYS IN DOMINION OF CANADA

Arrangements have been consummated between Carl Anderson, president of Paralta Plays, Inc., and Arthur Cohen, president of Globe Films, Ltd., of Toronto, Ont., under the terms of which the Globe Films, Ltd., will be the distributors of Paralta Plays throughout the Dominion of Canada.

This deal will have a far-reaching influence on the motion picture industry, as it brings into corroboration another distributing organization with Paralta Plays which are to be distributed throughout Canada by the W. W. Hodkinson Corporation.

Globe Films, Ltd., have been a potent factor in the film industry for a number of years and represent in Canada the output of the foremost film producing companies in the world. Philip Kauffman, vice-president of the company, who is one of the early pioneers of the Canadian film industry, has been in New York for a number of days, arranging the details for the distribution, and is enthusiastic over the Paralta Plays which he has seen.

SO. AFRICA WANTS DIRECTORS

Motion picture directors are wanted for production work in South Africa, according to information given out by Max Schlesinger, American representative of the African Films Production Limited, with offices at 10 Wall street, New York City.

Mary Miles Minter
Portrays New Role in "Madamoiselle Tiptoe"

Mary Miles Minter will portray a role new to her in the forthcoming American production, "Madamoiselle Tiptoe," in which she will star. She will play the part of the leading spirit in a petite society, who tries to reform a burglar and confines the object of her reformatory tactics with a young man who is anything but a burglar.

With Miss Minter in the cast are Alan Reed, George Periolat, Lucille Ward, Oral Humphrey, Spottiswood Aitken and Clarence Burton.

FIVE BUTTERFLY PRODUCTIONS ANNOUNCED WITH STARS FOR FIRST MONTH OF NEW YEAR

Arrangements for Butterfly productions in the first month of the new year have been made by Universal. Among Butterfly's galaxy of stars will be found Elsa Hall, Harry Carey, Louise Lovely, Molly Malone and Betty Francis.

For New Year's week, starting December 31, "The High Sign," featuring Brownie Vernon and Herbert Rawlinson will be the Butterfly feature. The story was written by J. Grubb Alexander and Waldemar Young and the production was made by Elmer Clifton.

On Jan. 7 Louise Lovely will appear in "The Wolf and His Mate," directed by Edward J. Le Saint from Doris Schroeder's story and Julia Maier's story. Harry Hoxie and Bettie Schade will be featured in Miss Lovely's support. The Jan. 14 Butterfly will be "Hell's Crater," featuring Grace Combs throughout North America.

"Madam Spy," on Jan. 21, will have Jack Mulhall featured in a story by Lee Morrison, prepared for the screen by Harvey Gates. The production was directed by Douglas Gerrard.

Louise Lovely will complete the month's schedule with presentations of "Painted Lips," made from Charles Kenyon's scenario by Edward J. Le Saint.

William Russell in New Species of Fight

A new variety of fight is promised by the American Film Company in its forthcoming William Russell production, "In Bad.

Under the direction of Edward Slo-mow, an Aztec village has been reproduced in the mountains near Oxnard, Cal., which will form the background for the American star's fight with a band of treasure seekers. The Russell camp has been moved to Brent's Moun-tain Craggs hotel, where the remainder of the picture will be made.

M. H. Hoffman Inc.
Receive Requests for Backer Film

Foursquare Exchanges Ordering Twice Usual Number of Prints for "Fringe of Society"

"The Fringe of Society," recently finished by the George Backer Film Corporation, will have its first New York presentation at New York Theatre, December 12. The distribution is being made by M. H. Hoffman, Inc., and although business has not yet been sought by the various Hoffman-Foursquare exchanges, requests for bookings have already been received, it is said.

Manager Hyman of the New York Hoffman-Foursquare exchange has ordered twice the customary number of prints and Chicago, Boston, Cleveland, Detroit and St. Louis, report that they will require double the number of prints to meet the demands for this picture. Cincinnati, Philadelphia, Pittsburgh, Buffalo and Kansas City also want more than their usual allotment of prints, while the three Canadian exchanges have placed an order for an extra supply.

Billy West in Harem
Next King Bee Comedy

The King-Bee Films Corporation announces that early in January it will publish a two-reel comedy starring Billy West, the scenes of which will be laid in the Orient. Billy West gets into a harem, and proceeds to play "Romeo" in a fashion that causes the entire harem to elope with him.

Many startling costume effects are used in this picture, it is said, and in the interior scenes some of the finest Turkish rugs, furniture and other props ever presented in a comedy photoplay will be shown.
In "Raffles, the Amateur Cracksman," John Barrymore displays more of his illustrious father's ability than he has previously. He lends to "Raffles" all the charm of the late Kyrle Bellew, who originated the role on the speaking stage, and with the addition of youthful magnetism makes the characterization as irresistible to audiences as was "Raffles" to those with whom he came into contact in fiction. The story has gained rather than lost in the picturization, through the excellent direction of George Irving and fine camera work. Careful attention has been paid to the titles, resulting in artistic originality.

The supporting cast has been carefully chosen and accuits itself with distinction. Especially is this true of the work of the amateur detective and the charming grass widow. The picture will be sold on a state rights basis through Miller & Wilk. The reviewer predicts extended popularity for the feature. It is one of the real screen plays of the season, with a punch in every reel.

The Story—"Raffles, the Amateur Cracksman" (John Barrymore), a highly educated crook, with entree to the best social circles, steals for the love of stealing and the excitement of the chase. His greatest enjoyment consists in outwitting the police and amateur detectives who seek to capture him and reveal his identity. As the early part of the story unfolds Raffles is seen in pursuit of an international swindler who has come into the possession of a priceless ruby. The swindler takes passage on a steamship and Raffles does likewise. When miles from land Raffles finds that the swindler has hidden the ruby in the cavity of his shoe. Raffles manages to get into his stateroom and steals the ruby. Being certain that there will be an outcry over the theft, Raffles empties a cartridge from his revolver and substitutes the ruby in place of the bullet. There is an outcry. Raffles is searched and the ship's officer breaks the gun, releasing the cartridges, including that containing the priceless ruby. Raffles, intent upon finishing the theft, grabs the cartridges from the table, puts them in his mouth and jumps overboard, swimming to land. He saves the ruby, but in leaving the vessel he is caught by Mrs. Vidal, an English society woman. Later Raffles reappears in London and mixes with the upper ten. Here he again meets Mrs. Vidal, who recognizes him. She falls in love with him, and by threatening to tell of his past attempts to force him to love her. Raffles, however, is in love with Gwendolyn and defies Mrs. Vidal. The famous Melrose jewels, the property of Lady Melrose, disappear while Raffles is a guest at the house. Mrs. Vidal, knowing of the theft of the ruby, immediately suspects that Raffles is the thief. She again threatens to expose him. He laughs at her. At this point in the story Captain Bedford, an amateur sleuth, becomes active. He declares that he will find the thief responsible for the Melrose robbery and makes a wager with Raffles that the thief will be arrested. Bedford is certain that Raffles is the thief. The ingenious methods used by Raffles to get the Melrose jewels out of his possession and at the same time have them at his disposal whenever he desires them follow. Finally, but not until after he loses his bet, Captain Bedford proves that Raffles took the jewels and Raffles proves that he took them to keep a professional thief from stealing them.

Dorothy Kelly and Montagu Love in
"THE AWAKENING"

World drama; five parts; published December 3

As a whole: ----------------- Well done
Story: ----------------- Interesting
Stars: ----------------- Fine
Support: --------------- Adequate
Settings: --------------- In keeping
Photography: --------------- Good

"The Awakening" is a melodramatic play with full interest and appeal that should instantly find favor with picture patrons.

The story is well handled and deals with an interesting phase of life in a logical manner. The settings have been chosen with care and the acting is very good. Montagu Love and Dorothy Kelly play the leads supported by John Davidson, Frank Beamish, Joseph Granby and Josephine Earle. The direction is by George Archainbaud.

The story: In the Latin colony where Jacques Revilly lives he is known as "The Beast." One evening on his way home he comes across Marguerite, an orphan lying huddled up in a corner, covered with snow. Jacques takes her to his room and decides to keep her and protect her as a father would. However, a different love springs up between Marguerite and Jacques and they make plans for their wedding. Horace Chapron, a disolute member of the colony, decides to make Marguerite his and by luring her to his home and dodging her with wine, he arouses the jealousy of Jacques. Only after Marguerite has explained matters to him thoroughly, does Jacques convinced of her innocence and love for him. He and Chapron fight a duel and he is wounded. Marguerite is about to leave, but when Jacques pleads with her to remain she does, and there is a happy ending. Reviewed at Alcazar Theater, Chicago.

SCENES FROM "RAFFLES, THE AMATEUR CRACKSMAN"

STIRRING SITUATIONS FROM THE SCREEN VERSION OF E. W. HORNUNG'S NOVEL FEATURING JOHN BARRYMORE, A REVIEW OF WHICH APPEARS IN THIS ISSUE. (L. Lawrence Weber.)

25
Charlotte in
"FROZEN WARNING"

Commonwealth Pictures Corp. Drama in Six Parts.
The initial appearance of Charlotte in a semi-war drama probably attracted a few viewers, but a more agreeable surprise, and motion picture devotees will hail her as a most captivating and capable acquisition to the screen. She photographs particularly well and was far less obvious on the screen, than in her role in "The Square Deceiver," and is displayed as an equestrienne and as a swimmer and convinced spectators that she was equal to the task of playing most any part for which she might be called upon.

As regards the play, it was of the patriotic order and the story was carried out so well that this made up for any short-comings there may have been by the interpolation of unnecessary scenes. When the picture is cut and given a few catchy sub-titles there is no reason why it should not stand as one of the big money makers of the season.

The story centers around the adventures of Charlotte Hayworth, whose knowledge of wireless telegraphy enables her to identify German spies, and in several thrilling and cleverly played scenes thwart their plans to get away with a sub-sea gun invented by Robert Vane, her sweetheart. The plot is logical and for the most part clear. Several communications exchanged by the spies are dissolved into warnings against the girl's suspicious interest.

Jack Meredith, as the hero, is satisfactory. Others in the cast are J. Courtlandt Van Dusen, Ralph Johnson and Seymour Rose.

Harold Lockwood in
"THE SQUARE DECEIVER"

Yorke-Metro comedy-drama; five parts; published December 3

As a whole .................................. Entertaining
Story ........................................ Enjoyable
Star ............................................. Excellent
Support ..................................... Good
Settings ....................................... Outstanding
Photography .................................. Good

"The Square Deceiver" should afford any audience an evening's pleasant entertainment. The story is enjoyable and under the capable direction of Fred J. Balshover proves to be a production of merit and one that exhibitors can feel assured will please patrons. Harold Lockwood is excellent in the leading role and knows how to put comedy into his acting without overdoing it. Pauline Furler affords him the best support he has had recently and members of the supporting cast proved themselves capable of handling their various parts.

The story: Beatrice lives with her over-ambitious aunt, cousin and uncle and is considered pretty much a burden by her aunt and cousin. She is sent to find a chauffeur, meets the wealthy Billy Van Dyke and believing him to be a chauffeur, hires him. Because she is the only girl for Billy he accepts the position. The abuse Beatrice receives awakens the sympathy of Billy and he asks her to marry him and Beatrice accepts. Billy tells her sister of his approaching marriage and she believes the girl is marrying Billy for his money. However, when she is convinced Beatrice's accord to the wedding proceeds. When Beatrice learns of her husband's wealth she is quite as astonished as is her aunt and cousin. The picture was well received at the Boston Theatre, Chicago.

William S. Hart in
"THE SILENT MAN"

Artcraft drama; five parts; published November 26

As a whole .................................. Interesting
Story ........................................... Appealing
Star ............................................. Strong
Support ..................................... Good
Settings ....................................... Excellent
Photography .................................. Good

The general plots of all William S. Hart stories are, as a rule, the same and for audiences whose tastes run along these lines "The Silent Man" should prove interesting as it is even better than some of the previous productions. Mr. Hart does the usual and plays the usual role, and finally marries the girl he saves. Vola Vale, appearing opposite Mr. Hart, offers poor support. The balance of the cast is good. The manner in which Artcraft has handled the parson's swearing is novel and entertaining; the exterior settings are well chosen and the photography is good.

The story: "Silent Bud" Marr comes to the town of Bakesoven to spend some of the gold for which he has labored so hard. Through "Handsome" Jack Pressley he gets into a fight, and as a result is confined to his bed for a couple of weeks during which time his claim is stolen. All efforts to regain his property prove unsuccessful and when he finds the claim jumpers loading their loot onto the stage he holds it up, at the same time rescuing a young girl, whom Pressley, under the pretense of marriage, is taking to work in his dance hall. While the girl learns the true nature of Pressley she is thankful to "Bud" and soon falls in love with him. A stranger known as uncle Grubstake, has become friendly with Bud and Betty's brother and when the villagers attempt to harm "Bud" reality reveals his true identity—that of a federal agent—and with full evidence against Pressley and his gang he has them arrested. And Bud and Betty are thus made happy. The picture ran one week at the Ziegfeld Theatre, Chicago.

Winifred Allen in
"FOR VALOUR"

Triangle drama; five parts; published November 25

As a whole .................................. Interesting
Story ........................................... Appealing
Star ............................................. Strong
Support ..................................... Agreeable
Settings ....................................... Agreeable
Photography .................................. Good

"For Valour," though adding one more war drama to the already long list, brings a story that is humanely appealing and one that should appeal to a wide audience. The story is timely and touches upon the weak and strong points of human nature in a realistic fashion. It has been carefully produced under the direction of Alan Dwan and stars Winifred Allen, ably supported by Richard Barthelmess, Mabel Ballin and Henry Weaver.

The story: Henry Nobbs, ashamed of his shabby home, leaves unmindful of the many sacrifices his sister has made to help him. He is engaged by Alice, a stenographer in the office where he is employed to be the messenger of money matters. His funds, however, are low. He gambles with the firm's money, loses and goes to Melia for assistance. The sister endeavors to borrow the money, but being disgusted with the reply she gives the man he steals it and gives it to her brother, exacting a promise that he will enlist. He enlists and on the field in France wins a medal for bravery. Melia is arrested for the theft of the money Fund, being ill, is sent to the police hospital, where she is visited by her brother upon his return from France. The sight of Henry and the proof of his bravery gives Melia final peace.

Ruth Clifford and Monroe Salisbury in
"THE DOOR BETWEEN"

Bluebird drama; five parts; published December 10

As a whole .................................. Entertaining
Story ........................................... Fine
Star ............................................. Strong
Support ..................................... Adequate
Settings ....................................... Good
Photography .................................. Good

"The Door Between" is a good Bluebird production. The feature is an adaptation from "Anthony the Absolute" and those who have read the story will undoubtedly be charmed with this company's screen version. Those not familiar with the original story will find it interesting, although it will perhaps require more concentration on the plot. Exhibitors will find "The Door Between" an excellent box office attraction.

Monroe Salisbury, Ruth Clifford and George A. Daniels do some very good acting as do other members of the cast. The direction is by Rupert Julian.

Anthony, an author, a scientist making a study of Oriental music, meets Heloise Crocker, who in singing registers a perfect D. Anthony asks her to sing Oriental folk songs into his phonograph and a warm friendship springs up between them. Anthony and Heloise go to live together and she tells him that she is already married. Anthony then recalls Archibald Crocker, whom he had met and who said he was on the trail of his wife and the man who eloped with her, presumably Anthony. Anthony tells Archibald to release his wife. Archibald postpones his answer for an hour and goes to the hotel with a knife. Anthony will not permit him to go to Heloise's rooms and in the struggle Archibald's leg is broken. He is taken to the hospital and on the way steals his own. The news is a shock to Anthony and Heloise. However, as time passes, they find happiness.
Marguerite Clark in "BAB'S MATINEE IDOL"

Paramount comedy-drama; five parts; published November 26

For exhibitors who have shown previous Marguerite Clark "sub-deb" stories it will be sufficient to state that "Baby's Matinee Idol" is just as good as the previous ones. All the interesting characteristics and humorous touches which marked the former productions are prominent in this feature. Marguerite Clark is all that one could desire in "Baby's Matinee Idol," a diminutive, mischievous, but lovable bit of humanity. The same cast which has appeared in the other stories supports Miss Clark in this one.

The story: Bab falls in love with Adrian, an actor. She cuts his photograph out of the newspaper and worships it. An epidemic of measles breaks out in school and Bab is sent home. A few days later Bab learns that the idol is in town. She borrows money in order to attend the performance and see her hero. She writes him a note and invites him to her dressing room. Bab learns that unless the show gets more publicity it will close so she arranges with Carter Brooks and her father for Adrian to appear at her father's amusement factory and apply for work. He will be thrown out and the story will appear in the papers. However, the Honorable Pat, who is after Lela's hand and fortune, arrives at the factory to place an order for shells, he is mistaken for Adrian and put out. When the real Adrian applies for work he is given employment and not allowed to get away to the theatre in time for a matinee. His friend, in the search of Adrian, soon straightens things out. Bab succumbs to the measles and the revelation that Adrian is married shatters her ideas of romance completely for the time being.

Marguerite Clayton in "THE DREAM DOLL"

Essanay-Perfection comedy-drama; five parts; published December 10

"The Dream Doll" is a production especially adaptable for children's programs and there is probably enough novelty about the picture to sustain the interest of grownups. Practically all the "acting" and the life-like motions through which these dolls go is truly remarkable. The players appearing in the story are Marguerite Clayton, Rodney L'Rock and Bobby Bolder. The dolls playing the principal parts are Charles Clayton and Mr. L'Rock. There isn't a great deal to the story but what there is is cheerful and for the "kiddies" it should prove a winner.

The story: Ruby, daughter of a toy king, inspired by a cracked-brain chemist, who believes he has developed an elixir which will bring life to dolls, falls asleep and dreams that one of the dolls of her collection has come to life, has reduced her to doll-size and that they get married. They make their home in a barrel, the barrel is loaded onto a wagon and then thrown off into a ditch, but they manage to get back to the toy factory. During this time Ruby's parents and her fiancé are making a frantic search for her. The janitor finally, disgusted with the doings of the Applications chemist, decides to blow him up with a bomb. The explosion wakens Ruby from her dream.

Elaine Hammerstein in "THE CO-RESPONDENT"

Jewel drama; five parts; published state rights

Motion picture theatre patrons will like "The Co-respondent," a story written along melodramatic lines and very well handled. While the subject is a delicate one dealing as it does with divorce, it has been treated in an interesting manner without a trace of offensiveness. Exhibitors desirous of looking a clean, melodramatic feature will find it in this picture. It was produced under Ralph Ince's direction and the cast includes Elaine Hammerstein, Wilfred Lucas, Josephine Morse, George Aragona, Edgar Hunter and Robert Cain.

The story: Ann Grey does not know that Langdon Van Kree is a married man when he induces her to elope with him. At the hotel where she believes she is to become his wife detectives surprise them, having been sent out by Mrs. Van Kree, who is seeking evidence for a divorce. Ann leaves for New York and secures a position as reporter on a newspaper. Joeffrey Manning, the editor, learns the Van Kree divorce suit and being unable to learn the name of the correspondent, sends Ann to cover the story. As Ann had met Van Kree under an assumed name, she is surprised when she finds herself face to face with the man who almost ruined her. She tells the story and Joeffrey forces Van Kree to apologize and then announces his engagement to Ann.

Margaret Fischer in "MISS JACKIE OF THE ARMY"

American-Mutual comedy-drama; five parts; published December 10

As a whole. Entertaining
Story. Interesting
Star. Charming
Support. Ample
Setting. In keeping
Photography. Clear

Patrons should enjoy this latest Mutual offering. It carries with it a patriotic message in addition to wholesome fun and entertainment. Persons looking for plot construction will not find it in "Miss Jackie of the Army," but will find humorous incidents interestingly told, with a charming star in the lead. Miss Fischer makes an appealing Miss Jackie and is well supported by Jack Mower, I. C. Shumway and Hal Clements. The direction is by Lloyd Ingraham.

The story: Jackie's one desire is to be a boy and when she continually harps on the question her father upbraids her and locks her in her room. Jackie decides to run away and become a Red Cross nurse, but when she sees Lieut. Adair, whom she loves desperately, she decides to follow him. She loses track of him and follows Lieut. Wilbur and discovers that he is a spy. Her vigilance is rewarded one evening when she sees Wilbur enter a house and finds Adair following him. Adair is made a captive and Jackie rushes to get assistance. The boys arrive in time to destroy an infernal machine and rescue Adair. As the troop trains pull out bearing the boys away every one knows of the understanding between Jackie and Adair.

Fairbanks as Modern D'Artagnan

Douglas Fairbanks' new Artcraft picture "A Modern Musketeer," discloses the smiling star in the role of Ned Thacker, a youth from Kansas, who inherited the spirit of D'Artagnan through prenatal influence. Many of the scenes of the play were taken in Grand Canyon, Ariz.
Edna Goodrich, Ann Murdock, Olive Tell
Mutual Stars in Forthcoming Films

Edna Goodrich, the Broadway favorite, has just finished "Her Second Husband," said to be a clever satire on modern social conditions in Gotham, written for her by Hamilton Smith. It is set for December 31 publication.

The new play has to do with the disturbing influence of "war brides" on Wall Street's social centers, and gives Miss Goodrich the necessary opportunity for a display of her genius in characterization.

Ann Murdock has just completed a feature entitled "My Wife," a former Broadway stage play, at the Glendale, L. I., studios of the Empire All Star Corporation, under the direction of Dell Henderson.

Included with Miss Murdock in the original cast of "My Wife" are Herbert Druce, formerly with Sir Henry Irving; Amy Veness, a widely known artiste of the speaking stage; Rex McDougal and Ferdinand Gottschalk.

"Girl and the Judge," Coming

Another production just finished at the Glendale studios is "The Girl and the Judge," starring Olive Tell, supported by David Powell as leading man. "The Girl and the Judge" was written by Clyde Fitch, and was one of the best paying speaking stage productions of the last decade.

At the Santa Barbara studios Mary Miles Minter is putting the finishing touches on "Mlle Tiptoe," which has been directed by Henry King. This is said to be the prettiest of Miss Minter's recent offerings, a play with a touch of nature and youth and happiness. Miss Minter's next production will be "The Veil of Memory."

William Russell, the athletic idol of the screen, will appear in "In Bad," which is scheduled for an early date on the Mutual calendar.

Margarita Fischer and company is engaged under the direction of Lloyd Ingraham in the production of "Molly Go 'Em."

SELECT TO PRODUCE "JANE EYRE"

Alice Brady is at work on her next Select production, "Jane Eyre," at the Select's Fifty-fourth street studio, New York.

The picture is going forward under the direction of Edward Jose who directed the previous Select productions, "Poppy," "The Moth" and "Her Silent Sacrifice."
Montag Love as Cardinal Mercier
in Belgium Story, Next Brady Film

Cardinal Mercier, one of the most stalwart and commanding figures of the war, has been made the central personage of a new photodrama provisionally called “The Cardinal,” directed by George Archainbaud under the direct supervision of William A. Brady.

The picture, which is not directly a war picture since it contains no battle scenes, is in eight reels, and the dominating role is embodied by Montag Love, the principal member of whose support is Jeanne Eagels, the young stage actress.

The story of “The Cardinal” is laid in Belgium, with the exception of a single episode depicting the visit of Cardinal Mercier to Rome seeking the intervention of the Pope.

The picture deals with Cardinal Mercier’s stand against the invading German hordes and how he piled his brains and the power of the Church against the enemy’s arms. Coupled with this runs the love story of a Belgian officer and the Cardinal’s ward who is also sought by the German military governor. The girl is secretly married to her lover by her guardian who smuggles the couple to safety behind the French lines.

Bluebird to Publish “The Green Seal”
With Carmel Myers as Feminine Lead

Charles Edmond Walk’s novel, “The Green Seal,” a mystery story, is being filmed at the Bluebird West Coast studios, under the direction of Stuart Paton, from the screen version by A. Kenyon. The book contains plot material for an ideal picture play, suspense, love interest, stirring action and mystery.

Carmel Myers plays the principal feminine role. Opposite her appears Ashton Dearholt, formerly with the American Film Company and who makes his bow in Bluebird plays in “The Green Seal.” In the supporting cast are Betty Schade, Harry Carter, Alfred Allen, Frank Deshon and Frank Tokanaga.

One of the striking features of the production will be the elaborate Chinese settings used. Though the action occurs in an American metropolis, a band of influential Chinese plays an important part in the production.

“Cupid’s Round Up” for Tom Mix

Work progressing rapidly on Tom Mix’s first drama for William Fox. The picture tells a thrilling story of the Golden West, and has been titled “Cupid’s Round Up.” Edward J. LeSaint and Mix himself are staging the production.

EXHIBITORS HERALD

“The Dream Doll” to Be Published
With Slap-Stick Comedy in December

An Essanay-Chaplin slapstick comedy, a weekly series and “The Dream Doll” help to round out Essanay’s December program.

“The Dream Doll,” in which dolls enact leading roles, is the work of Howard S. Moss, an expert doll maker and the inventor of the system by which the manikins appear life-like on the screen.

Essanay players also have parts in the picture, being used to carry out the plot of the play. “The Dream Doll” is a Perfection Picture and will be published December 10. It has a screen time of approximately sixty-five minutes.

Essanay Comedies Coming

Other Essanay December pictures are an Essanay-Chaplin, “In the Park,” a weekly scenic and a slapstick comedy to be issued through the General Film Company. “In the Park” and be ready December 8.

Amedee Rastrelli and Arthur Higson are being featured in the slapstick comedy and have the support of a number of the Essanay players who worked with Chaplin in his Essanay pictures. Arthur Hozaling, formerly with Lubin, is the director. The pictures have a screen time of fifteen minutes. December 1 is the publication date for “The General,” with “All Aboard” to follow December 8.

The fifteen minute series are “Laef Louise” for December 1 and “Banfi National Park” for December 8.

INCOME TAX

Said the collector to the movie star:
As he smilingly shook his hand,
"From press reports I have on file
You’ll pay to beat the band."

"We’ll win the war with ease," he said;
"When you have paid your share,
For incomes such as yours," he said,
"Are quite exceeding rare."

The good man still sat in his chair
His jaw and eyes were tense
For with the P. A. s bank exposed
The star paid fifty cents.

THE WEEK’S WILDEST YARN

We doff the lid to the P. A. who sent in a story about photographing the war whoops of an energetic comedienne which caused such a disturbance when they collided with the light voices as they entered the camera’s eye that they spoiled the film.

John T. McCutcheon, the cartoonist, may be said to have reached the pinnacle of fame. They’ve named a cigar after him.

The “best sellers” don’t always make the best photoplays.

Answers to Correspondence

Casey B.—Elisabeth Risdon has written a book on how to make-up, but it is not dedicated to Nat Goodwin, so we have heard.

Is Pathe trying to get a corner on Proctors? Looks so, They’ve signed up two in two weeks—Geo. O. of New York and Ralph O. of Chicago.

Not Always, Marie

Marie Dressler says: “I like the movies better than the stage. In the movies the work is a la carte and the pay table d’hote.”

Lots of people start out to do a thing and generally accomplish something diametrically opposite. For instance, some men go into the film business to get rich—and now look at ’em.

Yes, civilization is advancing. It’s been a long time since we’ve seen a western film with East Side N.Y., Indians doing a cake walk.

Neither Brenon nor Brady has signed that Bolsheviki guy to play the lead in the next Russian film, as yet.
Theda Bara Completes New Fox Film of Greenwich Village Studio Life

Theda Bara, working under the direction of J. Gordon Edwards, in Fox eastern studios, has completed another Standard Picture. It is Mr. Edwards' twenty-third picture for William Fox and the twenty-seventh that has been made by Miss Bara. The filming of the production has required about six weeks.

The title as yet has not been selected. It is the story of a girl who is raised under Puritanical influence in Greenwich Village, New York City. She is induced by an artist to pose for a painting of the Madonna and in the studio meets a friend of the artist who accomplishes her downfall and her revenge.

The story is by E. Lloyd Sheldon. The picture will be published in January.

"The Escape" Is the Last Chapter of Mutual-Serial "Lost Express"

The mystery of "The Lost Express" has been solved, but the murder picture published in "The Lost Express," is entitled "The Escape." It is scheduled for December 10. The last chapter is entitled "The Return of the Lost Express."

"A Man's Man" First Paralta Featuring J. Warren Kerrigan to Be Published in December

"A Man's Man," with J. Warren Kerrigan as the star, will be the first Paralta Play to be distributed through the newly formed W. W. Hodkinson Corporation. It will be published the first week in December. The story, which was written by Peter B. Kyne and adapted for the screen by Thomas G. Geraghty, has received praise from all who have seen it, and has been proclaimed as the most forceful and fine production of the season which has yet appeared.

Mr. Kerrigan impersonates the role of John Stuart Webster, a western mining engineer, who loves peace but who never hesitates to fight when placed in a position to defend his rights or convictions.

World Pictures Has Big Star Cast for "The Beautiful Mrs. Reynolds;" Ethel Clayton in "Stolen Hours"

World Pictures Brady-Made will put forward another star cast when "The Beautiful Mrs. Reynolds;" is published in January. The cast includes Carlyle Blackwell, June Elvidge, Evelyn Greely and Arthur Ashley.

This picture deals with the career of Alexander Hamilton, one of the makers of the early history of this country. The story, written by Samuel M. Weller, differs from the stage play upon the same topic except that both introduce many of the same characters and certain episodes of national importance appear in each version.

Ethel Clayton will have John Bowers as leading man in "Stolen Hours," which will be published early in January. In this picture he is a young parliament leader who is in a gambling house when it is raided, and the beautiful daughter of the proprietor saves him from exposure and consequent political ruin. They fall in love, but his wife refuses to give him his liberty.

"Diamonds and Pearls" is the name of the next Kitty Gordon World-Picture, Brady-Made. This photoplay was formerly titled "The Hour Glass." It is a Southern story of a Southern girl whose father, a hard and overbearing man who would not let her participate in the innocent frivolities. He dies and leaves her penniless. She marries a rich man, hits it up too fast for him and leaves him for her own life. Before a very trying lesson comes to help pull up and begin anew.

Montagu Love's next picture, not named as yet, deals in part with the ruthless brutalities of the kaiser's hosts toward those in Belgium.

Gladys Brockwell, Tom Mix and Markova Head Fox Special Features for January

Titles have been selected for three uncompleted pictures which have been tentatively set for January publication as Fox Special Features. The arrangement, as it now stands, is to start the month with a Gladys Brockwell picture and to follow with Tom Mix's first production as a star in Western dramas. The third offering will be another Sonia Markova feature.

The Brockwell picture is to be called "Stolen Honor" and the Mix debut will be made in "Cupid's Round-Up." For the Markova picture, the title "A Heart's Revenge" has been chosen.

Miss Brockwell's production has to with the international situation, being, in some of its most important phases, a war picture. Involved in the story are a woman's love affairs, which are worked out under the most trying and difficult conditions. Most of the action is laid in Berlin.

MAC QUARRIE TO SUPPORT FOX STAR

Murdock MacQuarrie, film actor and director, has been added to the William Fox forces for a prominent role in Jewel Carmen's first starring photoplay. Mr. MacQuarrie, a veteran of the cinemas, also has had a long career before the footlights, in support of Joseph Jefferson and E. S. Willard. Others in Miss Carmen's company will be Genevieve Bün, G. Raymond Nye and Nancy Tassell.
"The Mirth of a Nation" (Strand)—Two scenes of jabbing fork and extracting tooth.

"Won by a Fowl" (Kinematographe)—Two scenes of man pulling up girl's skirts.

"Are Waitresses Safe?" (Paramount)—View of girl's back showing corset.

"Betty and the Bucaneers" (American)—Slugging old man; riding his pockmarked face. Two scenes between drunken sailor and girl in kitchen: "We can chuck him down the well!"; "I croaked the nigger, etc."; throwing dead Negro down the well; throwing captain down the well.

"Just Show Folks" (Vitagraph)—Eight views of man in tights; cutting rope.

"The Fighting Trail" No. 13 (Vitagraph)—Shooting man; man falling from tower.

"Rough Tops and Roofs" (Vitagraph)—Thumbing nose as man enters window.

"The Gambler's Revenge" (Corona)—Closeup gambling scene; flash five others.

"The Fright" (Pathé)—Walter using tray and feet on cock's posterior.

"The Flaming Omen" (Vitagraph)—Closeup of struggle between Indian and white girl; closeup of man holding up bloody knife; man throwing girl from cliff; two scenes of shooting man off horses; shooting white girl; shooting girl's father; shooting Indian on cliff.

"The Secret of the Storm Country" (Select)—Adult only permit. Subtitle: "Tesiebel's secret is revealed to the eyes of the jealous woman."

"The Rose of Blood" (Fox)—Reel 2: Two scenes of young man with bow in hand and throwing same; subtitle: "They still live, but for now." Reel 5: Subtitle: "Nothing less than death." Reel 6: Shooting general; servant dying wine. Reel 7: Fire-riot scene. Title: "Going in with its soldiers; killing young man and soldiers clashing old wound; subtitle: "When are you going to pay me?"; two scenes of woman taking bombs from chest; lighting fuse.

"Snap Judgment" (American)—Reel 2: Thirty scenes of scenes in which guns are used; all scenes of taking property except the one in which rabbit's foot is shown. Reel 3: Two scenes of scenes of jump out of elevator. Reel 4: Forty-one scenes of scenes in which gun is used; winding Tom and cellar; subtitle: "I'm going to hold the lady for $10,000 ransom!"; three scenes of coach hold-up. Reel 5: Two closeups of "Bull"; suggestively looking at girl; closeup of "Bull" suggesting looking at sleeping girl; man bending over sleeping girl; two closeups of holdup of cellar; girl's father.

"The Regenerates" (Triangle)—Chinaman selling dope to friend; flash long third degree scene; two closeups of police officers' faces in third degree incidents.

"Jerry and the Burglar" (Cub)—Striking policeman; two scenes of working at safe.

Lumsden Hare, English Player, Signs Contract to Appear In Petrova Films

Madame Petrova has made a contract with Lumsden Hare, the English player, whereby he will appear in the productions of the Petrova Picture Company. He is now playing one of the leading roles in the second vehicle now in production at the Petrova studios under the direction of Larry Trimble. The latest addition to the cast supporting Madame Petrova has been internationally prominent for many years as a producer and actor.

His motion picture career began with Kitty Gordon in "As In The Looking Glass" and since then has become familiar to picture patrons throughout the world by reason of his many characterizations for the World Film, Pathé, Famous Players and other producers.

**THIS WEEK AT DOWNTOWN CHICAGO THEATERS**


**BIJOU DREAM—Pathé, "The Painted Woman."**


**CASTLE—Artcraft, "The Silent Man," with William S. Hart.**

**ORPHEUM—Goldwyn, "The Auction Block," with Ruby DeRemer; Goldwyn, "For the Freedom of the World," Fox, "Aladdin and His Wonderful Lamp.**

**ROSE—Select, "Her Silent Sacrifice," with Alice Brady.**

**ZIEGFELD—Paramount, "Bab's Matinee Idol," with Margaret Clark.**
Pyramid and Sphinx
Form New Settings
for “Cleopatra” Film

A change has been made in the opening scenes of “Cleopatra,” William Fox’s introduction. The first scene of the picture shows the great desert outside Alexandria, the capital of Cleopatra’s kingdom. In the distance are the Sphinx and two of the pyramids, reproductions of those ancient wonders. The view changes quickly to a close-up of the inscrutable face of the Sphinx, which then fades slowly into the features of Miss Theda Bara, the star of the picture. In this way, J. Gordon Edwards, who directed the photoplay, conveys an Egyptian atmosphere.

New Raver Production
Shows Alma Hanlon’s
Pantomimic Ability

Alma Hanlon, who has starred in ten feature pictures, published by Harry Raver during the past year, has been selected for the leading role in a new mystery play now in course of production at the Raver studios, in Yonkers. The part assumed by Hanlon in the latest Raver production is said to call for unusual pantomimic ability. Her father, George Hanlon, who created “phantasmas” and was one of the greatest silent actors of his day.

That his daughter has inherited her father’s highly developed talents, is evidenced by her screen performances in “The Whip,” “The Public Defender” and other film productions. A title for the forthcoming production has not been selected but it will be announced in the near future. Burton King is directing the production.

Anita King a “ Suff.”
in “Petticoats vs Pants”

“Petticoats Versus Pants” has been selected as the next of the series of Miss King’s Southern representations featuring Anita King. It has been set for publication on December 3.

Miss King is cast as “Efficiency Ann,” who carries the doctrine of feminine emancipation to the woman of Red Dog, the run-down, vice-ridden, boss-dominated western community where she opens an art school.

The role is said to be admirably suited to Miss King’s talent and personality. The story deals with the feminist movement, not so seriously as to offend and not so lightly as to stir the ire of ardent suffragists.

AMERICAN FILM COMPANY
COMPLETES INTERESTING LABORATORY EXPERIMENT

Charles A. Ziegath, superintendent of the American Film Corporation, Chicago, has completed an interesting piece of laboratory work for a Southern firm. A Nashville, Tenn., company has perfected a new process of photography requiring a strip of film about five inches wide, which unrolls from right to left in the cameras, but leaves a strip of pictures five deep, each one three-fourths of an inch square. These films will be projected on a screen thirty-six feet wide, giving an entire view of a base-ball game, street parade or other event, instead of one small part.

The American laboratories were found to be the only ones that could handle the new film.

U. S. Motion Pictures
Popular in Philippines

Motion picture shows are increasing in popularity in the Philippines. In the business district of Manila there are six theatres and practically every outlying district has from one to two.

The seating arrangement of the theatres is in two classes, first and second. The prices charged are 10 and 25 cents. American films are mainly shown. Manila usually gets the first time showing, and from there the pictures are distributed to other points. There are theatres in practically all of the larger provincial towns.

“Silver” with Hart
First W. H. P. Co. Film

The W. H. Productions Company have announced as one of their first pictures for the state rights market “Silver,” with William S. Hart as “the two-gun man.” Thomas Ince directed the picture.

Supporting Mr. Hart in the cast are Clara Williams, J. Frank Burke, Barney Scribner and Dowling. The combination of Miss Williams and Mr. Hart was a happy selection, it is said.

INDUSTRY UNDERGOING EVOLUTION SAYS M. H. HOFFMAN

BY M. H. HOFFMAN

The present condition of the motion picture industry is one of natural evolution. As has been cited in the history of all great businesses, it had its boom stage. Some have spoken of it as the period of the “forty-niners,” others of the “carpet baggers,” but term it what you will, it amounts to this.

All sorts and conditions of people saw in the motion pictures a chance to make money, so in they rushed, hawking goods, others of the “carpet baggers,” and they took the bait.

Publicity Departments

Hits Publicity Departments

And we hear that the motion picture concerns do not declare dividends. How many other concerns declare dividends? A resume of Wall Street will show. As in all cases, for these simple reasons: Big salaries unearned, big overhead expenses, big bonuses. Result, the people, the small shareholders never get dividends. Remedy, a proper balancing of costs with the gross income, a fairer division of money earned. There has often been a woeful lack of judgment and good sense, a view of publicity as something that costs money and counter rumors of big mergers, of changes, too much attention given to the overnight star and not enough to the play.

As the statement that there is a dearth of good pictures. Can anyone claim that there are no good pictures? Also, that they are not constantly improving? The public is enjoying a good entertainment at less money than ever before in the history of amusements.

Petticoats Good Pictures

Really it is due to the public demand that the motion picture stands today recognized in the field of science, business and art. The public has become more and more educated. How much would the former stunt pictures draw now? The public is smart, with just enough flavoring of comedy, romance and fancifulness. When less is spent for actors’ salaries and more for photoplays, the public will have the best.

To sum up the entire situation in a nutshell and at the same time cover certain pessimistic utterances, it is a matter of a few honest statements.

Redaction of Industry

If we refer to the history of any great industry we have small investments for worry. We see always the evolution, the eliminating, the progress. In place of the present day inflated cost of production will come a systematized readjustment of finances; instead of circusing, there will be dignified advancement and publicity; the exhibitor will be able to buy his pictures to better advantage, hence, show them to better advantage. Such concerns as Goldwyn, Jewel and others are buying from the independent producer, thus giving substantial proof of the latter’s carelessness in buying.

The state rights picture has a better market than the program. In both fields it is only the producers who do not know their business who permit their pictures to be peddled by unscrupulous agents, and who are selected by their distributors.

The motion picture business is not just so many feet of film to be bought at one price, put through a process and sold at another. It is a living thing, an expression of individualism and art. It is the masses, the poor man’s encyclopedia, his theatre, his opera, his club, his entertainment, his family tie.
Stanley Mastbaum Aids Government to Conserve Coal

Philadelphia Man in Letter Urges Exhibitors to Dim Electric Signs

Philadelphia, Pa.—National Fuel Administrator H. A. Garfield has called upon the exhibitors in this city to cooperate with the government in curtailing fuel expenditures. Stanley V. Mastbaum, managing director of the Stanley Company, in response to the appeal has issued a circular letter to all exhibitors in the city and vicinity in which he calls attention to the suggestions of the government for the conservation of coal.

"There are many persons engaged in the business," the letter reads in part, "who are not aware of the serious situation that confronts this country in the matter of fuel. The sooner they realize that this is not a scare for the moment, but a problem that means much to all industries and to all amusements, the better it will be for everyone."

Mr. Mastbaum suggests to all exhibitors who have large illuminations in front of their houses to dim the lights and to put them out entirely after 10 p.m.

Deprived of Heat Theatre Company Sues

Indianapolis, Ind.—The Astor Amusement company recently filed suit in the superior court here against the Dupree Realty Company and Merchants Heat and Light company asking for a cancellation of lease for a theatre at 535 North Senate avenue and for $30,000 damages.

According to the bill no heating apparatus had been installed in the building and a contract subsequently made between the Realty Corporation and the public utility company was not fulfilled. The amusement company averred that the building cannot be occupied because of discomforts from cold and that performances have not been given there recently. The lease covered a period of ten years at a monthly rental of $300.

Chickasha, Oklahoma, Kills Sunday Shows

Chickasha, Okla.—Chickasha has voted to do away with the Sunday motion picture shows. The largest vote ever polled in the history of this city was cast. Both men and women voted on the question. The managers of the theatres agreed to let the question go to a vote of the people.

Louisiana Exhibitors Will Not Pay 15c Tax

New Orleans, La.—The Motion Picture Exhibitors League of Louisiana went on record here at a recent meeting as refusing to pay the 15 cents per reel per day tax imposed by the film manufacturers.

The exhibitors declared this action on the part of the producers as unjust and contended that the purpose of the government was to place this tax upon the manufacturer since the exhibitors are taxed on their ticket sale.

Sunday Shows With No Admission Charge Plan of Wichita, Kan.

Wichita, Kan.—Sunday motion picture shows here have become a probability. City Manager Ash and the commission- ers have under consideration an ordinance providing for such exhibitions. Mr. Ash favors Sunday pictures of a certain character without financial gain.

The ordinance also contemplates a local board of censorship to determine the kind of pictures which may be shown on Sunday. What rules will govern the selection of pictures for Sunday performances and what arrangements will be made as to the financing of Sunday performances have not yet been made.

Sunday Closing Fight Settled in Novel Way

Corunna, Mich.—The question of Sunday picture shows here has been settled in a peculiar manner. The proprietor of the only motion picture theatre in town has closed his playhouse because he could not make expenses. A few years ago the question of Sunday shows was an issue in the mayoralty election and a small majority of votes in favor of running on Sunday was returned. Shortly afterwards a church put in a motion picture machine.

Firemen Overcome; Girls Escape Injury in Detroit Film Fire

Detroit, Mich.—Four firemen were overcome and many girl employees narrowly escaped injury in a fire which recently destroyed the offices and store-rooms of the General Film Company and Vitagraph Company here.

The film concerns were located on the fifth floor of a seven-story building, occupied exclusively by film exchanges. The fire originated in the storerooms of the General Film Company.

The burning films caused a panic among the employees and flames overcame the firemen. The loss was approximately $600,000.

A REPRESENTATIVE COAST THEATRE

THE COLONIAL THEATER OF SEATTLE, WASH., BUILT IN COLONIAL STYLE. ONE OF THE MANY SHOW PLACES OF THIS PROGRESSIVE WESTERN CITY.
Pictures for Asylum
Is Grand Jury Idea

Pottsville, Pa.—The county grand jury recommended recently that a moving picture machine be installed in the Schuylkill County Insane Asylum to afford diversion to the inmates.

There are 550 persons in the institution and it was the opinion of the jurors that the monotony of asylum life often prevented recovery. Judge Berger said the recommendation would be given due consideration.

EAST

Reading, Pa.—The Queen Theatre, Eleventh and Buttonwood streets, has been bought by Walter C. Kantner of the Grand Theatre.

Pittsburgh, Pa.—The opening of the Empire Theatre on Collins avenue added a new theatre to the East End. It is under the management of John F. Harris.

New Haven, Conn.—The Palace Theatre, owned by S. Z. Poli, opened here recently. Norma and Constance Talmadge, as well Lewis J. Selznick, president of the Select Pictures corporation, were present. The opening bill was "The Secret of the Storm Country."

- Washington, D. C.—Tom Moore, 403 9th street, N. W., plans to erect four theatres in addition to Rialto Theatre.

CENTRAL WEST

Elwood, Ind.—John G. Lewis, who was recently elected mayor of this city, has advertised his motion picture theatre, The Princess, for sale that he may devote his entire time to his new duties.

Birmingham, Ala.—Anderson Brothers have purchased the moving picture theatre of Fred Workman.

Conway, Ia.—F. L. Fuller of this city has purchased a half interest in the motion picture theatre at Blockton.

Toledo, Ia.—The Grand Theatre which was partially destroyed by fire recently was reopened last week by the new management, Forney and Evdina. The proceeds from two performances were donated to the local Red Cross.

Detroit—The Colonial theatre, Woodward avenue and Sibley street, has been sold to A. J. Gillingham by Hoffman Brothers.

Liberty, Mo.—J. C. Whittaker of Kansas City has purchased the Lyric Theatre which was formerly owned by R. B. Christian.

LaSalle, Ill.—The LaSalle theater is under new management, F. W. Fisher of Chicago having taken charge.

Ida Grove, Ia.—Frank G. King of the King theatre of Estherville, Ia., has bought the motion picture business and motion picture playhouse here.

Hamilton, Ia.—B. M. Hicks has sold the Rex theatre to E. A. Tomlin of Kansas City.

Omaha, Neb.—The Park Theatre, 512 North Sixteenth street, was damaged by fire to the amount of $400.

Pleasantville, Ia.—Will Erb has purchased the motion picture business of H. A. Travis and is now manager of the Grand Theatre.

Saybrook, III.—An addition is being built to the Princess Theatre by Mrs. Mary Proffitt.

Defance, O.—The Elite Theatre was damaged by fire to the amount of $500.

Detroit, Mich.—C. Howard Crane has let contracts to Julius Berman for the construction of a one-story picture theatre on Jacob street, near Joseph Campau avenue.

Birmingham, Ia.—Anderson Bros. have purchased the moving picture machine and business from G. W. Workman & Son and have taken possession.

WEST

San Francisco, Cal.—The New Mission Theatre, owned by Kahn & Greenfield, recently enlarged, has been opened to the public. It now seats 2,500 and is said to be one of the finest film houses in the West.

North Yakima, Wash.—A permit for erection by Frederick Mercy of a moving picture theatre to cost $10,000 has been issued.

West Point, Neb.—The Ideal Theatre has again changed hands and is now in the possession of Thietje and Kase.

Harlenton, Mont.—Harlenton is to have a new theatre which will cost in the neighborhood of $75,000.

Seattle, Wash.—Capt. A. E. Lathrop of Cordova, Alaska, who controls the theatre business of Cordova, Seward, Valdez and Anchorage, was here recently, arranging his programs for the winter season.

Portland, Ore.—M. Nudelman is now manager of Ye Liberty Theatre, having bought same of H. W. Harding & Son.

Harrising, Ore.—W. S. Trites has purchased the Rose Theatre here from Glenn Holt.

Baker, Mont.—J. P. Cotter, manager of the Orpheum, Grand and Empire Theatres here, has just finished remodeling all three.

SOUTH

New Orleans, La.—Remodeling of the Trocadero Theatre, 721 Adams street, is nearly finished. A new organ, invisible lighting and attractive decorations figure in the plans of Frederick R. Heiderich, jr., manager.

Picher, Okla.—J. W. Cotter and G. Boettrett will erect a theatre building on Main street.

Tulsa, Okla.—O. W. Edwards will erect a theatre here to cost $400,000. J. C. Thompson and W. D. Blacker are the architects.

Columbia, S. C.—The Empire Company has been commissioned, with a capital stock of $30,000, to own and operate picture houses. Geo. C. Warner and J. A. Bell are the directors.

Concord, N. C.—Dr. M. L. Marsh will rebuild Strand theatre on Depot street, recently damaged by fire.

NEW THEATERS

Baltimore, Md.—The Parkway Amusement Company will erect a new theatre at Charles street and Lafayette avenue.

Chicago—Harris, Kussel & Co. will erect a theatre at 2405 West Madison street, to cost $85,000.

San Francisco, Cal.—Architect W. H. Weeks has completed plans for a new theatre at Clement street and Seventh avenue.

Salt Lake City—Shelley & Davis have commenced the erection of a motion picture theatre in 2101 Main street, which will cost $12,000.

Tacoma, Wash.—Construction work has been started on the theatre at Camp Lewis, which will cost $37,000.

Los Angeles, Cal.—The new Miller Theater, 1031 in the course of construction at Main and Eighth streets, will, when completed, seat 3,500 persons.

Goshen, Ind.—All contracts have been awarded for the reconstruction of the Luna Theatre and work has been begun.

NEW CORPORATIONS

New York—The Liberty Photodrama Production, capital $500,000, has been formed here. The incorporators are Z. U. Dodge, W. H. Tacher and J. R. McLean.

Indianapolis, Ind.—Grover W. McMichael, A. R. C. McConnell and George G. McConnell have incorporated the Apex Pictures Corporation with a capital stock of $100,000. The company will manufacture motion pictures.

Albany, N. Y.—The Veritas Film Corporation has been incorporated with capital stock of $50,000 by A. Perretta, A. Perretta and D. de Falco.

Toronto, Ont.—W. A. Sault, formerly Toronto manager for the General Films Co., has been appointed assistant manager Toronto Branch of the Mutual Film Co., assisting James Travis.
SYNOPSES OF CURRENT PUBLICATIONS

MUTUAL

"The Escape"—December 10 (Episode 13, "The Lost Express," Signal serial with Helen Holmes).—The syndicate in order to destroy Billie and the police, send their private car at full speed down a steep grade. The car catches fire and they escape death by jumping into the water and being rescued by a boatman. Feeling sure the Thurston's are out of their way, the syndicate proceeds to move the gold, but are stopped. Pitts has been holding Gaston a prisoner and impersonating him. Gaston is rescued and Pitts confesses, later to recapture Gaston and again impersonate him, completely fooling Mr. Thurston and Helen.

"Putting One Over"—December 11 (one-reel Strand comedy with Billie Rhodes).—When Billie sees Fred flitting with one of her girl chums she decoys to "get even." Fred calls on Billie and is forced to wait because she is entertaining a caller. Fred sees a dapper gentleman depart and makes an attempt to see Billie, but is informed a foreign gentleman is expected to call. The foreign gentleman arrives and when he departs there is a hint of talmec powder on his shovel. Fred finally is admitted to see Billie, and is repentent. However a trouser leg protruding from beneath Billie's skirts reveals her little plot for Billie's caller were none other than herself dressed in her brother's clothes.

"Jerry's Boarding House"—December 13 (one-reel Cub comedy with George Ovev).—Jerry is unable to pay his room rent and so his landlord holds him prisoner. He makes several attempts to escape, but each time is foiled by the landlord and police. Finally, however, Jerry manages to slide down an improvised ladder and lands to safety.

KING BEE

"The Bandmaster"—December 1 (two-reel King Bee comedy with Billy West).—Billy becomes leader of a band at a society reception. He finds an Italian organ grinder posing as a count and reveals his identity, but the people will not believe him. He goes to the organ grinder's room and returns with the organ and monkey and as soon as the monkey sees its master makes one jump. Of course, the bogus count is ousted and Billy becomes the hero of the hour. But the cook, to whom he is engaged, enters and jealously takes Billy into the kitchen.

"All Aboard"—December 8 (one-reel Essanay comedy with Amedee Rasteel).—John arrives at the station to find it thronged with people and he gets into trouble with them. While he is talking to a pretty girl, his rival dressed in flashy clothes appears on the scene. A fight is started and when John plans to put his hated rival down a coal chute, the rival shoves John in and he is buried beneath the coal.

"Banff National Park"—December 8.—One-reel Essanay scenic showing a trip through the National Rocky Mountain Park of Canada, various mountain peaks, rapid, falls and rivers.

PARAMOUNT

"The Installment Plan"—December 17 (one-reel Klever comedy with Victor Moore).—The neighbors all wonder how Vic and his family can afford an automobile and the various airs which they put up. Vic gives a party and invites the neighbors. During the festivities the furniture men call for their furnitures because Vic has failed to meet his installment payment. Vic moves the party from one room to another while he explains his affairs. But when the final move brings the guests to the porch, they find the furniture on the lawn ready to be loaded into the van. They begin to see how Vic did it and chide him for trying to deceive his neighbors. After the guests have departed, the clothing man calls for his clothes and finds they have been repaired. He joins the party and at the last Vic, his wife and parrot are left with few clothes and no furniture. They vow never again to get anything on the installment plan.

PATHE

"A Little Patriot"—December 2 (five-reel Diando drama with Marie Osborne).—Marie Yarbells urges her father to become a soldier. A Yankee, a man named Hertz rents a room from Mrs. Yarbells and his actions become shrouded in mystery. Marie gets into his room and he becomes very angry. Again she hides beneath a sofa and overhears a conversation between Hertz and a companion. The men take a suitcase and leave, followed by Marie. They light a bomb and then leave. Marie picks up the bomb and watches the burning fuse with interest, throwing it away just before it explodes. Yarbells is called to search the room and when Hertz returns he overpowers him. Mulhouser, a wealthy man who had married a rich girl and for years has been looking for her, brings her home and finds in Mrs. Yarbells his long lost daughter.

PERFECTION

"Sadie Goes to Heaven"—December 24 (five-reel Essanay drama with Mary McAlister).—A settlement worker has awakened a vision of heaven in little Sadie O'Malley and one day she sees a limousine in the tenement district. She climbs into it believing it to be a heavenly chariot. Concealed in the clothes hamper she is carried to Riche home. The servants find her and believe her to be one of the wealthy

Mrs. Riche's "fads" and dress her up in clothes. When Mrs. Riche returns she is won by the child's beauty and plans to keep her. However, the appearance of George Washington Square, Sadie's family, makes Mrs. Riche prove. Sadie believes heaven, very short. As Mrs. Riche will not entertain the dog Sadie returns home to her distracted mother.

PETROVA

"Daughter of Destiny"—(Petrova drama with Mme. Petrova).—Marion Ashley, daughter of the newly appointed American minister to Belmark, is married to Franz Jorn, a French artist, also a spy in the employ of the Imperial Government. Jorn is anxious to learn certain American weaknesses through Mrs. Marion, but is unsuccessful. Returning to his studio he finds a detective; there is a fight and the detective is killed. Jorn places his own ring on the dead man's finger and sets fire to the studio. The burned body is mistaken for that of Jorn. Marion goes to Belmark with her father. There she falls in love with Leopold, the crown prince, who asks her to marry him. Marion then learns that if Leopold marries her war will be declared on Belmark and the country will be devastated. She gives Leopold up. Jorn appears and tells her that Belmark is connected with other nations in a world wide war for greed. The people are demanding peace and Marion goes to tell them that the American government will help them. Jorn places a bomb at the feet of Leopold and Marion, seeing it, throws herself at his feet. The bomb explodes; Marion is seriously injured and Jorn is killed.

TRIANGLE

"The Maternal Spark"—December 16 (five-reel Triangle drama with Irene Hunt).—Brought from the little town to the big city, Howard Helms soon neglects his wife and son for Clarice Phillips. Mary Helms becomes invalidate, goes to Clarice with her little son and pleads with her to leave Howard alone. The vampire forces Howard to return to his family the next time he calls upon her. Mills, Howard's employer, learns of Howard's habits and forces him to return to the little town where the family had been so happy.

"Because of A Woman"—December 16 (five-reel Triangle drama with Belle Bennett).—Noel loves Muriel Gwynne and when he learns that secrets have been leaking out of the mining office and Gwynne is suspected, he leaves his newspaper to find her. While operating in a small town Noel receives a visit from Allan Barrett, who confesses that he was the guilty partner. The re-legends Allan and Muriel are to be married but also learns that Allan is infatuated with Valerie Greenway. In order to make the lady's happiness Noel and Valerie find that he actually loves her and that at heart she is a real woman.
“Adrift” (Episode 3 “The Mystery Ship” with Ben Wilson)—When Betty Lee's boat sinks she and her crew are forced to board the yacht of Gaston. Gaston sees Betty unfold the map, which he is anxious to secure, and he enters her stateroom and demands it. Betty refuses and they struggle for possession of it. The map is torn in two, Betty retaining one-half and Gaston the other. Betty's crew overcomes that of Gaston's and takes possession of the boat. Gaston has the engines stopped and tells Betty that unless she will give him the other half of the map he will allow the boat to founder on the rocks. He gives her two minutes to decide and as the time passes the boat drifts nearer to the rocks.

Deep Seas and Desperate Deeds” (two-reel L-Ko comedy with Myrtle Sterling)—There is a bank robbery and when the constable calls to notify the president of the bank the president mistakes his motive, grabs his wife and puts her aboard a ship. The ship starts off when word comes to the captain that the thieves are aboard. Al, Merta's lover, a witness of the robbery, has been put into the hold of the boat by the thieves. The bank thieves, suspecting danger, give the money to the bank president, who in turn deposits it in the smoke stack. This is witnessed by his wife who decides to make herself a present of the money. Merta sees the wife take the money and pursues her. Their pursuit brings them to the bottom of the ocean where Merta rescues the money and rises to the top with it and after she has turned it over to its rightful owners, she promises to marry Al at the first opportunity.

“A Munition Worker’s Curse” (one-reel Nestor comedy with Dave Morris—Mayor Engenbritzen is very fond of women. One morning while walking by a munition factory, he sees a pretty girl enter the factory and follows her. He comes on the black and blue and bleeding. His excuse to his wife is that he had rescued a baby. However, that evening when he takes his wife to a motion picture theater, she finds himself on the payroll of the munition factory and the plot of the production and he the principal actor.

“A Voice From the Dead” (Episode 9 “The Red Ace” with Marie Walcamp)—Virginia and Winthrop are able to find the hiding place of the platinum and Winthrop swims out in the lake and returns with the box. His actions are watched by the “Phantom” who immediately reports to Hirtzman and his gang, who attack the cabin. The outsiders are gaining on those in the cabin and while the attacking men are held at bay, Virginia slips out the back way and starts off with the platinum. But as Virginia is about to leave her canoe is rammed by a motor boat occupied by Ben and Bertha Schweir, the platinum sinks to the bottom and Virginia is thrown into the water.

“The Silent Lady” (five-reeler Butterfly drama with Zoe Rae)—Kate is picked up by Phantom a lighthouse keeper and brings her back home with his two friends, Peter and Bartholomew, rear the child. She becomes ill and a trained nurse is sent for. The men are very fond of Miss Sommerville, especially the doctor. The nurse has a secret which she guards closely and when she learns that Captain Peyton is the lighthouse inspector and is to arrive at a certain time, she turns off the light, thinking he will not be able to find the lighthouse. Kate steals up the stairs and turns on the light. This is seen by Philemon, who demands an explanation. Miss Sommerville tells how on the eve of her marriage to Peyton she learned that he has a wife and then faines. Kate runs for the doctor and his prescription is a memorandum.

**WORLD**

“The Good for Nothing”—December 1 (five-reel World drama, with Carlyle Blackwell)—Jack Burkis being separated from his mother for a number of years, returns to find her married to a wealthy and aristocratic widower. His presence in the new Alston home is regarded as an intrusion by the son and daughter of his stepfather and when he sees that it is jeopardizing his mother's happiness, he leaves for a cattle farm a short distance from New York. Jerry Alston, his stepbrother, is a spendthrift and refuses to marry Barbara Manning in order that he might save her honor. Jack learns of the girl's plight and takes the girl and her mother to his farm, where he brings Jack on the night before his wedding to Laurel Baxter. Jack forces Jerry to work on his farm and when Jerry sees Jack's friendliness, takes a new interest in his work and promises to marry Barbara. Marion Alston finds Jack the right man for her and Jack becomes an honored member of the Alston family.

**Paralta Plays Inc.**

**Engage Scenarioist**

Harry Chandlee has been engaged by Carl Anderson, president of Paralta Plays, Inc., as the head of the eastern scenario department of that organization. A staff of readers and constructors has been engaged by Mr. Chandlee, who will devote their time working on all manuscripts submitted to the eastern offices of Paralta Plays, located at 729 Seventh avenue, New York City.

Mr. Chandlee has been a free-lance writer in both magazine and picture fields for a number of years and has been associated with the scenario departments of the Lubin, Equitable and Metro companies.

**Exhibitors Transform Lobbies in Showing “The Lost Express”**

The extent to which exhibitors have gone in making use of the Signal-Mutual serial “The Lost Express” is evidenced in a number of photographs received by the Mutual company. The pictures are of lobbies so arranged as to form reproductions of railway car interiors, depots, round houses and engine clinics.

The most novel, and what appealed especially to young folks, was the attractive display arranged by one theatre, consisting of a miniature railway, tiny engine and train, the track going into a tunnel. By a clever arrangement the train returned underneath the track unseen, at short intervals, each time a sign appearing “What Become of The Lost Express.” See The Solution in the Story Shown Here Every Friday.

**Mabel Normand Film**

“Joan of Plattsburg” Held Up by Goldwyn

Mabel Normand, the Goldwyn star, is quite likely to find her second Goldwyn picture, a short presented to the direction of George Loane Tucker, the first of her pictures to be issued under the Goldwyn imprint.

Having completed her patriotic comedy-drama, “Joan of Plattsburg,” a sudden official request made it necessary to postpone its publication because it contains material of a military character that it is not desirable or wise to reveal at the moment.

This means that Miss Normand will first be seen by her admirers in a production representing the skill and genius of George Loane Tucker.

**Six Xmas Photoplays**

Being Issued by Fox

Six photoplays from the William Fox studios are offered for the coming holiday season. These includes the direction of George Loane Tucker, the first of her pictures to be issued under the Goldwyn imprint.

Having completed her patriotic comedy-drama, “Joan of Plattsburg,” a sudden official request made it necessary to postpone its publication because it contains material of a military character that it is not desirable or wise to reveal at the moment.

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**Motion Picture Exposition**

Grand Central Palace February 2-10, 1918

Under the auspices of the National Association of the Motion Picture Industry and Licensing Companies League of America

"OVER THERE" AND EVERYWHERE

36
O. C. Hammond & Sons, owners of the Phoenix, Elba and Fountain Theatres, all located on the South Side, announced the acquisition of the property of the old South Side Turner Hall on South State street, between Thirty-first and Thirty-second. Plans are now under way to overhaul the property, erecting a 1,500-seat theatre which will be equipped to a point of elegance, sparing no expense to present the very best of everything toward a veritable film palace.

F. C. Quimby, general sales manager for Pathé, spent a wee visit with R. O. Proctor last week enroute to New York from the West, and tells us all's well along the Potomac.

S. J. Goldman, one of Harry Weiss' able lieutenants for the past year or two, has been ordered to report to the Goldwyn camp to assist "Majah" Brockell in the busy winter campaign now raging on their front.

Phil Lewis of the Owl Features is now in New York giving the state righters the O.O. Let's have it Phil. old top. Why the yuletide hunt for bargains?

Nat Wolf of the Goldwyn forces left December 1 to report at Camp Johnson, Jacksonville, Fla., to join the United States Quartermaster's Department as a "Sammy" private. Well, Nat, old scout, here's hoping you'll return shortly to us with the bars on your shoulder. Nat makes the second of his family to respond to the colors, his brother Alex having arrived somewhere in England about ten days ago with the Rainbow division.

Talkin' about the local film crowd gettin' away with it at old Fort Sheridan at the recent officers' graduation, cast your optics on these boys: Barrett O'Hara, Harry Rice, of the Arizona Film Corporation; Louis A. Boeing and Dick Travers. From numerous reports they all look CLASS, with a great big C. E. D. Horkheimer, secretary and treasurer of the Balboa Films, arrived in the city December 4 enroute to New York, accompanied by Jackie Saunders. An interesting luncheon was tendered the press at the Hotel La Salle in honor of the winsome Jackie, with E. D. doing the honors as the genial host.

W. W. Heaney's Virginia Theatre was the setting for a mob of happy, poor kiddies Thanksgiving day morn, who were his guests at a screening of "Pants," featuring the 5-foot-3-inch Allister. If they had happy kid faces leaving the theatre means anything, we'll say they all had a wonderful time. Good work, "Bill."

'Tis with much pleasure local filmdom welcomes Joe Brandt's recovery from his recent spell of serious illness. Mighty hard to floor the "human comet," anyway.

Many of Don Meaney's local friends are congratulating him on his new affiliation, which became effective December 1. He will now work on Thomas Ince's pay roll as a casting director.

We have a new film theatre manager added to the "loop" aggregation who has the signal honor of being Chi's first lady manager, Emma Cohen. She succeeds "Chick" Schaefer at the Casino Theatre on West Madison street. More power to yer, Emma!

Chicago Again Claims Spot Light For Theater Building Activities

Two Structures Soon to be Built on North Side of City Will Represent Investment of Nearly Million and Half Dollars

Two structures, both to house modern motion pictures and of more than 3,000 seating capacity, at a combined cost of nearly a million and a half dollars, will soon be in the course of construction in Chicago.

With all other lines of building practically at a standstill these activities can not be otherwise construed than to reflect the faith of the motion picture industry in its future.

Balaban & Katz, who recently opened to the public their new Central Park theatre, considered one of the finest in Chicago, now have under way plans for the erection of anotherplayhouse at Sheridan Road and Lawrence avenue.

To Seat 3,500

In point of seating capacity (the proposed theatre will seat 3,500) it will be the largest house devoted exclusively to the showing of motion pictures yet attempted in Chicago.

The building, work upon which is expected to begin early in the spring, will be five stories in height, fireproof, and in addition to the theatre will contain ten stores on the ground floor and a 100-room hotel on the upper floors. The theatre will contain a main floor, a mezzanine box floor and a balcony. The estimated cost of the structure is $750,000.

Architect to Build

On a site which, it is said, cost $200,000, Walter N. Ahlschlager, an architect, will erect a motion picture theatre to be called "The Pantheon" which will seat 3,000. The building, which besides the playhouse will contain ten stores and two upper floors to be devoted to undivided loft space, will be put up at a cost of $250,000.

"The Pantheon" will be but four blocks distant from the proposed Balaban & Katz theatre, as it is to be located in Sheridan Road, just north of Wilson avenue.

Thus far Mr. Ahlschlager has not disposed of the lease to the theatre. He said that already negotiations are pending with a number of leading theatrical managers for a fifteen-year lease on the property, but that he did not expect any deal to be consummated for at least a month.

Mutual Has Devised New Lobby Display for Minter Picture

Mutual has devised a new lobby photo display the first of which will be issued with "The Mate of the Sally Ann," the Mary Miles Minter production. Two 22x28-inch photos will be added to each set, one of them a portrait of the star and the other a scene from the production.

In working out the sets a new process has been used which has resulted in a striking pictorial effect. The lobby display has been heretofore a "close-up" proposition from an advertising standpoint. The new Mutual lobby photos will not only attract people from a distance, serving the mission of a poster, but at the same time present a photographic realism.

"Oh Mary, Be Careful!" Being Taken in South

The filming of exterior scenes for the motion picture version of George West- ton's novel, "Oh, Mary, Be Careful!" with Madge Kennedy as the star, is progressing in Georgia.
Canadian Exhibitors Affected by War
Educate Public Through Newspaper Ads.

Many Who Had Raised Prices Return to Former Scale—Vaudeville Used to Stimulate Interest

The opinions of exhibitors throughout the different provinces of Canada vary as to the advisability of raising prices. In some districts the reports are good and to the effect that the raise in admission did not materially affect their receipts, while on the other hand, other districts claim they have to go back to the old prices.

In the maritime provinces the exhibitors have introduced vaudeville into their houses with a substantial increase in price and all records to date point to success in this line.

In British Columbia, exhibitors,
through their new Association, are endeavoring to educate the people, by advertisements in newspapers as to the reason for the increase in admission prices, explaining to them how very carefully the increased expenses of conducting theatres, including the new war taxes recently levied in that province, increased rentals, etc., that they are now called upon to pay.

Canadian exhibitors as a whole are very optimistic and are standing up under the difficult conditions they are experiencing in a country at war, with a remarkable spirit of patriotism.

Toronto, Ont.—On Monday night, Nov. 28, there was a distinct slump in the box office receipts of the suburban moving picture theatres. This was due to a large decrease in the downtown box office receipts, due to the Mass Meeting at the Main Armories addressed by Col. "Teddy" Roosevelt.

"Teddy" was given a royal welcome to the Queen City and a bevy of cameramen were on the spot in order that they might show his arrival on the screens of the Canadian-American houses.

The patriotic Hamilton exhibitor turned his theatre over for the meeting in that city. Hundreds were turned away from the meeting, although the Armories held over 11,000. Larger numbers of this crowd, while they were downtown went to the large first run houses.

Toronto, Ont.—Talk about quick work, although Theodore Roosevelt only arrived at 1 p.m., pictures showing his arrival in Hamilton and also in Toronto were flashed on the screen of the Regent Theatre, the same night. Others will have to go some to beat these Canadian cameramen and developers.

Toronto public cannot get enough of the "Birth of a Nation." General Manager William Cranston of the Basil Film Corporation, announces that he has arranged for the film to have a fourth run in Massey Hall, commencing Christmas eve. This feature will be shown in the large hall for two weeks.

Montreal, Que.—The leading moving picture houses in Montreal have felt a decided slump during the past week. Loew's new theatre has had a decided effect on attendance at other houses.

Toronto, Ont.—No person could resist Mr. Caldwell's pleasant smile during his visit to Toronto last week. Mr. Caldwell is manager of the Lyceum Theatre, Galt, Ont.

Toronto, Ont.—A splendid demonstration of good showmanship was given this week by Manager Harry Pomeroy of the Globe Theatre. He booked the Bluebird Picture "The Sign of the Poppies" for a week's run commencing Nov. 19, and then got busy and designed a lobby display that hit spectators square in the eyes. You could not pass the Globe Theatre without seeing Harry's display.

He had everything from the ticket girl dressed up as a Chinese character to a chinaman smoking the opium pipe. Although this Bluebird was an old one and the particular film was not in very good shape, the Globe was packed to capacity the entire week.

Winnipeg, Man.—The Winnipeg office of the Canadian Universal Film Co., Ltd., has just closed a contract with Manitoba Government for one program per week to be shown in the Brandon Asylum for the Insane.

This program will consist principally of educational reels. This is quite an innovation on the part of the Manitoba Government, it being the first time exhibitions of this kind have been shown to the inmates of the institution.

Toronto, Ont.—Charlie Stevens, general manager of Superfeatures, Ltd., has left for a visit to the Western Cities, Winnipeg and Calgary.

Victoria, B. C.—The exhibitors here announce that commencing Nov. 15, the prices at all theatres will be reduced. The increased prices in this section did not prove successful.

Toronto, Ont.—An odd coincidence occurred in Toronto week of Nov. 26. The new Allen Theatre and the Regent Theatre, distinctly rival houses, both featured for the week a Douglas Fairbanks's picture.

The members of the Manitoba Exhibitors' Association arranged with President O. E. O'llmet of the Specialty Film Corporation, Limited, Canadian Distributors for Pathé, to have Miss Helen Chadwick one of the Pathé stars appear at their annual Film Ball held in Fort Garry Hotel, Winnipeg, on Thursday evening, November 29. The tickets for the ball were $3.00 and the proceeds were donated to the blind soldiers of Canada. Chadwick was the grand prize and performed the grand march. Various exhibitors livened the evening by supplying vaudeville attractions.
"Golden Spoon Mary," C, 1,000.

AMERICAN STANDARD PRODUCTIONS
Oct. 7 — "The Mystic of the Bootleg Cabinet," six reels, with Sheldon Lewis.

ANTI-VICE FILM COMPANY
"Is Any Girl Safe?" five reels.

ARGOSY FILMS, INC.
"Where D'ye Get That Stuff?" five reels.
"The Celebrated Sitelow Case," five reels.
"Abatiste," five reels, with King Bagott.

ARIZONA FILM CORPORATION
"Should She obey?" six reels, with Billie West.

ARROW FILM CORPORATION
"The Deemster," nine reels, with Derwent Hall Caine.
"Bex Beach Pictures Corporation"
"The Barrier," ten reels.

BERNSTEIN PRODUCTIONS
"Who Knows," five reels.

DAVID BERNSTEIN
"Redemption," with Evelyn Nesbit Thaw.

BIOGRAPH COMPANY
"Her Condoned Sin," six reels.

BLUEBIRD
"Eagle's Wings," five reels, war drama.
"Even as You and I," five reels, with Lois Weber.
"Come Through," seven reels, with Herbert Rawlinson.

BRENON PRODUCTIONS
"The Lone Wolf," seven reels, with Hazel Dawn.
"Fall of the Romanoffs," eight reels, with Nance O'Neill.
"Eva Le Gallienne," five reels.

CARDINAL FILM CORPORATION
"Joan the Woman," eleven reels, with Geraldine Farrar.

CINEMA WAR NEWS SYNDICATE
American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORP.

CINES CORPORATION OF AMERICA
"The Fated Hour," six reels.

CHRISTIE FILM COMPANY
June 4 — "Those Wedding Bells," one reel.

CLARIDGE FILMS, INCORPORATED
"The Birth of Character," five reels.

CLUNE PRODUCTIONS
"Banana," ten reels.

CORONA CINEMA COMPANY

COSMOTOFILM COMPANY
"I Believe," seven reels, with Melton Rosser.

CREATIVE FILM CORPORATION

CREST PICTURE CORPORATION
"The Chosen Prince," eight reels.

DIXIE FILM COMPANY
"Tempest and Sunshine," five reels.
"Just a Song at Twilight," five reels.

F. P. DONOVAN PRODUCTIONS
"Billy's Day Out," one reel, with Billy Quirk.
"Billy's Elopement," one reel, with Billy Quirk.
"Billy, the Governess," one reel, with Billy Quirk.
"Bunting in Society," one reel, with Lou Marks.

EBONY FILM CORPORATION
"Pat Blackhand Waltah Man," one reel.
"Shine Johnson and the Rabbit Foot," one reel.

E. & R. JUNGLE FILMS CORPORATION
"Fowl Play," one reel.
"Jungle Rats," one reel.
"When the Clock Went Cuckoo," one reel.

EDUCATIONAL FILM COMPANY
"High, Low and the Game," one reel.
"The Mysteries of Crystallisation," one reel.

EFFANGE FILM COMPANY
"The Marriage Bond," five reels, with Nat Goodwin.

EMERALD MOTION PICTURE CORPORATION
"Trooper 44," five reels, with George Soule Spencer and June Daye.

ENLIGHTENMENT PHOTOPLAY CORPORATION
"Enlighten Thy Daughter," seven reels.

ESKAY HARRIS FEATURE FILM COMPANY
"Alice in Wonderland," six reels.

EUGENIC FILM COMPANY
"Birth," six reels.

EUROPEAN FILM COMPANY
"Fighting for Verdun," five reels.

EXCLUSIVE FEATURE FILM CORPORATION

EXPORT & IMPORT FILM COMPANY
"Humility," five reels.
"Ivan the Terrible," six reels.
"Lydia," five reels.

ROBESPIERRE," seven reels.
"Tyranny of the Romanoffs,"

FAIRMOUNT FILM CORPORATION
"Hate," seven reels.

J. W. FARNHAM
"Race Suicide," six reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.
"On Trial," nine reels, with S. J. Ainsworth.

FLORA FINCH FILM COMPANY
"Aliimory," with George Fether.
"War Frides," C, two reels, with Flora Finch.

BUD FISHER FILM CORPORATION
"Submarine Chasers," with Cheese Tumors.

JANITORS," five reels.
"A Chemical Calamity," five reels.
"As Prospectors,"

FORT PITT CORPORATION
The Italian Battle Front.

FRENCH FILMS, INC.
"The Natural Law," with Marguerite Courtois.

FRATERNITY FILMS, INC.
"The Devil's Playground," with Vera Michelson.
"The Witching Hour," six reels, with O. K. Sherrell.
"Conquest of Canaan," five reels.

FRIEDER FILM CORPORATION
"A Bit of Heaven," five reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.
"A Mormon Maid," six reels, with Max Murray.

FRIDMAN AMUSEMENT CORPORATION

GENERAL ENTERPRISES
"The Warrior," seven reels, with Macaire.

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

GRAND FEATURE FILM COMPANY
"Rex Beach on the Spanish Main," five reels.
"Rex Beach in Pirate Haunts," five reels.
"Rex Beach in Footsteps of Cthulhu," five reels.

GRAPHIC FILM COMPANY
"The Woman and the Beast," five reels.

DAV. W. GRIFFITH
"The Birth of a Nation," nine reels, with H. B. Watthal.
"Intolerance," nine reels, with Mae Marsh.

HANOVER FILM COMPANY
"Macaire," six reels.

HARPER FILM CORPORATION
"How Uncle Sam Prepares," four reels.
"Camille," six reels, with Helen Reynolds.

HAWK FILM CORPORATION
"Civilization," ten reels.

HERALD FILM CORPORATION
"Monster of Fate," five reels.

HERALD FILM CORPORATION

HILLES AND WILK
"The Battle of Gettysburg."
"Wraht of the Gods."

HISTORIC FEATURE FILMS
Apr. 30 — "Christus."

M. H. HOFFMAN, INC.
"A Trip Through China," eight reels.
"The Bar Sinister," eight reels.
"Hot Fighting Chance," six reels, with Jane Grey.
"Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.

THOS. H. INCE
"The Bargain," six reels, with W. S. Hart.

IVAN FILM PRODUCTIONS
"Two Men and a Woman," five reels, with James Morrison.
"A Day Law for Both," twelve reels, with Leah Baird.
"Babbling Tongues," five reels, with Grace Valentine.
"Married in Name Only," six reels.
"Sins of Ambition," six reels, with Wilfred Lucas and Barbara Castleton.

JEWEL PRODUCTIONS, INC.
"Pay Me," five reels, with Dorothy Phillips.
"On the Roof of the Sea," five reels with Louise Lovely.
"The Man Without a Country," six reels, with Florence La Badie.

JUVENILE FILM COMPANY
"For Sale — A Daddy," one reel.
"Emp'sarma," two reels.
"Chip's Movie Company," one reel.
HARRY RAYVER

CHARLES HANLIN

RENOVED PICTURES CORPORATION

SELECT PHOTOPLAY COMPANY
“Humanity,” six reels.

SELCI SPECIALS
“The Crisis,” seven reels, with Bessie Eyton.

“Beware of Strangers,” seven reels, with Bessie Eyton and Thomas Santchi.

“The Garden of Allah,” ten reels, with Thomas Santchi and Helen Ware.

“Who Shall Take My Life?” six reels, with Thomas Santchi and Fritzie Brunette.

SHERRITT PICTURES CORPORATION
“The City of Purple Dreams,” six reels, with Bessie Eyton and Thomas Santchi.

“Gooseburg,” five reels.

LEA-BEL COMPANY
“The Three Musketeers,” seven reels.

LIBERTY FILM CORPORATION
“My Mother,” two parts.

“My Father,” two parts.

“Myself,” two parts.

“The Call to Arms,” two parts.

“The Abbe,” two parts.

“At the Slave Auction,” five parts.

“Small Change,” five parts.

“The President’s Answer,” two parts.

MARINE FILM CORPORATION
“The Realization of a Negro’s Ambitions,” two reels.

“The Trooper of Troop K,” three reels.

LINCOLN MOTION PICTURE COMPANY

NEWFIELD’S PRODUCING CORPORATION
“Gooseberry,” five reels, with Grace Cunard.

SHARPEE FEATURES
“The Candy Kid,” two reels, with Billy West.

“The Hobo,” two reels, with Billy West.

“The Peacemaker,” two reels, with Billy West.

“The Bandmaster,” two reels, with Billy West.

“A Monk and a Miracle,” five reels, with Edwin Stroud.


“The Secret Trap,” five reels.

“Germany on the Firing Line,” five reels.

“France on the Firing Line,” six reels.

“The Unborn,” five reels.

“Snow White,” four reels.

LEA-BEL COMPANY
“The Modern Mother Goose,” five reels.

“Snow White,” four reels.

NEWFIELD’S PRODUCING CORPORATION
“The Three Musketeers,” seven reels.

LINCOLN CYCLE PICTURES

MONITOR FILM COMPANY
“A Man’s Man,” five reels, with J. Warren Kerrigan.

“Madame How?” five reels, with Bessie Barriscale.

“Rose o’ Paradise,” five reels, with Bessie Barriscale.

“His Rube of Honor,” with Henry B. Walthall.

NEWMARK’S PRODUCING CORPORATION
“Shame,” six reels, with Zea Kevser.

ODGEN PICTURES CORPORATION
“The Lust of the Ages,” five reels, with Lilian Walker.

SINNAY O’CLOCK PLAYERS, INC.
“The Belgian,” with Watson, Whitehead and Valentine Grant.

OVERLAND PICTURES CORPORATION
“The Hand of Fate.”

“The Russian Revolution.”

“Man’s Law.”

PARAGON FILM COMPANY

PAROLA PLAYS
“A Man’s Man,” five reels, with J. Warren Kerrigan.

“Madame How?” five reels, with Bessie Barriscale.

“Rose o’ Paradise,” five reels, with Bessie Barriscale.

“His Rube of Honor,” with Henry B. Walthall.

PIONEER FILM CORPORATION
“How Britain Prepared,” eight reels.

POPULAR PICTURE CORPORATION
“The Soul of a Child,” five reels.

PRIVATE FEATURE FILMS
“Corruption,” six reels.

PUBLIC RIGHTS FILM CORPORATION
“The Public Be Damned,” five reels, with Charles Richman and Mary Fuller.

RAY COMEDIES

“The Struggle Everlastingly,” with Florence Reed.

Theניה “Casey’s Servants,” two reels.

“The Submarine Eye.”

RAY COMEDIES
“The Spook,” five reels, with Bessie Eyton.

RAY COMEDIES
“The Submarine Eye.”

RAY COMEDIES
“The Spook,” five reels, with Bessie Eyton.

RAY COMEDIES
“The Submarine Eye.”

RAY COMEDIES
“The Spook,” five reels, with Bessie Eyton.
ARTCRAFT PICTURES

Aug. 26—“Down to Earth,” five reels, with Fairbanks.
Sept. 10—“Barbary Sheep,” five reels, with Elise Ferguson.
Oct. 8—“The Woman God Forgot,” five reels, with Geraldine Farrar.
Dec. 17—“The Man Who Wouldn’t,” five reels, with Jean Sothern.

BLUEBIRD PHOTOPLAYS

Sept. 8—“The Mysterious Mr. Tiller,” five reels, with Ruth Clifford and Ruth Rawson.
Oct. 29—“The Red Barn,” five reels, with W. S. Hart.

BUTTERFLY PHOTOPLAYS

Aug. 12—“Midnight Man,” five reels, with Jack Mulhall.
Aug. 19—“The Lair of the Wolf,” five reels, with Gretchen Crane Whitt.
Aug. 26—“The Last of the Mohicans,” five reels, with Greta Garbo and John Barrymore.

FOX FILM CORPORATION

Aug. 16—“The Yankee Way,” five reels, with George Walsh.
Aug. 23—“North of Filth,” five reels, with Dustin Farnum.
Sept. 10—“A Rich Man’s Playing,” five reels, with Valesa Surtin.
Oct. 15—“Lost in the Wilderness,” five reels, with Arthur Lake.
Nov. 12—“The Secret Man,” five reels, with Harry Carey.

GOLDFIELDS PICTURES

Sept. 8—“For the Love of America,” five reels, with David Niven.
Sept. 15—“The Man in Black,” five reels, with Charles Vidor.

GOLDFYN PICTURES CORPORATION

Sept. 8—“The Love of a Lifetime,” five reels, with Monte Blue.
Sept. 15—“The Man in Black,” five reels, with Charles Vidor.

MAGI PICTURES


METRO PICTURES CORPORATION

Sept. 8—“Yorke, ‘Under Handicap,’” five reels, with Harold Lockwood.


**PATHE EXCHANGE, INC.**

**Perfection Pictures**


Sept. 2—Lansdell, "Tears and Smiles," five reels, with Marie Osborne.

Sept. 9—Theekhouser, "War and the Woman," five reels, with Florence La Badie.

Sept. 16—Astra, "The Phoenix," five reels, with Antonio Moreno.

Sept. 23—"Under False Colors," five reels, with Mrs. Harry Sklar.


Nov. 4—Astra, "The Mark of Cain," five reels, with Mrs. Vernon Castle.

Nov. 11—Theekhouser, "Winifred from Armav," five reels.

Nov. 18—Russian Art, "Queen of Spades," five reels, with Mlle. Duvan.


Dec. 2—Diano, "The Little Patriot," five reels, with Marie Osborne.

Dec. 9—Russian, "Her Sister’s Rival," five reels, with Vera Cardenova.

**SELECT PICTURES CORPORATION**


"The Moth," five reels, with Norma Talmadge.

"Scandal," six reels, with Constance Talmadge.

"Magda," six reels with Clara Kimball Young.

"The Wild Girl," six reels, with Eva Tanguay.

"Lest We Forget," five reels, with Rita Johnson.


"Her Silent Sacrifice," five reels with Alice Brady.

**TRIANGLE FILM CORPORATION**

Sept. 9—"Idolaters," five reels, with Louise Glau.

Sept. 9—"Polly Ann," five reels, with Bessie Love.

Sept. 16—"Mountain Dew," five reels, with Margaret Wilson.

Sept. 23—"Flying Colors," five reels, with Dick Rosson and Wifred Allen.

Sept. 30—"Dancing Days," five reels, with William Desmond.

Oct. 7—"Devil Dodger," five reels, with Roy Stewart.

Oct. 14—"Broadway Arlton," five reels, with Oliver Thomas.

Oct. 21—"The Tar Heel Warrior," five reels, with Walt Whitman.


Oct. 7—"A Phantom Husband," five reels, with Ruth Stonehouse.


Oct. 21—"One Shilling for Roy Stewart," five reels.

Oct. 28—"Caddies," five reels, with Dick Rosson.

Nov. 4—"The Firefly of Tough Luck," five reels, with Alma Reuben.

Nov. 11—"The Man Hater," five reels, with Wifred Allen.

Nov. 18—"The Stess of a Business," five reels.

Nov. 25—"Flying Back," five reels, with William Desmond.

Nov. 26—"Up or Down," five reels, with George Hernandez.

Dec. 3—"The Convert," five reels, with Charles D. Reishe.

Dec. 10—"Indiscreet Corinnes," five reels, with Olive Thomas.


Nov. 15—"The Fuel of Life," five reels, with Belle Bennett.

Nov. 22—"A Stolen Generation," five reels, with Alma Reubens and Walt Whitman.

Nov. 29—"For Valor," five reels, with Wifred Allen.

Dec. 6—"The Sudden Gentleman," five reels with Wm. Desmond.


Dec. 20—"Fanatics," five reels, with J. Barney Sherry.

Dec. 27—"The Learning of Jim Benton," five reels, with Roy Stewart.

Dec. 27—"Because of the Women," five reels, with Belle Bennett.

Dec. 16—"The Maternal Spark," five reels, with Irene Hunt.

Dec. 23—"Without Honor," five reels with Pauline Starke.

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**TRIANGLE COMEDIES**

July 29—"An Innocent Villain," one reel.

July 30—"Doll Babies," one reel.

Sept. 8—"A Fallen Star," one reel.

Sept. 9—"His Foot-Full folly," one reel.

Sept. 9—"A Dark Room Secret," one reel.

Sept. 16—"A Warm Reception," one reel.

Sept. 23—"A Man’s Favorite," one reel.

Sept. 30—"The Unconscious Conscience," one reel.

Oct. 7—"The Making of a Man," one reel.

Oct. 21—"Fickle Fortune," one reel.

Oct. 28—"He’s Saving Claire McDowell," one reel.

Oct. 30—"Caught in the End," one reel.

Nov. 1—"Half and Half," one reel.

Nov. 8—"All at Sea," one reel.

Nov. 14—"Their Love Lesson," one reel.

Nov. 21—"A Prairie Husband," one reel.

Nov. 28—"An Officer’s Miss," one reel.

Dec. 5—"Sauce for the Game," one reel.

Dec. 12—"Their Striking Feet," one reel.

Dec. 19—"When War Was Peace," one reel.

Dec. 26—"His Bad Policy," one reel.

Dec. 26—"A Discordant Note," one reel.

Dec. 26—"A Counterfeit Lover," one reel.

Dec. 27—"A Birthday Blunder," one reel.

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**KEYSTONE COMEDIES**

Sept. 9—"His Precious Life," two reels, with Charles Murray.

Sept. 10—"Hula Hula Land," two reels, with Billy Armstrong.

Sept. 13—"The Late Lament," two reels, with Lina Lallana.

Sept. 30—"The Sultan’s Wife," two reels, with Bobby Vernon, Gloria Swan-son and John Lullahan.

Oct. 7—"His Crooked Career," two reels, with Fritz Schade.


Oct. 21—"An Ice Man’s Bride," two reels with Rogers and Eddie Gibbons.

Oct. 28—"The Grave Undertaking," two reels, with George Binns and Maude Wayne.

Nov. 15—"A Sansanian Scandal," two reels, with Paddy McGuire.


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**GREATER VITAGRAPH-V-L-S-E**

Sept. 9—"Soldiers of Chance," five reels, with Evart Overtan and Julia Swayne Gordon.

Sept. 10—"An Almahester Box," five reels, with Alice Joyce and Moe Dier.

Sept. 17—"For France," five reels, with Edward Earle and Betty Howe.

Sept. 24—"Sunlight’s Hand," five reels, with Mary Anderson.

Oct. 1—"Princess of Park Row," five reels, with Mildred Manning.

Oct. 8—"The Love Doctor," five reels, with Earl Williams.

Oct. 15—"Dead-Shot Baker," five reels, with William Duncan.

Oct. 22—"The Empty Cat," five reels, with Burt Overton.

Oct. 29—"The Flaming Omen," five reels, with Alfred Whitman.

Nov. 5—"The Fettered Woman," five reels with Alice Joyce.

Nov. 12—"I Will Repay," five reels, with Corinne Griffith.

Nov. 19—"Next Door to Nancy," five reels with Mildred Manning.

Dec. 2—"Who Goes There?" five reels, with Harry Merry.

Dec. 9—"The Tenderfoot," five reels with William Duncan.

Dec. 16—"An Inconvenient Persuasion," five reels, with Mildred Manning.

Dec. 17—"A Woman Between," five reels with Alice Joyce.

Dec. 24—"John Burt," five reels with Mary Anderson.

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**WORLD FILM CORPORATION PROGRAM**

Aug. 6—"Youth," five reels, with Carlyle Blackwell and June Elvidge.

Aug. 13—"Soul Adivs," five reels, with Ethel Clayton.

Aug. 20—"The Little Dutchman," five reels, with Madge Evans.

Aug. 27—"The Guardian," five reels, with June Elvidge, Montagu Love and Donald Asbury.

Sept. 3—"The Marriage Market," five reels, with Carlyle Blackwell, June Elvidge and Arthur Ashley.

Sept. 9—"Busy Bees," five reels, with Alice Brady.

Sept. 17—"Creeping Tides," five reels, with Alexandra Carlisle.

Sept. 24—"The Woman Beneath," five reels, with Ethel Clayton.

Oct. 1—"The Corner Grocery," five reels, with Madge Evans and Lewis Prebys.

Oct. 8—"Quentin, the Black Monk," five reels.

Oct. 15—"Shall We Ever Forgive Her?" five reels, with June Elvidge and Arthur Ashley.

Oct. 22—"The Dormant Power," five reels, with Ethel Clayton.

Oct. 29—"The Burglar," five reels, with Carlyle Blackwell and Madge Evans.

Nov. 5—"The Maid of Belgium," five reels, with Alice Brady.

Nov. 12—"Adventures of Captain John," five reels.

Nov. 19—"Easy Money," five reels, with Ethel Clayton.

Nov. 26—"The Little Hour," five reels.

Dec. 3—"The Awakening," five reels with Montague Love and Dorothy Kelsey.

Dec. 10—"The Good For Nothing," five reels, with Carlyle Blackwell.

Dec. 17—"The Tenth Case," five reels, with June Elvidge.

Dec. 24—"The Volunteer," five reels with Madge Evans and Henry Hall.

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**SERIALS**

Pathe, "The Fatal Ring."

Paite, "The Seven Pearls."

Vitagraph, "The Fighting Trail."

Paramount, "Who Is Number One?"

Mutual, "The Lost Express."

Universal, "The Red Ace."

Universal, "The Mystery Man."

Pathe, "The Hidden Hand."

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NOTE: Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

### REVENUE TAX REPORT ON ADMISSIONS

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Total

We hereby certify that the above report is correct to the best of our knowledge.

Mgr. Cashier

Certified check covering the above specified War revenue Tax was mailed by me this day of 1917, to the Collector of Internal Revenue for the District of

Mgr.

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 203 South Dearborn St., Chicago.
ESSANAY COMPLETES
COMEDIES FEATURING
AMEDEO RASTRELLI

"Hard Luck" "The General" and
"All Aboard" Initial Plays for
French Comedian

Three of a series of Essanay one-reel comedies have been completed for pub-
lication through General Film. These are of the variety, said to
augur some new types of rapid action

Featuring Amadeo Rastrelli, the French comedian, they are produced by
Arthur Hotaling whose theories regarding
light comedy are declared to be out
of the ordinary.

As evidenced in his initial comedies, Mr. Hotaling does not underestimate
the importance of plot. Along with the
rapid action and rough and tumble of
each comedy there appears a story that is
carical and complicated.

Mr. Hotaling has staged thrilling scenes on house tops, in deep water and
in powder plants and has secured for
his comedies a bevy of pretty girls as well as
some ludicrous supporting
comedians.

Fun Art Films Inc.
Won't Bind Buyers
to Deposit Contracts

Fun-Art Films, Inc., who are making
a series of two-reel comedies for the
market, the first of which, "A Rag, A
Bone and A Hank of Hair," has just been
completed, announces that it does
not bind the state rights buyer up to
contract for its entire output, such as
is usually the case.

Fun-Art comedies have been built to
sell as well as please audiences. Their
clean, wholesome comedies place them,
in the opinion of the management, on
a footing above the average.

Regularly produced, these pictures are in great demand and Fun Art Films does not bind the state rights buyer to a contract.
He may purchase one, or any number up to
the entire output without binding
himself in any manner. No deposits are
required whatsoever. They lay the real
goods on the counter in the open market
and it is up to the judgment of the buyer.

McCLURE PICTURES
LOANS "MOTHER" FILM
TO AID RED CROSS

Through the courtesy of McClure Pic-
tures, which organization is offering
"Mother" for state right distribution,
the picture was shown on November 19
in aid of the drive in behalf of the Red
Cross movement, at the club house of
the Nassau County Red Cross Society,
at Oyster Bay, Long Island.

A large gathering witnessed the
screening of the picture. The proceeds
derived from the exhibition on Monday
will help swell the Red Cross fund.

"Girl and the Judge"
Empire-Mutual Film
Has Notable Cast

The cast of "The Girl and the Judge,"
the Clyde Fitch play that the Empire
Star Corporation is now engaged in
filming, is to be as carefully produced
as the other Charles Frohman plays
that have recently been picturized by
the same company.

Olive Tell, the well-known Broadway
star, is again being starred, while
David Powell, who has the leading male
role, is to be featured.

Eric Main, for over six years associated
with Henry Irving, and who has
played with other noted people of the
stage, has an important part.

Charlotte Granville is another member
of the cast whose name is known to
theatre-goers.

Charles Stanton is also in "The Girl
and the Judge" cast. By a curious
coincidence Mr. Stanton finds that his
name appears several times, as "Stan-
ton," was the name chosen by Clyde
Fitch for the father of "the girl" in "The
Girl and the Judge."

The Mutual Film Corporation will
handle this Empire offering.

Sunshine Comedies
Meet With Success

The William Fox Sunshine Comedies
have not only been successful in motion
picture theatres throughout the country,
but in many of the leading vaudeville
theatres, that company announces. With
this also comes a statement that the Fox
company will continue to publish a Sun-
shine Comedy every two weeks.

The comedies for the balance of De-
ember and January are "Damaged—No
Good" December 23, "Shadow of Her
Pest" January 6, "Are Married Policemen
Safe?" January 13. All the comedies are being filmed under the direction of
Henry Lehrman.

Popular Novelist Joins Goldwyn Staff

Frank L. Packard, who wrote "The
Beloved Traitor," which is now being
filmed with Mae Marsh as the star, has
joined Goldwyn staff and takes his
place beside Margaret Mayo, Edgar
Selwyn, Irving Cummings, Roi Cooper,
Megrue, Basil King, Porter Emerson
Browne, Edward Childs Carpenter and
Anatole France.

Mr. Packard is a native of Montreal, a
graduate of McGill University and
holds the degree of B. A. Sc. He also
took a post-graduate course at the Uni-
versity of Liege.

He began writing for magazines in
Big Cloud," contains a number of short
stories and life. He wrote also
"Greater Love Hath No Man," "The
Miracle-Man," which was dramatized
by C. M. Cohan, "The Beloved Traitor,"
"The Adventures of Jimmie Dale," and a story of old Quebec, ent-
titled, "The Sin That Was His."

Sing Sing Inmates
Enjoy Billy West
in "The Chief Cook"

The King Bee Films Corporation,
New York City, is to receive an inter-
esting letter from the chairman of the
Welfare League of Sing prison, New
York, thanking that company for the
use of a two-reel comedy, "The Chief
Cook," featuring Billy West.

E. J. Meacher, the chairman, writes:
"My slogan is, 'Send them away with a
smile,' so I presented this comedy at the
conclusion of our feature picture on
Saturday night. It literally brought
down the entire house. It was a riot
from beginning to end and sure cure for
our old friend, R. U. Blue, at all times.
May we ask for another subject for our
program Saturday, November 24. Either
of the following: 'The Villain,' 'The Mil-
liionaire,' 'The Goat' or 'The Candy Kid.'"

Elizabeth Risdon
Star of "Mother" Film
on Stage and Screen

Elizabeth Risdon, the star of George
Loane Tucker's "Mother," now being
distributed on the state right plan by
McClure Pictures, will appear in many
cities throughout the United States,
simultaneously on stage and screen.

This is due to the "Mis-
alliance," the William Faversham
production of George Bernard Shaw's play, at
present on tour, Miss Risdon has a
prominent part and will be seen on the
road with the show in an itinerary ex-
tending from coast to coast.

McClure Pictures state that "Mother"
is acting with an unprecedented
reception from state rights purchasers
of the country.

Entire Cast Chosen
for Fischer Film
"Molly Go Get 'Em"

The complete cast of the American-
Mutual production entitled "Molly Go
Get 'Em" has been selected. This is
the second Margarita Fischer feature in
which Miss Fischer will have a widely
different role from any that she has yet
done. The Boardman has been en-
gaged by the American Film Company
and Emma Kluge has a prominent part.
Others in the cast are General Clements,
Margaret Allen and Alfred Ferguson.

Jack Mower will play opposite Miss
Fischer, who, as Molly Allison, a mis-
chievous girl, manages to have a remark-
able amount of fun in life at the ex-
 pense of a long suffering family. Lloyd
Ingraham will direct it.

Mr. Ingraham also directed Miss
Fischer's first picture, under the work-
ing title of "A Daughter of Joan," but
which will be published under "Miss
Jackie, The Army Girl." Bessie Van
wrote the story of "Molly Go Get 'Em,"
and Elizabeth Mahoney adapted it for
the screen.
Exhibitors Booking
Hoffman-Foursquare
"Fringe of Society"

New York Exhibitors of the discriminating class are saying complimentary things about the latest Hoffman-Foursquare picture, "The Fringe of Society," the seven-part feature recently finished by the George Backer Film Corporation, and which is to have a New York showing this week. Many of these exhibitors have booked the picture, Manager H. Gainsberg reports.

Bookings have been received also from Hoffman-Foursquare exchanges in Bos- ton, Philadelphia, Pittsburg, Buffalo, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Kansas City and Atlanta.

Mary MacLane's Play
Completed by Essanay

Mary MacLane, has completed her Essanay seven-reel vampire play, "Men Who Have Made Love to Me," Miss MacLane's talent as a screen actress, it is said, exceeded the producer's expectations. Not only does she photograph well, but also she plays her role with natural stage presence and true dramatic instinct. Miss MacLane wrote the script for the screen play from her knowledge regarding the world of men and women.

The story of "Men Who Have Made Love to Me," concerns the fates of six admirers, each of a different type, each making a different appeal to the heart of the vampire.

Tom Mix Joins Fox to Star in Features
Under Director Le Saint

Tom Mix began work last week as a star in western dramas for William Fox. Wanda Petitt will be the leading woman in the company. Mr. Mix's director will be Edward J. Le Saint and the photoplay will be made in the Fox studios on the west coast.

Mr. Mix holds an enviable position in the screen world. He is not only one of the greatest cowboys in the country, but is recognized as a player of talent and individuality. As a portrait of a distinct phase of American life he stands among the foremost.

Mr. Fox has provided an absorbing drama for Mix, written by George Scar- borough. The setting is Boston and the story coincides in the middle west and leads to the more rugged territory of the mountains. It is said to be replete with thrilling incidents and adventure.

In the supporting company, in addition to Miss Petitt, will be Verne Messe- resu, Al Pidgett and Dick Crawford.

Petrova to Conduct
Magazine Department

Madame Olga Petrova will begin conducting a department in the Ladies' World starting with the December issue. It will deal with the dispensing of ad-vice and helpful hints to girls and women throughout the country who believe themselves possessed of the historic ability necessary for success in the motion picture field.

Madame Petrova has chosen this way in which to reply to her many admirers who have besieged her with letters indicating their desire to become motion picture actresses.

Molly Pearson Joins
Forbes-Robertson in First Brenon Film

Molly Pearson, the Scotch heroine of "Drunks and the Strings," is to make her screen debut in Mr. Johnston Forbes-Robertson, in "The Passing of the Third Floor Back."

The Jerome K. Jerome drama, in which Mr. Johnston will be seen in the role of the Stranger, is now in progress of filming at the Brenon Studios, Hudson Heights.

Miss Pearson has just started her first film work, playing the role of the slavey, Stasia, which she created in the original New York production of "The Passing of the Third Floor Back." when it was presented at Maxine Elliot's Theatre, on October 4, 1909.

"The Three Things"
New Edison War Film

A company of Edison players, headed by Marguerite Courtot and Ray Mc- Kee, under the direction of Alan Crosland, is preparing a picture from the c countertone of the United States Marine Corps at Quantico, Va., where, under conditions which duplicate the west front in Eu- rope, the final scenes in a war play have just been completed.

The production, which has the en- dorsement of the United States Marine Corps and high officials at Washington, is based upon the story, "The Three Things," by Mary Raymond Shipman Andrews.

The principal roles are played by Ray McKee and Marguerite Courtot. The production is to be in seven reels and will be published as a Perfection Picture through the George Klein System during December.

Schlaifer Co. Buys Country-Wide Rights to Lifegraph Film

The L. L. Schlaifer Attractions of Seattle, Washington, have bought the exclusive rights of the United States for its six-reel production, "Where Cowboy is King." The firm intends to retain Oregon, Washington, Idaho and Montana, but will sell state rights for the balance of the United States.

The company has also secured the exclusive rights for booking the six-reel production, "Hate" for the states of Oregon, Washington, Idaho and Montana. The firm is engaged in ar- ranging an original lobby and exploitation campaign. The People's Amusement Company, of Portland, Oregon, has booked "Hate" for the Star Theatre, Portland, Oregon, the first week in December.

Joseph Partridge
Makes Coast Trip for Booking Corp.

Joseph Partridge, division manager of the U. S. Exhibitors' Booking Corpora- tion, has left on a trip to the Pacific Coast in the interest of the new concern headed by Frank Hall and William Old- know.

Mr. Partridge, who has a wide acquaintance among exhibitors, will stop at important cities along the route. At St. Louis, Kansas City and Denver, he will engage representatives to devote themselves exclusively to the promotion of U. S. Booking Corporation subjects.

Mr. Partridge will also arrange with a long established exchange system for the distribution of U. S. Productions in the Western territory.

Accessory News Notes

Lenard's Studios are doing such a land-office business. Why?

Jack Mahmian sold his West Ho- boken Exchange last week and is going to start another one shortly in New York city.

The Kraus Manufacturing Company is showing some fine holiday goods. Ex- hibitors are always welcome to come in and give the place the "o. k."

Jay Kay, formerly on the staff of Keeney's Brooklyn Theatre, has opened a Poster Studio on Broadway.

The Wurlitzer Hall, New York, has installed two type B. Simplex projectors.

Two Simplex projectors are "doing their bit" at Heroland, the mammoth bazaar now being held in the Grand Central Palace, New York.

Why is it that some accessory men who have a few accounts believe that they have the trade to themselves?

The "nut" who says he does not need to advertise invariably loses money.

Every one is willing to furnish copy for the reading columns, but not for the advertising pages.

A certain man, who, by the way, is in the supply business, was approached the other day on the matter of advertising. After the solicitor had explained in a painstaking manner the value of his pa- per, this gentleman informed the solicitor that as long as he paid the operator a commission, the exhibitor, as a buying power, was a negative proposition. An investigation was at once undertaken and a few supply houses canvassed on the subject. All said that this was not true and a man who would cast such a slur on the operators should not enjoy their friendship.
EDISON EXHIBITION MODEL
Machines rebuilt, complete except RHEO-STAT, fully guaranteed - $40.00 each
OMAHA FILM EXCHANGE, OMAHA, NEB.

UNIQUE SLIDE COMPANY
Producers of
Highest Quality Slides, also High Grade Lantern Slides
Slides for every purpose
717 SEVENTH AVE. Phone Bryant 3605 NEW YORK

EXHIBITORS—
WRITE AT ONCE
For our great bargain offers in the best march and character music, suitable for photoplays, ever published.
NO TAX
E. T. PAULL MUSIC CO.
New York's Most Responsible Music Publishing House
243 West 42nd Street New York

A REAL PLEASURE FOR YOUR PATRONS
Install a
DeBERRI DA-LITE SCREEN
"The Best that money can buy"
DeBERRI SCENIC CO., 922 W. Monroe Street, CHICAGO

LENARDS STUDIOS
1562 Broadway
Bet. 46th & 47th Sts. NEW YORK LENARDS STUDIOS
New York

Get Acquainted—and—SAVE MONEY
WE GUARANTEE TO SAVE YOU FROM $2.00 TO $4.00 ON EVERY PAIR

GAIETY SHOE SHOP
1547 Broadway at 46th Street
SUITE 403
Open to 10 P. M. Sundays to 3 P. M.
NEW YORK CITY

CORONA FILM COMPANY
NEW YORK, U. S. A. STATE RIGHT REPRESENTATIVES 1482 BROADWAY
THE Spirit of Christmas comes this year as a clarion voice of good cheer bidding the righteous nations of the world that are saddened with battle to look confidently to the promised future of peace with honor in the triumph of the just. Bringing renewed life and hope to a world rent and bleeding from the conflict of nations the Spirit of Christmas this year is thrice welcomed.

OVER the motion picture trade which has given its men and its money without reserve to the great work of winning the war and is ready at all times for the supreme sacrifice, the Spirit of Christmas descends like the golden rays of morning’s sun bringing with it reward of patriotic service in a message of good cheer, good luck—prosperity.

—Martin J. Quigley
WILLIAM FOX
presents
His Baby Grand Stars
Jane --- LEE
Katherine
as
Troublemakers
Supported by company of adults
Sparkling Comedy-drama for grown ups and children
This picture will fill your theatre every time you show it
Ready Dec. 9
Tragedy-Pathos-Fun
Unusual publicity and advertising
STANDARD PICTURES
The dramatic and pictorial elements which insure box office success are happily combined in

"New York Luck"

A five-act drama of laughs and thrills—a play of an unusual and highly humorous adventure laid where the lights glow brightest—starring"

William Russell

who adds to his fame as an actor and a fighting man in this remarkable production.
STATE RIGHTS SELLING RAPIDLY  Buyers who have seen it acclaim it the Seven Reel Super Feature of the Year and the most tense and artistically produced detective drama ever offered in the films. Herbert Brenon, himself a producer of super art photoplays, supports his opinion by buying New York and Northern New Jersey.

L. LAWRENCE WEBER PHOTO DRAMAS (Inc.),
America's Most Popular Dramatic Star in America's Greatest Money Making Drama
A Big Stage Success Handled in a Big Way

JOHN BARRYMORE in
"RAFFLES
The
AMATEUR CRACKSMAN"

Eugene W. Presbrey's Dramatization of E. W. Hornung's Great Novel Played in More Than 8,000 American Cities, attracting gross box office receipts of more than Four Million Dollars during the past nine years.

HILLER & WILK, Exclusive Selling Agents  924 Longacre Bldg., New York
WILLIAM A. DRADY, Director-General, WORLD PICTURES present

Directed by HARLEY KNOLES

MADGE EVANS
HENRY HULL
in
"The Volunteer"
WITH AN ALL STAR CAST
EXHIBITORS HERALD

W.H.C

STATE RIGHT BUYERS

THE SHORTY HAMILTON SERIES

12 FIVE REEL MONEY GETTERS PER YEAR

FIRST RELEASE

DENNY FROM IRELAND

W.H. CLIFFORD PHOTO FILM CO.

VICTOR KREMER GENERAL MGR.
ERNST SHIPMAN SALES MGR.
17 W. 44TH ST. N.Y. CITY.
J. Warren Kerrigan in

“A Man’s Man”

Written by
THOMAS G. GERAGHTY

DIRECTED BY OSCAR APFEL

PARALTA PLAYS HAVE BEEN HEARD OF
BUT NOT SEEN BY THE PUBLIC

“A Man’s Man” has been shown only in one theatre—
Clune’s Auditorium, Los Angeles, California—
as a pre-release, especially arranged.
Since then neither “A Man’s Man,”
nor any other Paralta Play,
has been exhibited in public.
Definite distributing arrangements
by W. W. Hodkinson Corporation
are now completed.
The first two Paralta Plays,
“A Man’s Man,” starring J. Warren Kerrigan,
and “Madam Who?” starring Bessie Barriscale,
may be booked immediately
through twenty-eight established exchanges.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DEWOLF, Chairman Directors
NAT. I. BROWN, Secretary and Gen’l Manager

DISTRIBUTED BY
WW. HODKINSON CORPORATION
FIRST
"OVER THE TOP"
WITH
Patriotic Comedies

Perry Pictures
State Rights

WRITTEN and DIRECTED by JOHN D. PERRY

One Reel COMEDIES Two Reels
Holiday Greetings
Perry Pictures mean a
Prosperous New Year

WATCH FOR IMPORTANT ANNOUNCEMENT OF OUR NEW PRODUCTIONS

Film D'Art Corporation
47 WEST 42nd ST., New York City

John D. Perry, Pres.
S.H. Wells, Vice Pres.
Wm. H. Wells, Sec'y & Treas.
CHRISTIE COMEDIES

featuring

YOUTH-WIT-BEAUTY

ADD SPICE AND CHARM

TO THE PROGRAMS OF

BEST THEATRES

EVERYWHERE

CLEAN SNAPPY PICTURES

WITH BRIGHT CLEVER STORIES

ARE MAKING NEW FRIENDS

EVERY DAY

Why Not You?

A RELEASE EACH WEEK

THRU FOREMOST

INDEPENDENT EXCHANGES

All personally directed by

AI. E. CHRISTIE

CHRISTIE FILM CO

LOS ANGELES, CAL.
Christmas Greetings

Horkheimer Bros.
BALBOA

E. D.

H. M.

LONG BEACH
CALIFORNIA
One of the surprises in store for the screen public is the splendid manner in which the famous skater, Charlotte, has succeeded in her first attempt in the moving picture drama. The photography of the picture is clear and the locations and settings are unusually artistic and pleasing. But, after all is said and done, the drawing card of the production is contained in the scenes in the new Chicago Arena, where Charlotte, untouched by camera-shyness, performs the wonderful skating feats for which she is famed over two continents. To those who have or have not witnessed the skating of Charlotte these scenes alone are worth the price of admission.

It is only fair to say that there are numerous dramatic stars who have not made good on the screen as pleasingly as the little skater, Charlotte.

The picture is clean and wholesome in quality, spectacular and otherwise interesting, and should be one of the best box-office attractions on the market.

Motion Picture World says:

Morning Telegraph says:

Charlotte on the screen is an engaging and self-possessed personality, one whom film fans will catalogue in the list of captivating ingenues. Her initial screen work in the first Commonwealth Pictures Corporation release is a revelation, quite as clever as that of many very experienced stars. She photographs unusually well and appears quite oblivious to the proximity of the camera, except in her exhibition skating. She has a good chance to display the skill on the ice which has made her famous.

The feature is characterized by splendid photography and light effects. The fade-outs are excellent. In fact, the pictorial appeal of the film is unusual and few new companies reveal such promising results technically. The ice skating scenes, including Charlotte's clever stunts, film effectively.
Christmas Greetings
From
Norma Talmadge
Hoffman-Foursquare Pictures

ARE FIRST AMONG THOSE WHICH CAN BE COUNTED ON TO FILL THE EXHIBITOR’S POCKET-BOOK

BECAUSE:

THE POLICY establishes booking prices based upon a picture’s worth; prices that are never excessive.

AND—Hoffman, Inc., pays the positive-print war-tax.

THE PRODUCT includes:

“The Bar Sinister” (Edgar Lewis’s greatest production)

“The Fringe of Society” (with Ruth Roland and Milton Sills)

“The Great White Trail” (with Doris Kenyon)

“The Silent Witness” (starring Gertrude McCoy)

“The Sin Woman” (starring Irene Fenwick)

“One Hour” (featuring Zena Keefe and Alan Hale)

“Her Fighting Chance” (with Jane Grey)

“Madame Sherry” (the Broadway Success)

“Should She Obey?” (with Alice Wilson)

“Whither Thou Goest” with Rhea Mitchell and Orrin Johnson

“The Submarine Eye”

THE EXCHANGES cover every part of the United States and Canada:

NEW YORK
729 Seventh Ave.

PHILADELPHIA
1325 Vine St.

PITTSBURGH
127 Fourth Ave.

CLEVELAND
Sloan Bldg.

CINCINNATI
Strand Theatre Bldg.

CHICAGO
207 S. Wabash Ave.

ST. LOUIS
Empress Theatre Bldg.

MINNEAPOLIS
Film Exchange Bldg.

DENVER
1735 Welton St.

LOS ANGELES
514 W. Eighth St.

SEATTLE
2014 Third Ave.

DALLAS
To be opened Dec. 15th

MONTREAL
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13
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There are reasons—Come and see them.
The Stranger

By MARTIN J. QUIGLEY

FOR days before the Eve of Christmas a Solemn Figure had dogged the army of invasion without challenging special notice. Among the French peasantry there were noncombatants of patriarchal mien wandering about unmolested at times, and it might have been confounded with one of them. At first glance there was nothing to distinguish it from one of these, but looked at more attentively one divined behind the mist and veil the presence of a strange majesty.

The face nobly moulded was lighter in hue than that of a peasant exposed to the intensity of the summer sun. About the brow and head there was a peculiar tenderness and majesty that seemed to bring to mind the idea of centuries of adoration. But above all, the eyes of this strange man drew attention of the onlooker—eyes of dark and ethereal brilliancy filled now with the light of great pity and sorrow.

Who was this Unknown, whence came He, and what business had He there amid slaughter, rapine, desolation and death? He seemed striving to come near the Hun warriors in the thickest of the carnage but was stopped short, finding them all-intent upon their hellish trade and wholly oblivious of His Presence.

They had enough to do without heeding Him, and one might feel that it was only their blind, unseeing rage that exempted Him from the fate of so many. It was plain they did not see Him—or would not see Him—else the spectacle of this Unknown figure sorrowing and wringing His hands over their bloody deeds would have brought them to their knees in supplication to Heaven for an armistice.

At night He wandered about the beleaguered village, going from one outpost to another, heedless of the sentinel's call. Often abroad in No Man's Land He was fired at, mistaken for a prowling spy, and the soldier running forward to glory in his bloody marksmanship found—nothing. Soon a rumor spread of a mysterious figure moving majestically in the rain of death between the trenches. Many soldiers declared that during the dark watches of the night they heard Him moaning and wailing and lamenting in a strange unearthly tongue—a tongue none on that side of the battle front could understand.

In intervals between the hell-sent hail of shot and shell a comrade, stout of heart, whispered to a weaker brother that it was an omen of victory. There were others who averred that the strange Visitant foreshadowed the coming of disaster; and indeed disaster did come to the trenches of the invader, seizing with spectral hands and dragging down to death many who fain would greet the enemy as "Brother" if the man called Kaiser would say but the word.

(Continued on next page)
Still the Solemn Figure flitted to and fro from trench to trench and garrison to garrison. Strange and terrible were the sights it looked upon and over which it raised imprecating hands.

BACK in the village where every year for centuries the Spirit of Christmas was wont to bathe all in the celestial light of peace and tranquility. It saw lust and murder loosed against a trembling population of young and old, the sick and unfit—poor derelicts in the path of the supreme heartlessness and folly of Prussia's dream of world dominance.

It saw scattered heaps of such as these lying in terrible confusion clinging one to another in the grim security of death. Here the tiny corpse of a child with terror stamped on its innocent face and little hand clasping a make-shift doll of rags from a Christmas chest impoverished by war; there a white-haired old man—the village Santa for a score of years—with one arm flung protectingly around a young girl in whose eyes might be read the horror of her fate.

And again the Solemn Figure looked upon the most awful and accusing sight under Heaven—the hearth-fire, which was lit to welcome the dawn of Christmas day, quenched in blood and mute forms where joyous life had lately been.

In fine, It saw the wanton cruelty and destruction brought to a people and a land that were nestled under the majestic serenity and happiness of a traditional Christmas Eve.

Then the Solemn Figure, outraged by what It had seen back of the German lines, raised an imperial hand pointing to the West. . . .

Suddenly from afar a giant shrapnel shell shot from the mouth of an American cannon burst high against the sombre heavens like a new Star of Bethlehem, a vivid portent of a mighty nation springing to arms for the salvation of a world threatened with oppression. . . . and a multitude of troops of the armies of liberty and freedom watched with fixed gaze the miracle of the bursting shell that hung like a star in the area just over the top, bidding them on like the star of a long-gone Christmas Eve to the glorious work of making the world safe for the Spirit of Christmas.

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Published Weekly by EXHIBITORS HERALD CO. at 203 South Dearborn Street, Chicago Tel. Harrison 7355

MARTIN J. QUIGLEY, Editor

NEW YORK OFFICE
1480 Broadway Tel. Bryant 5111
James Beecroft, Manager

Subscription Price $1.00 Yearly
All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office.
Forms close at 6 p. m. on Monday of each week
Exhibitors Violate Sherman Law

Distributors Charge in U. S. Court

Nine Motion Picture Distributors File Bill With
District Attorney Claiming Cancellation
Agreement Violates Anti-Trust Law

That the plans of many exhibitors’ organizations throughout the country to continue the boycott of the $1.50 a reel per day charge of exchanges by use of the boycott will not go unchallenged is evidenced in the action of nine motion picture distributors who have filed complaint in New York with U. S. District Attorney France against the Motion Picture Exhibitors of Brooklyn.

At a recent meeting of this local association the members voted to put in effect at once a boycott of the Fox Film Company and the Vitagraph Company of America and to take similar action against other companies if necessary to obtain a withdrawal of the charge.

According to the companies who filed the suit, the film industry is an interstate business and comes within the scope of the Sherman Anti-Trust Act, and in their appeal to the courts they claim that conditions of this law have been violated by the exhibitors.

Tax Precipitates Action

The action of the motion picture theatre owners’ association was precipitated when, after the recent revenue act by Congress, the exchanges assessed a charge of 15 cents a reel to the exhibitor in addition to the regular rental charge.

In their document, the distributors call attention to the fact that the collection of the 15-cent charge has no relation to prices for the reason that the daily rental charge on reels ranges from one dollar to one hundred dollars and upwards per day, and is based, among other things, upon the character of the subject, the quality of the picture and the popularity of the star. The rental charges of the distributors, they state, are all different.

There is no uniformity between them in this respect, and there is no agreement of any kind as to prices or rental charges, for they are all in the keenest competition.

Describe Brooklyn Meeting

The distributors recite that on November 18 there was a meeting in Brooklyn at which over one hundred exhibitors were present. At that meeting, the allegation was that two of the distributors should be singled out and that all exhibitors should cancel their contracts with those two distributors and thereafter restrict their business to the other distributors until the two named distributors had been brought to terms.

This was done in protest of or for, or not the other distributors charged the 15 cents to meet the tax,” a part of the complaint reads. “In this manner, the exhibitors sought to force the two distributors to terms and then to proceed to apply the boycott to the other distributors until all had been brought to terms.”

Brandt ‘Phones Vitagraph

The bill further relates an alleged telephone conversation between William Brandt, president of the Motion Picture Exhibitors’ League of Brooklyn, and one of the principal officers of the Vitagraph Company. It is charged that Brandt informed the Vitagraph official that cancellation of the $1.50 a reel charge had been placed in the hands of a committee of fifteen to be served on his company.

“Similarly, the officers of the said Brooklyn exhibitors’ association and the committee of fifteen waited upon the officials of the Fox Film Corporation,” the complaint avers, “and stated to them that they had obtained signatures from practically all, if not all, of the customers in Brooklyn of the Fox Film Corporation, consenting to and authorizing cancellations to be made by the committee of fifteen of their contracts with the company, which cancellations, if effected, would destroy the business of the Fox Film Corporation in Brooklyn.”

Exhibitors Make Threats

In conclusion, the distributors set forth that the actions of the exhibitors have been in the form of threats and with the avowed purpose of destroying the business of the companies named if their demands were not complied with.

The companies signing the complaint are Fox Film Corporation, Goldwyn Distributing Corporation, Universal Film Service, Inc., Pathé Exchange, Inc., Select Pictures Corporation, Universal Film Manufacturing Company, Vitagraph Company of America, World Film Corporation, and the Metro Pictures Corporation. They are represented by the law firm of Cadwalader, Wickersham & Taft.

GOVERNMENT GRABS

ROBERT GOLDSMITH
AND “SPIRIT OF ’76”

Officials Seize Film in Los Angeles
--Declare It Is German

Propaganda

Robert Goldstein and his ill-fated picture “The Spirit of ’76” have been picked up by federal agents in Los Angeles and Goldstein will have to answer to espionage charges in the Federal court. Government officials declare that the film is German propaganda masked by a pretense of emphasizing national tradition.

The arrest took place at a theatre in Los Angeles, where the film was being shown. The federal agents closed the performance, confiscated the film and Goldstein was held under $50,000 bail.

The film was shown in Chicago after court proceedings and after it had been cut to some extent. Mr. Funkhouser and the Chicago censor board refused to consent to the showing of the production because it was maintained it pictured Irish atrocities to American colonists.

Chicago Branch A. E. A. Picks Men for Capitol War Tax Conference

Beatty, Frank, Cooper and Zilligen, Leave for Washington to Join Body Seeking Modification of Tax Law

Answering the plea of the national officials of the American Exhibitors’ Association that a strong representation of that body be present in Washington this week when the tax on the motion picture industry again comes before Congress with a request for its modification, the Chicago Motion Picture Theatre Owners’ Association, at a recent meeting delegated four men to go to the capital.

E. Thomas Beatty, Jacob Cooper, August Zilligen, Jr., and Louis H. Frank are the men who will make the trip.

It is expected that the matter will be taken up by Congress on the 12th, 13th and 14th of this month. The wish has been expressed by General Manager C. C. Pettijohn that the American Exhibitors’ Association have a large delegation present and reports from various parts of the country indicate that his wish will be gratified.

Members Instruct Delegates

The local branch of the body devoted all its discussion of the appointment of a delegation and to instructing the committee as to the methods to pursue.

Many plans were discussed for better existing conditions for the exhibitors, among which were obtaining a removal of the tax from 5 cents, exempting tickets which sold for less than 25 cents, and an increase in the seating tax to supplant the present levy.

Treasurer Louis Frank struck a popular chord when he announced that he would rather give the government 30 per cent or even 50 per cent of his profits than to continue to collect the tax. Mr. Frank also cautioned the exhibitors that Congress might not hear them at all.

Tax Here to Stay

“Any talk about having the tax done away with entirely is idle,” said Mr. Frank. “The government needs the tax. It has to have the money, and it is our patriotic duty to bear our share of it.”

“Personally, I would rather pay the government 30, even 50 per cent of my profits. Congress might listen to this kind of a proposal, if they hear us at all, and it would show the willingness of the exhibitors to do their part in raising the needed revenue.”

Expenses of the delegates to Washington will be borne by popular subscription among the members of the association. The committee expects to return to Chicago, December 15.
Associated Theatres Inc. Stockholders to Hold Meet in Minneapolis Dec. 17

Association of Minnesota, North and South Dakota and Wisconsin Exhibitors Soon to Begin Booking and Distributing Own Films

Stockholders of the Associated Theatres, Inc., will hold their first meeting at the West Hotel in Minneapolis on December 17 to elect a board of five directors and adopt a franchise.

The Associated Theatres, Inc., represents an association of exhibitors of four states and has been organized since October 16 to operate booking offices and film exchanges in Minneapolis, Duluth, Milwaukee, La Crosse, St. Paul, Fargo and Minot. The new enterprise is capitalized at $100,000.

A membership of 600 theatres has been decided upon by the officers of the new company before actual operations will be begun. Already, according to a statement from General Manager T. J. Hamlin, the five hundred mark in membership has been passed.

Although still in its infancy, the organization has a well defined policy, as is explained by Mr. Hamlin. The other officers of the association are: H. L. Hartman, Mandan, N. D., president; W. S. Smith, Menomonie, Wis., vice-president; C. W. Gates, Aberdeen, S. D., chairman; H. P. Greene, Minneapolis, Minn., treasurer.

At the start the association will not be able to care for all its members, Mr. Hamlin states. The rental of films, he said, is to be determined from an information sheet which each exhibitor signs before a notary public, giving a list of films, makes and subjects which he has played in a selected period of fourteen days and the rental he has paid for them.

“Our sole aim is to eliminate the middleman’s expenses,” said Mr. Hamlin. “We want each producer and parent distributing company to realize more net profit on these four states and our members, under the plan of distributing, will be able to obtain better film at lower rental. “Our weekly sales sheet eliminates the expense of traveling salesmen and saves approximately seven thousand dollars a week in these four states. The seven inspection points to be established in the different localities will save our members express charges to the same amount weekly because of shorter hauls. It is eleven hundred miles across our zone from Sheboygan, Wis., to Beach, N. D., and it is a losing territory for the producers and distributors.”

Shipman Contracts to Produce Nine Independent Films

Will Also Make Two-Reel Patriotic Comedies—Business Growing

Ernest Shipman has just rounded out his second month in business for himself, which shows a rapidly growing organization and many things accomplished. Nine independent productions have been contracted for and will be manufactured during the coming months. They will be published in the open market. Some of the most prominent producers in the industry have these productions in hand. Contracts have also been executed for the exploitation of the Shorty Hamilton five-reel comedies which will be issued one a month to state rights buyers during 1918.

A line of patriotic comedies in one and two reels is being exploited by Mr. Shipman and will soon be announced. The Art Studios and Laboratories at 316 East 49th street, New York, have been working night shifts in order to take care of new business which includes some of the European war negatives of D. W. Griffith.

Several prominent screen stars have been enrolled under Mr. Shipman’s management and a special service department has been opened to attend to their needs. King Baggot was recently placed by the Shipman organization with the Warton brothers to work in the production of the secret service serial and

THEADA BARA IN THREE SCENES FROM "DU BARRY"

Tbis SEVEN-PART FEATURE, DIRECTED BY L. GORDON EDWARDS FROM THE SCENARIO BY ADRIAN JOHNSON, IS SAID TO GIVE MISS BARA UNUSUAL OPPORTUNITIES FOR THE DISPLAY OF HER HISTRIONIC ABILITY. IT WILL BE PUBLISHED DEC. 30 AS A STANDARD PICTURE BY WILLIAM FOX.
Laemmle Indicts Distributors for Absorption of 15c Reel Tax

President of Universal Charges That Companies Not Assessing Tax Must Make It Up in Some Other Way

In an open letter which charges insincerity, hypocrisy, "camouflage" and divers other crimes, Carl Laemmle, president of the Universal Film Manufacturing company, gives this unqualified views of the distributors who have absorbed the film tax of 15 cents per reel.

Mr. Laemmle in explaining the letter says it was called forth by a question put to him in writing by a western exhibitor who asked: "How can the exchanges which are not charging the war tax stay in business?"

The president of Universal believes that the question so distinctly sums up the tax question from the producers and distributors' standpoints that the answer should be read by all exhibitors instead of one. His letter follows:

Must Raise Prices

"In answer to your very natural question, "How can the exchanges which are not charging the war tax stay in business?"

"Frankly, we do not know how they can do it. In fact, we do not believe for one instant that they can pay this tax themselves and avoid raising their prices at a later date.

"It is more than probable, we believe, that they hope to pose as champions of the exhibitors and thus draw an amount of business from you that is not only sufficient to cover the absorption of the tax but to produce an additional profit for themselves.

"If we were to pursue the course that they have adopted, all or most of the producing companies would have to go out of business and in all probability the companies you mention would not be any more likely to escape this repute than any of the other companies.

Tax Absorption Balances

"No doubt we would have made ourselves great temporary heroes, in the eyes of many exhibitors, if we had not said anything about passing the tax along to the public through the tickets; but in the end it would have ruined the exhibitors by reason of the fact that it would have ruined the producers and thus shut off all sources of film supply for theaters.

"All the producers combined cannot afford to pay a tax of $100,000 every week, whether the public believes it or not. But if such an amount is passed along to the public, the public will not feel it.

"Unfortunately, there is another industry in the world in which the tax has been levied in just the manner that it has been levied in the picture business. In all others, it is levied in such a manner that it goes on to the public very directly and very quickly. In our case we are practically placed in the position of having to pay out the operation of exhibitors when as a matter of fact they should not only be willing but eager to give it in order to save themselves and the whole industry.

Ask No Repeat

"This company will not ask the government to repeal the tax law, no matter how unfair its provisions may seem, because the United States needs the money and must have it. If the exhibitors feel that it should be repealed; if they can convince Congress that it should be repealed, well and good. That is none of our business. The exhibitors have as much right to run their affairs as the producers and exchanges have to run their own. But as long as the law is a law, it is our plain duty to do the best we can to act as collectors for Uncle Sam. If we fail in this, we fail in all.

"Common sense compels every thinking man to know that those companies not charging the tax must make it up in some other way. We do not pretend to know what that way will be, but we do know that the exhibitor cannot benefit by it in the end.

"We could have handled the whole matter in quite a different way if we had chosen to say nothing about the tax at all but simply and quietly advance prices all along the line. But we chose to be perfectly frank about it and make no protest on the war tax. We figured, as nearly as we could, what the war tax would cost us and then passed it along to our customers knowing that, in turn, they would have to pass it along to the public. I might say, incidentally, that in seeing we gave ourselves by far the worst of it.

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"Close Above-Board Methods

"We chose the frank and open method for the very simple reason that it seemed the honest thing to do. We could have employed camouflage or we could have indulged in midnight meetings to fool our customers, but we too were granted that we could not.

"We too were granted that we could not open and above-board treatment. We took it for granted that they knew that no tax on any producer in any line of business is actually absorbed by the producer unless he is making an exorbitant profit, the very same penny of it, and some times more, is passed on to the ultimate consumer, the public. Sometimes it is passed directly; at other times indirectly—but it always goes down the line in the end.

"Not a single objection was made to our method of collecting the tax until a few professional agitators stirred up a cloud of dust to blind the exhibitors and make them think we were abusing them. This is unfortunate, but it does not influence us to change our attitude, because we made sure we were doing the right thing before we went ahead."

The distributors who have absorbed the tax and are, therefore, the target of Mr. Laemmle's shot, are the Mutual Film Corporation, Hoffman-Foursquare, General Film Co., Omaha Film Exchange (State Rights) Art Dramas, Standard Film Corporation, C. S. Exhibitors Booking Corporation, Jaxon Film Corporation, Wholesome Films Corporation and the Globe Feature Film Corporation.

Robert Warwick
Now a Captain in Uncle Sam's Army

Among the motion picture actors who have recently won commissions at training camps is Robert Warwick. Mr. Warwick was promoted to captain at the Officers' Training Camp at Plattsburg, N. Y., and is now in New York on a furlough.

Shamrock Director
Aids in Beach Film

P. S. McGeeeney, director of the Shamrock Photoplay Corporation, left San Jose, Tex., this week for Eagle Pass, where he will assist Director Powell of the Rex Beach Pictures Company to stage the "Heart of the Sunset," now being filmed there. The picture will be finished at the Shamrock studios in San Jose, Anna Q. Nilsson and Herbert Hayes star in the photoplay.

THREE SCENES FROM "SHIRLEY KAYE"
HOFFMAN LAUDS BIG BUSINESS IDEAS; PANACEA FOR FILM INDUSTRY EVILS

Cites Success of M. H. Hoffman, Inc., Under Leadership of George Backer, Prominent New York Contractor

Identification of George Backer with the film industry is, in the opinion of M. H. Hoffman of M. H. Hoffman, Inc., a most encouraging sign. It is, he believes, the forerunner of big business methods in the industry.

"The fact that the motion picture industry has begun to attract men who have gone far in other lines of business is a most encouraging sign," said Mr. Hoffman. "It proves, for one thing, the nearness of the introduction of business methods which are indispensable to progress and stability.

"Right now, when for its welfare the motion picture industry most needs the strengthening, steady touch of men who instill confidence, the entry of George Backer into the field means a very great deal. How much it already has meant is shown in the accomplishments of M. H. Hoffman, Inc., of which Mr. Backer is president, and the effect upon the industry as a whole resulting from upbuilding policies to which Mr. Backer is pledged.

Hoffman Business Methods

"Not quite six months old, M. H. Hoffman, Inc., occupies a position among distributing organizations which could scarcely have been gained without wisest planning and administration. Its preeminent place among independent concerns reflects the application of business procedure as yet too little practiced in the motion picture field.

"Merchandising methods similar to those to be found in institutions like United States Steel, National Cash Register, United Cigar Stores and American Telegraph & Telephone, have prevailed with M. H. Hoffman, Inc., since its inception. Existing practices in the motion picture industry, which have been frowned upon by the ablest men in it, have been put under the heel of this concern. "George Backer acquired his fortune through his own unaided efforts. His holdings are perhaps the most eloquent tribute to his industry, his capacity, his integrity."

Backer’s Building Career

Mr. Hoffman was one of the first approached by Mr. Backer when the latter determined to engage in the motion picture business. Mr. Hoffman became a large stockholder in the company and assumed its vice-presidency.

DALLAS, Tex., Government Agent Bans Increased Admission Including Tax

Theatre owners in Dallas, Tex., who have raised admission prices and have announced through their advertisements that the increase will include the war tax, have, according to reports, come under the ban of the federal authorities in that city.

This, as far as could be ascertained, is the first instance where the government has made a ruling in this connection. The ruling, if it receives the endorsement of the head of the department of internal revenue at Washington, will be far reaching in its effect.

Following the imposition of the war tax, thousands of motion picture theatres throughout the United States boosted admission prices five cents, the increase to include the war tax.

The deputy collector of Dallas in a ruling made this week, notified the theatres of that city that the government would not tolerate this in the future. The government official declared that the authorities will insist that every show advertise the exact amount charged for admission and the war tax in addition, for the benefit of the public so that patrons paying admission to the theatre may know just how much of the charge is being paid to the government and how much goes into the exhibitor’s pocket.

SCENES OF FORTHCOMING GOLDWYN FILMS

LEFT—MAE MARSH AND SUPPORT IN “THE CINDERELLA MAN.” CENTER—MADGE KENNEDY IN “OH, MARY, BE CAREFUL.” RIGHT—A SCENE FROM “THAIS” WITH MARY GARDEN. (Goldwyn.)

Mr. Backer has an enviable reputation in the building industry of New York City. Among some of his noteworthy achievements in this line are the Chatham hotel and the Godfrey building, the only building in New York devoted exclusively to the film industry.

DOLL-VAN FILM CO. ENTERS FIELD WITH NOVEL PRESS SHEET

Distributors Have Assistance of Advertising Experts in Preparing Aid to Exhibitors

Convinced that not enough attention has been paid to the matter of providing the exhibitor with proper means of exploiting attractions, the Doll-Van Film Corporation, Chicago, with the aid of advertising experts, has issued a most comprehensive press sheet covering three of the company’s productions.

William S. Hart in “The Cold Deck”; Florence Reed, in “Today,” and Robert Warwick, in “The Mad Lover,” are the plays displayed. Advertising hints to the exhibitor are the predominating features of this handsome two-color affair printed on costly, heavy paper.

The crying need of the industry today,” said D. M. Vandawalker, Jr., vice-president of the company, “is not better pictures, for there are plenty of good pictures to go around, but for some means of letting the public know when one of the good pictures is to be shown.

“My firm considers the exploitation the exhibitor gives the picture at least 75 per cent of the success of that picture, and for this reason we are spending hundreds of dollars preparing business-getting campaigns for the exhibitor as he is, as a rule, too busy to prepare the proper kind of advertising himself. We have called in the greatest advertising experts in the film business to make up our aids to the exhibitor and they are carefully and thoroughly practical.”
I F ONE were to take the recent eruption of interviews, statements, letters, and other expressions in the trade press and notes based upon it, they would be highly alarmed about the present and future of the film industry.

A great many very drastic remedies, a vast number of prescriptions, a lot of "expert" advice, is being offered for conditions in the motion picture industry. I did not know it was that sick.

I do not now think it is.

In fact, the film industry is a lot better off than this sudden uprising of the doctors would have you think. Every once in a while somebody who has the impression he is in the film business goes and takes a look at his ledgers and finds things in red figures. Right away he decides the world is upside down and that the film industry is working side out, headed for ruin on high gear. Like as not, he rings for a couple of stenographers and frames up a "piece for the papers." It relieves his feelings, produces a headline, and gives some of his associates who happen to have financial colic a chance to do some more writing and talking.

All of which is quite as natural to the film trade as spring freshets in the Missouri river.

The film business is not headed for perdition. In fact, the film business is doing fairly well.

Unwise Investors Enter Field

There are a number of things the matter just now and there always will be. There always will be a certain percentage of unwise investors who will put their money into the hands of the uninit for film projects. There probably will always be a certain percentage of exhibitors who will encourage anything which is held up with extravagant promises as the newest "last word in pictures, the super-extraordinary." Promotions based on these factors will always have unhappy periods, but that will not spell ruin for the picture business any more than now.

So they of the film trade may talk of wastes, of mergers, of the star system, of the multiplicity of distributing systems, of the extravagances of advertising campaigns, of this and of that, but all this talk can have extremely little to do with the courses of nature.

The film business is working out its own salvation and it will continue to do so until the end of time.

When the wind blows, hold on to your hat.

"What About Star System?"

Probably the most popular question about the motion picture business, from the trade and the consumers of photo-plays alike, is: "What about the star system? Will it keep up?"

That question should be so universally raised is the natural outcome of the so-called star system itself. The public thinks of photo-plays entirely in terms of stars, and the exhibitors, manufacturers and distributors can only reflect in some manner the attitudes, expressions and opinions of the public.

And right there I think you have the answer—to quote myself as my favorite author and authority—"The public thinks of photo-plays entirely in terms of stars."

The "star system" is, in my opinion, entirely natural, inevitable and desirable. I am sure that it will survive as one of the biggest elements in successful photoplay production and distribution.

I might go into the question at great length from the point of view of the photoplay alone, but perhaps I can arrive at more convincing evidence by stepping out into two other closely allied fields of enterprise, the speaking stage and the publishing business.

Stars in All Lines

The history of the movie is seen in the biography of stars. Not star actors alone, but star producers, star dramatists, star playwrights.

The publishing business is also a star business. In the publishing field we have star authors, star publishers, star illustrators, and even star bookbinders. And also star fiction characters.

In both of these parallels I mean by "star" the focal personality on which the goods are sold, the personality which is the dominant factor of the production.

In the field of drama, we can point readily to many easy examples of the star personality, as, for example, Maude Adams. Her drawing power is influenced in but slight proportion by the character of the vehicle in which she appears. The people go to see Maude Adams, just as in earlier days they flocked to see Charlotte Cushman, Ed- win Booth, Sol Smith Russell, and as they now go to see Sarah Bernhardt. As examples of other expressions of star personality in the dramatic field, we find certain productions have gone out on the market to sell mainly on such names as Belasco or Charles Frohman, exemplifying the star producer. Also, we have plays which go forth with the star dramatic as their chief selling factor, and I might cite examples all the way from William Shakespeare to Lord Dunsany and J. M. Barrie.

Cites Popular Fiction Characters

In the publishing field, we can point to innumerable examples to prove our star contention. Books and magazines are sold on the names of authors, as, for instance, Tarkington, Chambers, Lewis, etc., of the star authors. Sometimes they are sold on the stardom of characters created by the author and which grow to overshadow the fame of their makers—I have in mind, for example, J. Rufus Wallingford, whom, I will wager, is at least as well known as Mr. George Randolph Chester, his creator. Potash and Perlmutter are better known than Mr. Montague Glass, who made them what they are today. The public looks, however, for "another Wallingford story" or for "another Potash and Perlmutter story," not for the new Glass story or the new Chester story. Which proves the character is the star.

Not a few published productions depend for their success on the names of the men who draw the covers and illustrations, and thus we have the star illustrators of high price, like Howard Chandler Christy or James Montgomery Flagg or John McCutcheon or the late Howard Pyle.

Since the photoplay passed the novelty stage, when pictures which moved constituted an attraction, or, in other
What They Want From Santa—

William Fox—More classics to perpetuate in celluloid.

Carl Laemmle—A new Shakespeare for his scenario department.

Adolph Zukor—The whole darn fil-lum business.

Lee A. Ochs—The scalps of "them babies."

Richard A. Rowland—More war-tinted films with the punch of "Draft 258."

Samuel Goldfish—A few more Selwyn stage hits for Goldwyn stars.

George Kleine—Another "Quo Vadis."

Frederick L. Collins—More delightful "Mother" stories.

John R. Freuler—A Great Dipper of shining stars for the Mutual Exhibitor.

J. A. Berst—Somebody who can write sub-titles.

H. E. Aitken—Chains for some of the Triangle vehicles that are skidding badly.

Edgar Lewis—Another check for $110,000 for another "Bar Sinister."

Geraldine Farrar—A screen spectacle with a story.

Terry Ramsaye—A stock-ing-full of fifteen cent pieces.

S. L. Rothapfel—A paper with his pic. and endorsement on every page.

Charles C. Pettijohn—10,000 members for the A. E. A.

Robert H. Cochrane—Court-martial for the companies that "absorb the tax."

Bert Ennis—A typewriter apparatus that will enable him to write four stories at one time for four different companies.

Mary Pickford—A twelve cylinder vehicle to replace her baby go-cart roles.

Albert E. Smith—Some new star material for "Vita-graph's Cradle."

William A. Brady—Twenty-six hours to each day.

Walter W. Irwin—A trip to Russia.

Lewis J. Selznick—a few more stars of just the same caliber to add to his "Select Few."

F. B. Warren—Nothing to do but give that, well-known literary touch to Goldwyn ads.

Winfield R. Sheehan—An exhibitor who is willing to pay a fair price for Fox service.

George K. Spoor—A few more just like Taylor Holmes.

Metro to Make "Weaver of Dreams"

Admirers of the stories of Myrtle Reed will be interested to hear that her novel, "A Weaver of Dreams," has been acquired by Metro Pictures Corporation for the use of Viola Dana. Work on the production has already been commenced at the firm's West Coast studio.

TODAY IN PICTURES

(Continued from preceding page)

words, ever since the photoplay began to be an art, there have been stars. There will be stars as long as the photoplay exists.

In the terms in which I define the word, there is no starless photoplay which has met important success—since, as I reiterate, the photoplay became an art product. The public mind has made all of these stars and no manipulation by producers and picture distributors can affect the condition in the least.

A Star in Every Film

I see somebody in the back of the house rising to demand the name of the star in "Intolerance." And I reply, "David Wark Griffith." And another gentleman defiantly asks, "Who was the star in 'The Barrier' and 'The Spoilers'?"

And I reply, "Rex Beach."

Again, somebody suggests Keystone comedies, with a question, and he is as easily answered with the name of Mack Sennett.

If we would look into the "life expectancy" of stars and the star system let us take the insurance companies' method of canvassing the life history of the "risk." Three years ago Charles Chaplin was a knockabout character comedian getting a lot of fresh air and about $40 a week. A little earlier perhaps there was a curly haired girl who made a good many friends in the pictures and presently the public wanted to know and learned she was Mary Pickford. Mary Miles Minter, another pretty child of the confectionery type, was a stage child with considerably more beauty than fame.

Public Makes the Stars

When all these people started to work they were just appearing in pictures. With the exception of Miss Minter these people started when a thousand feet of anything was a picture. Their success with the public made them stars. No producer ever made a star on purpose. A producer once in a long time thinks to create a star and then cash quick before the price goes up but the experiment fails fifty times where it succeeds once, but the experiment fails fifty times where a poor way to try to make money. It is too much like prospecting for gold, the strikes are too far apart. The public only can make new stars.

Quite apart from the certainty that the public creates and will maintain the star in the star position, there are other forces working in the same direction by which the producer quite automatically is forced to support the star system. A real star costs a great deal of money. Capital is careful, or as nearly careful as it can be. Hence, the high-priced star is given every support possible to insure that the big salary investments will pay dividends. The big star gets the big story, the most skilled director and the utmost in studio facilities. So quite apart from the star himself, the fact of the star's presence at the top of the cast has come to mean to the public the best picture, the best settings, most supreme direction, and all of that. The star will not and can not be eliminated. Any attempt to eliminate the star will be followed by a loss of capital.

It has been my pleasure to pay the highest star salary in the history of the amusement business, being a matter of $670,000 for one year of the services of Mr. Charles Chaplin, an exemplar of stardom, and the only actor who does not need a cast. And out of that supreme trial of the star system I can insist that it pays. There are limitations but they are set only by the public, and the star principle stands unimpaired.

ESSANAY COMPLETES FARCE-COMEDY

Essanay has completed the fourth of the series of slapstick comedies being produced by Director Arthur Hotaling and work on the fifth is now under way. Each picture is a fifteen-minute subject and carries a farce theme along with the fun and action.

Amedee Rastrelli, the French comedian on leave of absence from the troupes, and Arthur Higson, an English contortionist-comedian, are being featured in the productions.

EDITH STORY IN "REVENGE"

Production has been begun at Metro's West Coast studio in Hollywood, Cal. on "Revenge," the next starring vehicle of Edith Storey. It is a picturization of the novel, "Hearts Steadfast," by Edward Moffatt.
"Alimony" is a picture that rather startlingly exposes the ridiculous inconsistencies of our divorce laws. One marvels that human beings could be so easily duped as the hero and heroine are in this case, but the disagreeable fact remains that the law is absurd enough to make such a situation possible. In the hands of unscrupulous women the demand for alimony can be turned into persecution and in the case cited in this picture the public will see the advisability of legislation to correct the existing evil.

The cast in support of Miss Wilson includes Josephine Whittell, George Fisher, Joseph Dowling, Wallace Worsley, Ida Lewis, Arthur Allard, Marguerite Livingston, all of whom do excellent work. The settings are especially well chosen and the story by Hayden Talbot holds the attention from start to finish. The direction is by Emmett J. Flynn.

The laboratory work on "Alimony" is commendable and must stand in the praise of this production for the mechanical work on this picture shows the hand of the expert. The printing was of a kind which is seldom seen in a feature film and makes the reviewer wish that he might more often see pictures whose laboratory work is of such high quality.

The story: Mrs. Flint, an attractive grass widow, associates herself intimately with a number of divorce brokers who live well on their percentages from unscrupulously secured divorces carrying large alimony. She is interested in a young clubman who has not remained devoted through her divorce trial. She is furious at the waning of his ardor and conceives that she practically jilted he proceeds to plot against him for revenge. She succeeds in interesting him in a charming guest of hers and soon brings about a marriage between them. Then with the assistance of an unprincipled lawyer she separates the pair and begins to frame the case against which no marital happiness could live. Many misunderstandings occur to make the couple miserable that cannot be explained and they continue to suffer until the confederates of the divorcer and the lawyer turn State's evidence and the guilty man and woman are convicted. The bride and bridegroom, greatly relieved, continue their honeymoon in peace and quiet.

Edna Goodrich in "HER SECOND HUSBAND"

Mutual drama; five parts; published December 31

"Her Second Husband" gives Edna Goodrich a role replete with opportunities of which she makes the most, and the whole proves interesting and likeable. The story is an entertaining one and should find favor with the majority of picture patrons. It is the story of the man and wife who drift apart and are finally divorced. And after being separated for some time they find how much they love each other and are remarried. William B. Davidson in the leading role affords Miss Goodrich excellent support. The direction is by Albert Capellani.

The story: Helen and John Kirby find that they do not love each other and are divorced. Helen becomes a stenographer in the office of Musgrove, but when he insults her she leaves and becomes a model at a modiste's. She becomes friendly with one of the other models, who invites her to a masque ball given by artists. Helen has for her partner her ex-husband. When Kirby finds this out he plots with one of his friends to get Helen off by herself. The plan works very well and after he has driven her out into the country, he makes known who he is and after a few minutes she is in his arms. They find they are in front of the home of a justice of the peace so they hurry inside and are married again.

William Farnum in "LES MISERABLES"

Wm. Fox drama; ten parts; published special

"Les Miserables," worthy of the name of spectacle and deserving of a high place among big cinema productions. No detail, however small, has been overlooked. There are rows upon rows of cafes and gabled-roofed houses with their little French balconies; tables on the narrow side-walks under awnings; cobbled streets worn with the passage of heavily laden carts, in fact a replica of the Paris Victor Hugo knew so well. It is said the sets cost upward of $50,000, and one can readily realize that the amount has not been exaggerated.

William Farnum gives a masterful portrayal of Jean Valjean, the powerful, hounded, misunderstood hero of Hugo's story. A capable cast surrounds him, including Hardee Kirkland, George Moss, Sonia Markova, Kittens Reichert, Jewel Carmen and Anthony Phillips.

Frank Lloyd adds to his directorial laurels for his splendid handiwork and insistence upon historical accuracy and detail. In "Les Miserables" his work stands out clear and distinct and must be classed as a piece of directorial achievement surpassed by none.

"Les Miserables" is scheduled for a long run at the Lyric Theatre, New York, where it opened December 3.

Victor Hugo's masterful story, the most melodramatic of his works, picturesque "a sort transfigured and redeemed, purified by heroism and glorified through suffering," is too well known as a classic to need repeating here. The picture has been endorsed by the National Board of Reviews in a special report.
The Blacktons in
"THE LITTLEST SCOUT"
Paula Blackton's Country Life Series, No. 7; five parts

As a whole.................Fascinating
Story........................Gripping
Cast........................Excellent
Settings.....................Elaborate
Photography..................Fine

"The Littlest Scout" is as charming as a child's story can be and fills a crying need for such material. It is refreshingly free from sophistication or preciosity on the part of the children and, therefore, he will as great an attraction for children as for adults. The picture was taken at Oyster Bay, L. I., at Commodore Blackton's home, and Colonel Roosevelt's troop of Boy Scouts take part in the picture. It is said that Colonel Roosevelt, father of the late Stuart Blackton, "The Littlest Scout," to salute. The submarine chaser used is the "Vita," Commodore Blackton's yacht.

The cast includes the Blackton children, Charles Stuart and "Vita" Blackton, as a capricious and "The Ingenue" and "The Patriotic" K. The leaves are from France. The boy and he listens to her with great interest. He is a widower and she a widow, both having died in battle in France. She tells Harold's father of the death of her husband and he resolves in enlist in order to win her. She is to return to France to continue her Red Cross work. Before she leaves the little Harold is hurt when he learns that the Wygante children. He is cared for at the Wygante home and helps to stay there always. After his recovery his father lets him wear a Scout uniform and the three children go to play near the war front, where an old wrecked church is used by spies. While playing around Harold and Sister are kidnaped by the spies and put in a corner while they tap the wires of the government. Brother runs to tell that the others are being held and his report results in the capture of the spies by the Boy Scouts.

THREE EBONY COMEDIES
Produced by the Ebony Film Corporation; one reel comedies; open market

In producing successful comedies the complete casts of which consist of negroes, the Ebony Film Corporation has accomplished something which has met with failure in the past. They have put at rest for all time the theory that members of the race could not be photographed well for the photography of these comedies is remarkably clear.

The comedies depict without affectation the happy-go-lucky characteristics of the colored race. They are of the slap-stick variety and are well worked out.

"Wrong All Around" is the story of a lovesick swain who is told by his prospective father-in-law if he would claim the hand of the fair Lucinda Snow he must show some tendency toward work. The tries to get a job in a restaurant, wire stringing with a fine gang and finally knocks out a jockey and rides in his place in a race after which he is pursued by the entire attendance at the affair, but makes his escape.

"In At The Finish" is chuck full of slap-stick. The scenes are laid out on a farm and concern the activities of a farm hand in love with the daughter of the farmer. A reboot from the girl sets the whole merry world aflame, but he cannot hit himself with a shotgun. The report, however, frightens two burglars in the act of dividing their spoils and the farm hand finds the loot and assumes ownership. He finally saves the farm by paying off the mortgage and is awarded the daughter and the farmer's gratitude.

"The Busted Romance." This one-reeler centers about a stray "coon" living by his wits, a town gambler and a person whose conscience can be made retrospective when money is shown. The transient wins the love of the gambler's sweetheart and is about to be married to her when his wife and four children appear on the scene.

Bessie Barriscale in
"THOSE WHO PAY"
U. S. Exhibitors' Booking Corporation's drama; seven parts; published State rights.

"Those Who Pay," produced by Thomas H. Ince, is a drama of special interest to motion picture theatregoers. It is an engrossing narrative of love, romance and political intrigue that should hold audiences spellbound. Under Mr. Ince's supervision the picture carries an atmosphere of realism that has seldom been equalled. The excellent direction is by Raymond B. West, and to the author, C. Gardner Sullivan, no little credit is due, for few stories have so fine a plot, containing the force and, at the same time, exquisite delicacy and tremendous moral as "Those Who Pay."

Bessie Barriscale handles a difficult role with a great deal of sympathy, understanding and delicacy. She plays with admirable restraint throughout and in the role of Dorothy...

BESSIE BARRISCALE AND HOWARD HICKMAN IN A SCENE FROM "THOSE WHO PAY." (U. S. Exhibitors Booking Corp.)

Warner has a fine opportunity to display her unusual skill. Howard Hickman put sincerity into his work which carried conviction and realism. He gave one more than that they were witnessing life itself. Melbourne McDowell played the "boss" with force and power. Dorcas Matthews, as the wife of the hero, is a most patrician type and brought to her portrait of the part many rare qualities that added greatly to the charm of the picture.

The Story: Dorothy Warner, with a little sister to support, faces a poverty-stricken Christmas. The little sister, sick, cries for a big doll. Dorothy has no money but goes to a shop to price dolls, hoping to find one. She yields to temptation and takes a doll, is seen by the shop detective and stopped. Senator Graham comes to her rescue and pays for the doll. Deeply moved by her story, he takes her home. The sister is dead when they arrive and Graham leaves money to cover all expenses. He gives Dorothy work in his office where they learn to love each other. A political "boss" runs Graham for District Attorney and sees Dorothy in the office and is very much impressed. Graham and Dorothy, while out in an auto, are overtaken by a storm. They spend the night in a cottage together where temptation overcomes them. Graham establishes Dorothy in an apartment and the "boss" who tries to win her and fails, notifies Graham's wife. She sends for the girl who confesses her love but agrees to give Graham up because of the baby his wife is expecting. Graham finds them together and denounces her. The "boss" tries to get from Dorothy compromising letters written by Graham, in order to defeat him at the polls, but Graham is sent by his wife to apologize to Dorothy. She sends him back to his wife and, as they part, gives him back his letters.
Irene Castle in
"SYLVIA OF THE SECRET SERVICE"
Astra-Pathe drama; six parts; published December 25

As a whole: Strong...
Story: Interesting...
Star: Good...
Support: Sufficient...
Settings: Luxurious...
Photography: Clear...

One of the big surprises of this picture is the well staged rough and tumble fight between the diaphanous Irene and a crook. The surprise was occasioned by the fact that Mrs. Castle came out whole. The picture deals with the theft of the Kimberley diamond, destined for the crown of the King of England.

Mrs. Castle handles the role of Sylvia Carroll, of the secret service very well, although the bungling crooks practically arrest themselves. The character of Heming "of Scotland Yard" is a most impossible one and is a libel on that famous band of crook catchers.

The story: Curtiss Prescott, a young American, is in the employ of Van Brunn, a diamond merchant of Holland. To Prescott the merchant entrusts the delivery of the Kimberley diamond to England. Once on the English Channel Prescott gives the diamond to the purser for safe keeping. Sylvia boards the ship and makes known to the purser the presence of the "Wade" gang. She surprises Wade in the act of blowing open the safe and he is put in irons. The recovered diamond proves to be a fake and other members of the gang steal the real stone from Prescott. Heming of Scotland Yard makes his appearance at this point and arrests Prescott for the murder of Van Brunn. The scene then shifts to America. Prescott locates Sylvia and informs her of his escape. She continues work on the case, although hampered at every turn by Heming, and finally locates the gang only to be informed by Heming of her dismissal from the service. He makes the raid himself, but the crooks escape. Sylvia again finds the culprits, raids a cafe, captures the thieves and recovers the diamond. She unselfishly shares the glory with Heming and departs with Prescott, leaving the Scotland Yard man a ball of yarn as a memento of the case.

Jack Pickford in
"TOM SAWYER"
Paramount comedy drama; five parts; published December 16

No doubt the majority of picture patrons are familiar with Mark Twain's Mississippi river tale, and to see one of his works screen and the leading role interpreted by Jack Pickford should be sufficient for most picture devotees.

It is a successful laugh provoker and well done. The members of the supporting cast carried out the spirit of the story very well.

The story: Tom Sawyer, who lives with his Aunt Polly and his stepfather and stepbrother, is the worry of his aunt's life. He is always getting into mischief and never conducting himself in the manner in which his aunt Polly believes he should. One day he and two other boys of the village decide to get away from their cruel life of having to go to school, washing their faces and various other civilizing customs, so they become pirates. After they have crossed the river, their raft floats away. Fishermen find the floating raft and believe the boys have been drowned. There is great mourning and Tom is discovered by one of the men at night, learns that funeral services will be held for them on Sunday morning. In the midst of the ceremony the boys return and there is general rejoicing.

Ella Hall in
"MY LITTLE BOY"
Bluebird drama; five parts; published December 17

As a whole: Good...
Story: Appealing...
Star: Likeable...
Support: Ample...
Settings: Appropriate...
Photography: Clear...

"My Little Boy" is an interesting and well done production. Its biggest success will undoubtedly come during the holiday season as it is a typical Christmas story.

Ella Hall, Zoe Rae and Emory Johnson play the leading roles and are offered good support in Gretchen Lederer, Winter Hall and Harry Holden. The direction is by Rupert Julian, who can, as a rule, be relied upon to turn out a good picture. The story is by Elliott J. Clawson.

The story: Although Uncle Oliver strenuously objects to it his nephew, Fred, marries Clara. After an estrangement of six years Fred invites his Uncle Oliver to pay them a visit and see his little boy. Uncle Oliver, a modern Scrooge, comes and is very moody and mean. That night he dreams that they go hunting and an accidental shot strikes little Paul. They bring the child home and he dies. This separates Fred and Clara and they plan to obtain a divorce. However, Uncle Oliver brings them together and just as they have become reconciled uncle wakes up. He rushes downstairs to wish them all a Merry Christmas and there is general rejoicing.

Edna Goodrich in
"AMERICAN MAID"
Mutual drama; five parts; published December 3

As a whole: Excellent...
Story: Good...
Star: Well cast...
Support: Sufficient...
Sets and g's: Good...
Photography: Fine...

Edna Goodrich and a good production should mean big box office returns for exhibitors. And there is no doubt but that spectators will enjoy "American Maid," because the story is not only interesting and appealing, but the theme is timely and should be warmly received everywhere. Miss Goodrich does some of her best work in this photoplay and she is well supported by William D. Davidson, John Hopkins and George Henry. The direction is by Albert Capellani.

The story: Without knowing who she is David Starr, a convalescing soldier, falls in love with his nurse. He is discharged from service and returns to America, where he learns that the woman he loves is the daughter of the millionaire senator, Lee. He appreciates the marked difference in social positions and goes west, determined to make some money. He stakes a claim and before he can register it, it is stolen by Sam Benson, superintendent of the mines belonging to Mr. Lee. Much of the gold is stolen from the mine as the senator and his daughter go west, determined to capture the bandit known as "Lonesome." Virginia comes upon Starr in a cabin and he tells her the story of the stolen nine and of his being branded a bandit. Virginia is successful in gathering incriminating evidence against Benson and she and Starr are married.

FOX CHANGES TITLE OF FILM
A change has been made in the title of Jewel Carmen's first starring vehicle for William Fox. The drama will be called "The Kingdom of Love." Frank Lloyd is directing it.
Carlyle Blackwell in

"THE GOOD FOR NOTHING"

World comedy-drama; five parts; published December 10

As a whole.............Splendid
Story...................Interesting
Star......................Fine
Support.................Capable
Setting................Clear
Photography.............Good

A production that should please all classes of audiences is "The Good For Nothing." It runs along in a light entertaining vein and holds one's interest thoroughly. The production is commendable, and the actors and actresses are excellent. Carlyle Blackwell is cast to very good advantage and is given good support by Evelyn Grecely, Muriel Ostich, William Sherwood, Kate Lester, Eugene Trowbridge and Katherine Johnston. The story is by A. A. Thomas and direction by Mr. Blackwell himself.

William Stowell in

"FIGHTING MAD"

Butterfly drama; five parts; published December 3

As a whole.............Poor
Story...................Confused
Star......................Poor
Support.................Average
Setting................Suitable
Photography.............Agreeable

"Fighting Mad" is a western tale beginning with the days of '49, presenting William Stowell, Helen Gibson, Betty Schade and Hec Toomer in the leading roles. There is plenty of incident and for the most part the story moves along swiftly. However, the plot is not sufficiently well defined at times to make the story appear convincing. Especially is this true where Mrs. Lambert elopes with Jerry, being taken along a country road in a carriage and this might be taken to mean that she was being escorted to the station instead of running away. The direction is by E. J. Le Saint.

Emily Stevens in

"ALIAS MRS. JESSOP"

Metro drama; five parts; published December 10

As a whole.............Average
Story...................Dramatized
Star......................Poorly cast
Support..................Fair
Setting..................Suitable
Photography.............Poor

While "Alias Mrs. Jessop" might prove an interesting subject for lovers of melodrama, it will not be found appropriate for discriminating audiences. Miss Stevens plays a dual role, the character not being an appropriate one to display the charm and talents of this likeable star, and altogether the production does not come up to the Metro standard. The photography is exceptionally poor, being hazy and indistinct. Other members of the cast are William Tooker, Lillian Paige, Howard Hall and Donald Hall. The direction is by Will S. Davis.

The story: Janet and Lillian Ford, cousins, resemble each other very closely, but Janet is quite respectable and sensible, while Lillian is selfish and not quite so respectable. Lillian marries Anthony Jessop, but continues her life of gaiety and neglects her husband and boy.

Disgusted, Anthony leaves the house and Lillian is called to the bedside of his dying father. The glamour of the gay white way soon attracts her attention from her hero and when she receives a message to return to him she sends her cousin Janet. The father4 marvels at the change in his daughter and returns to her. A cable comes to Lillian, advising her of the illness of her son, but Janet is unable to locate Lillian and so goes in her stead. The boy and the servants cannot account for the change, and when Anthony returns it is happy in his wife's devotion. Lillian learns that her husband has become an earl and returns to England, advising her cousin of her return. However, the man who had accompanied her to America returns to her and when she will not leave with him, he kills her. Anthony is told of Lillian's tragic end and he finds that he loves Janet and asks her to become his wife.

Gladys Brockwell in

"A BRANDED SOUL"

Fox drama; five parts; published November 25

As a whole.............Well done
Story...................Dramatic
Star......................Fine
Support.................Capable
Setting................Suitable
Photography.............Good

There is every reason to believe that motion picture audiences will enjoy "A Branded Soul." It is a well constructed dramatic feature that should appeal to followers of the silent drama. It tells a melodramatic story of Mexican oil fields that should fit in to any program very well.

Gladys Brockwell does some very good work in an emotional role and is well supported by Lewis J. Cody, Colm Chase, Vivian Rich, Maria Payton, Willard Louis, Fred Whitman and Barney Furey. The scenario was written by Franklyn Hall and the direction is by Bertram Bracken.

The story: John Rannie, wealthy owner of rich oil wells, has no regard for the poor Mexicans who live happily in the neighborhood of these wells. His cruel treatment incites their enmity and Conchita Cordova goes to Rannie to plead with him. Rannie endeavors to force his attentions on her, but ConchitaRejects. Rannie learns that Juan, Conchita's betrothed, is a spy and while he imparts his knowledge to Conchita, the Mexicans set fire to his wells. They then take Rannie and tie him to stakes near the burning wells. Conchita hurries to the Mexican border line and brings U. S. troops to Rannie's assistance. Conchita later realizes that she loves Rannie. The picture pleased at the Alcazar theater, Chicago, where it was shown last week.
Claire McDowell in
"THE SHIP OF DOOM"
Triangle drama; five parts; published December 2

"The Ship of Doom" is a tale of murder, mutiny and
maudlin deeds and is altogether too dismal, gloomy and un-
interesting to be enjoyed by motion picture patrons. It is
doubtful whether exhibitors will have a great deal of success
with this offering. The production does not come up to the
high standard of Triangle's recent publications and is not a
picture that will appeal to intelligent audiences. Claire Mc-
Dowell, Monte Blue, Arthur Millet, Aaron Edwards and Frank
Brownlee are in the cast. The direction is by Wyndham Git-
tens.

The story: Martin Shaw murders Jeff Whittlesley when
the latter boasts of having kissed Clara Gove, Martin's fiancée.
Martin and Clara leave the little fishing village, pursued by the
fishermen. A storm comes and they flee to a vessel where the
crew mutiny and set fire to the boat. Shattuck takes Clara in a
lifeboat and leaves Martin on the burning vessel. Martin, how-
ever, finally swims to the boat. A few days later Shattuck
forces him to get into the water again and after
boating around aimlessly he reaches land. Clara and Shat-
tuck come to the same island, Shattuck falls into a bed of
quicksand and dies and Clara and Martin are reunited.

"QUO VADIS"
Kleine-Perfection spectacle; eight parts; published special

George Kleine has revamped, retitled and added to his
immense screen version of Henry Sienkiewicz's "Quo Vadis," and
is about to reissue it to the trade as a special feature.

It was shown to the press in its revised form last week
and is a true classic of the cinema art. How well it has with-
stood the test of time—the severest of all tests for a picture—
can only be verified by a comparison with much of the wishy-
washy stuff for features nowadays. A large cast appears in support of the principals.

The story of the days of Nero's reign and the first strug-
gle of the Christians in Rome is clearly depicted. The torture of the
Christian martyrs, the church, the death of Enuncius and Petronius by the cutting of an
artery; the driving of Nero to suicide when he finds that his followers
have turned against him, are vividly pictured as well as the
reunion of Vittius and Lygia.

Constance Talmadge in
"THE HONEYMOON"
Select Pictures Corp. drama; five parts; published Dec. 10

In "The Honeymoon" Constance Talmadge has another
opportunity to attract audiences far and wide and she takes
capable advantage of it. The story runs in a comedy vein and
deals with jealousy and misunderstandings. Few women can
look charming while unguenrnable jealousy is consuming them but
Constance Talmadge looks charming and soothing that her
jealous mood becomes an added attraction. The picture is
presented by Lewis J. Selznick and contains many views of
Niagara Falls. The settings are particularly good. The splen-
did direction by Charles Giblyn helps to sustain the picture's charm
and the filming has been carefully done.

In support of Miss Talmadge appear Earle Fox, Maude
Turner Gordon, Russell Bassett, Harris Gordon, Lillian Cook,
Julia Bruns and Sam Cook.

The story: A few minutes after her wedding ceremony,
Susan Greer has an attack of jealousy, brought about by
seeing her husband talking earnestly to one of the brides-
maids. The members of her family fear that her happiness
will be wrecked and her mother remonstrates with her while
she dresses for her wedding journey. Susan's brother is in
love with the bridesmaid in question but cannot marry her
unless he can free himself from an undesirable engagement
with a musical comedy actress. He makes a clean breast
of his difficulty to his new brother-in-law and persuades him
to see the actress and try to buy her off. The show is to
play Niagara Falls, where the young couple are going on their
honeymoon. As Susan is coming downstairs she sees Marion
pleading with Richard (the groom) and her feelings are again
stirred. They start off in a huff and their happiness at Niagara
is short lived for Richard keeps his word to Hendon and hunts
up the vampire. A man at the hotel also works at the theatre
and hooks up the gowns of both the actress and the bride.
She tells the bride of her husband's visits to the theatre and
Susan sees Dick in the star's room. She writes her lawyer
for a divorce and is told to send on her depositions. While
she is doing this Phil and Marion explain matters to the
family and they all start to Niagara to straighten things out
for the young couple. The junior partner of Susan's uncle's
firm goes ahead with divorce proceedings, however, secures a
divorce and wires the news to Susan just as she and Dick have
had everything explained and are reconciled. They are in
despair over being divorced, but find a minister in the hotel
are married again and start their honeymoon all over.

Clara Kimball Young in
"SHIRLEY KAYE"
Select Pictures Corporation's drama; five parts; published December 10

"Shirley Kaye," as portrayed by Clara Kimball Young,
is a most interesting subject. Her charm and loveliness
were never seen to better advantage than as the heroine of
this excellent story by Hubert Footner. The direction is clear
and the filming has been carefully done.

The picture loses none of its appeal that made the play such
a success, and Clara Kimball Young's acting bears admirable
comparison with the star of the Broadway production. The
supporting cast is simply good and includes such players as
Cordiss Giles, George Fawcett, George Backus, Claire Whit-
ney, Nellie Lindreth, John Sunderland and Mrs. Winthop.

The story: Shirley Kaye, the leader of the younger set,
hears that her father is to be ousted from his position as presi-
dent of the Union Central Railroad. She determines to fight
the issue and to that end invites the daughter of his greatest
enemy to a dinner. Daisy Magen has long desired to be
friends with the Kayes and the invitation does much to con-
ciliate her father. Magen has sent for John Rowson to replace
Kaye. Rowson is a woman hater and Magen counts on his

CONSTANCE TALMADGE AND SUPPORT IN A SCENE FROM "THE HONEYMOON." (Select.)
cold manner to protect him from the charms of Miss Kaye. They meet, however, and become interested in each other. Shirley learns from him the way to defeat the maginate is to secure proxies of a later date from the stockholders than the ones. His last holds him at his own will. Mrs. Rowson denounces the girl for having "made a fool of him" and returns to the West. Shirley has learned to love him and follows and persuades him to return and become the general manager, Richard, the company, which he does on condition that she become his manager.

Mme. Petrova in
"A DAUGHTER OF DESTINY"

Petrova drama; five parts; published December 23

As a whole, Elaborate
Story, A
Art, Suspense
Sar, Excellent
Support, Good
Situations, Vivid
Photography, Fine

Judging from "A Daughter of Destiny," Mme. Petrova's forming her company was indeed a bold move and there is little doubt that the great majority of picture patrons will enjoy this latest story as well as the work of the beautiful star. Mme. Petrova is cast in a role quite appropriate to her stately dignity and her work is to charm and fill out a new zest. In this production patrons ought to like Mme. Petrova better than ever.

The story is an impressive one, it is melodramatic in the extreme, but its flavor is well seasoned and enjoyable of the present war and it seems to strike just the right key for making it popular with spectators. Mme. Petrova is given good support in Thomas Holding, Andra Randolph, Henri Leonidas, Robert Gardner, Carl Dietz and Warren Cook. The direction is by George Irving.

The story: Marion Ashley is married to Franz Jorn, a German spy and when Marion learns the nature of her husband's business, she leaves him and goes with her father to Belmark. A struggle with a guard kills him and then sets fire to the body. Jorn's ring, which he had placed on the dead man's finger, is found and Marion believes herself abandoned. Ashley is American minister to Belmark and he and his daughter are presented to the king and his son. Prince L. cepold forms an attachment for Marion and asks her to become his wife, which she does. In disguise Jorn goes to Belmark to stir the people up and ally them with Germany. He is also now working on a plan. As America has declared war on Germany and allied herself to Belmark. Some of Jorn's henchmen throw a bomb which kills Jorn and wounds Marion. With Belmark an ally of America and Jorn out to kindle war, Marion and Lepold are free to pursue their happiness. The picture pleased at the Alcazar Theater, Chicago.

O'ga Grey in
"FANATICS"

Triangle drama; five parts; published December 9

As a whole, Well done
Story, Dramatic
Art, Good
Support, Fine
Sets and Props, In keeping
Photography, Busy

The average audience will undoubtedly find themselves deeply interested in the denouement of "Fanatics." It comes under the classification of well done drama and while the theme is old, is pleasing in its new surroundings and for patrons who have come to believe in second entretainment it should afford an enjoyable evening. Oga Grey whose pleasing personality has frequently found its way to the screen, plays the role of a vampire and does it well. Ada Gleason is the abused wife; J. Barney Smith is the hero. Donald Fullen is the weakling; Eugene Burr is the villain and Wm. V. Mong is the fanatic. Direction by Reynold R. Wells.

The story: Robert Lathrop finds it a difficult matter to secure sufficient funds to keep himself in the good graces of Lola Monroe and when his benefactor, Nicholas Eyer, refuses to give him further assistance, he sends his wife to plead with the wealthy steel magnate. Against his better judgment Eyer gives Lathrop one more chance which he takes to Lola, but finding her in the arms of another man, he becomes enraged and the two men fight. Lathrop is killed and Lola and Lilly take him to the park, and make it appear that he has committed suicide. Mary, knowing nothing of her husband's infatuation for Lola, firmly believes that Lathrop killed himself because Eyer refused him assistance and she joins a band of anarchists who plan to destroy the Eyer mills. Professor Groesbeck, a fanatic, leads the men against Eyer, but his appearance and promise to give them whatever they want, turns the men against Groesbeck, who comes to his end by falling into a cauldron of molten iron. Lola learns the kindness of Eyer and the true character of her husband and when Eyer tells her of his love for her, she is a willing hearer. The picture was shown at Pastime Theater, Chicago, this week.

"The Unbeliever" and Flag Series

Feature Coming Edison Productions

"The Unbeliever," a forthcoming Edison Perfection feature, is based upon the widely read novelette, "The Three Things," by Mary Raymond Shipman Andrews. It is said to be one of the best stories the war has produced, and although the picture is exciting and filled with realistic atmosphere made possible by the co-operation of U. S. marine officers and men, the war atmosphere is subordinate to a tale of human interest and romance.

The principal roles are enacted by Raymond McKee as Phil Llanddull and Marguerite Court from Virginia Harbrok, a tall girl. Allan Grosland is the director.

The Edison Studios will also shortly publish at intervals of two weeks a series of twelve one-reel "social satires," written by and produced under the direction of James Montgomery, one of the popular artists and humorists. The series will be called "Girls You Know," introducing types of attractive American girls in life character sketches.

Some of the sketches will be known as "The Screen Fan," "The Superstitious Girl," "The Man Eater," "The Bride," and "The Art Bug." All will feature a different type of young womanhood in an amusing situation, punctuated by subtitles in Mr. Flag's irimitable style. Original drawings by Mr. Flagg of the various girls in the series will be featured in the pictures and posters.

Accident Delays "The Marionettes"

"Ghosts of Yesterday" Completed

Work in the Clara Kimball Young studio in New Rochelle was temporarily suspended last week when Florence Atkinson, a member of Miss Young's staff of players, was seriously burned about the face and shoulders by the explosion of an alcohol stove in her dressing room.

Miss Atkinson plays an important role in "The Marionettes," the French drama which is scheduled to follow Miss Young's current publication, "Shirley Kaye," and it was while making up for the part that the accident occurred.

This will be the third of the Select Pictures Star Series produced by Clara Kimball Young and her own company, and when finished will be issued through the Select Exchanges.

Constant Talmadge Haunted Work

In order to hasten the date of her departure for California, Constance Talmadge, Select star, has been working steadily through zero temperature in summer apparel. Her next project, "The Stolen Girl," calls for settings along the bleak Gloucester coast and Director Charles Gihurn has rushed production ahead without waiting for warmer days.

Another Talmadge's new picture "Ghosts of Yesterday," an adaptation for the screen of Mildred Cudson's, of Rupert Hughes' drama "Two Women," has been completed and the star has retired to Atlantic City for a quiet stay.

Alice Brady's last production, "Woman and Wife," the screen adaptation of Charlotte Bronte's novel "Jane Eyre" has been finished and cutting of the film is underway. Included in the cast are Elliott Dexter, Helen Lindroth, Victor Benoit and Helen Green.

Margarita Fischer Completes Play

"Molly Go Get 'Em" for American

Margarita Fischer, the American Film Company star, has finished her second feature production entitled "Molly Go Get 'Em" for the direction of Dorothy Chalmers. The story is by Beatrice Van, adapted to the screen by Elizabeth Mahoney and is the second of a new series of comedy dramas written expressly for the American star. Miss Van also wrote Miss Fischer's first story produced under the working title of "A Daughter of Joan."
N. A. M. P. I. Forms  
"Class C." Branch for Film Producers  
Eight Companies Enroll Under New Division—Grant Anson Candidate for City Job

The members of the Executive Committee of the National Association of the Motion Picture Industry, recently appointed by President William A. Brady, met Dec. 3, and transacted considerable routine business. The meeting was presided over by Chairman Walter W. Irwin. The following members attended: President William A. Brady; World Film; J. E. Brulatour, Eastman Films; P. A. Powers, Universal; Arthur S. Friend, Paramount-Arctraft-Famous Players; William A. Johnston, General Division; Louis F. Blumenthal and Louis L. Levine.

The following officials representing producing and distributing companies of the Motion Picture Exhibitors League of America, members of the Association were also in attendance by invitation: W. R. Sheehan, Fox Film Corp.; R. H. Cochrane, United Artists Film Mfg. Co.; W. E. Atkinson, Metro Pictures Corporation; Felix Feist, World Film Corporation, and William Wright, Kalem Company.

Reports of several committees were read, indicating widespread activities on behalf of the various divisions of the organization which they represent, showing good results achieved.

Executive Secretary Frederick H. Elliott reported the formation of a new branch, comprising members eligible as Class C producers, and the following companies assisting in the organization of this branch, of which Joseph A. Golden, of Crystal, is chairman, with L. Abrams, of Craftsman, as secretary: Biograph Co., Craftsman Film Laboratories, Crystal Film Co., Eclipse Film Laboratories, Inc., Etnograph Co., Kalem Company, Evans Film Mfg. Co., and Paragon Film Corp.

The following companies and individuals were elected to membership: Ogden Pictures Corporation, Eclipse Film Laboratories, Inc., Arthur H. Jacobs Photoplay Company, Craftsman Film Laboratories, Biograph Co., Paragon Films, Inc., Greater N. Y. Slide Co., Carl Anderson, Studio Director, H. C. Segal, State Rights and Buyer, and Albert H. Cornier in the General Division.

The committee went on record advocating the appointment of Grant W. Anson as Commissioner of Licenses through a letter which is to be addressed to Mayor-elect Hylan by President Brady, endorsing Mr. Anson's candidacy for this important post in the new administration.

The quarterly meeting of the Board of Directors will be held in the Times building, New York on Friday, December 14, at eleven o'clock.

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A TENSE MOMENT FROM "RAFFLES, THE AMATEUR CRACKSMAN"  
JOHN BARRYMORE APPEARS IN THE TITULAR ROLL IN THE SCREEN VERSION OF HORNUNG'S NOVEL (MILLS & WILK)

War Conditions Give Opportunity  
To Increase Film Show Patronage

Herbert Brenon Voices Belief That Present Is Time to Win Public from Speaking Stage and Convert It to Pictures

Out of these troublesome times when rumor has it that many exhibitors will be forced out of business because of war-time conditions, comes the opinion of Herbert Brenon, head of the Herbert Brenon Film Corporation, as to the opportunity of the motion picture theatre owner.

He voices the belief that if there is one industry which is not going to suffer from the war, it is the motion picture industry. Moreover, Mr. Brenon believes that the production is an important contribution to the exhibitors' fight to win over the patrons of the speaking stage who, in an attempt to "Hooverize" their incomes, are now cutting down their high-priced amusement.

"Never before has the motion picture producer been in as direct competition with the legitimate theatre manager as he is today," said the producer. "The legitimate attractions in New York are, today, playing to partially filled houses because amusement seekers cannot afford to pay five and six dollars for tickets, plus the war tax. The money-grabbing owners of the legitimate stage attractions are losing their audiences. Their patrons are turning to motion pictures, for, in the screen theatres, they can see the best productions for the price of the legitimate theatre's war tax. Here is the exhibitor's great opportunity.

By appealing intelligently to these new patrons he can make them permanent followers of the screen.

"It is my firm belief that if there is one industry in the world that is not going to suffer as a result of the war, it is the motion picture industry. Entertainment the world must have, and it has had in all its great national crises, but it must be entertainment at a moderate price."

Harry Rapf to Show "Struggle Everlasting" Privately on Dec. 16

Harry Rapf announces a private showing of the morality photoplay, "The Struggle Everlasting," by Edwin Milton Royle, starring Florence Reed, will be given to an invited audience on Sunday, Dec. 16, at 3:30 p.m. at the Shubert Forty-fourth Street Theatre, New York. The picture is to be shown to members of the film and theatrical world, the press, city officials and heads of social organization.

James Kirkwood directed the screen version of this feature, which is an adaptation of the play produced several years ago by the late Henry B. Harris.
Fox Film Corporation Completes History-Making Year in Industry

More Than One Hundred Productions Averaging Six Reels Each Put on Market—8,000 Miles of Film Consumed

One hundred and five productions averaging six reels each is William Fox's contribution to the screen for 1917. Twenty photoplays in this total were specially elaborated.

The output from the Fox studios is said to be the largest for a year of any concern having no subsidiary producing organizations. It represents an annual consumption in excess of 8,000 miles of film.

About three-fifths of the pictures were taken in California. The rest were made at the Fox plant in New Jersey. All of the twenty-six Fox film comedies and the six Fox-Lehrman Sunshine comedies were done in the West. Such pretentious productions as "The Conqueror," "The Honor System," "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "Treasure Island," "Cleopatra," and many others, were likewise screened on the Pacific Coast.

Publications by Months

The largest number of publications was twelve in April, December following with eleven, January with ten and the other months following with from six to nine each. Of the total productions, thirty-nine were made in Fox Eastern studios and sixty-six in California, Hollywood having decided tactical advantage because of being the home of the comedies and most of the Standard Pictures.

In production, in volume of business done, in number of persons employed, in footage of film purchased, in companies of actors maintained, in domestic and foreign exchanges established, in directorial strength, in studios operated, in development of new stars, in office space required, in capital utilized, in perfection of the policy of co-operation with exhibitors—in all these respects, and in others, the year 1917, according to Mr. Fox, has been the biggest and best in the history of his organization.

President's Comments

"Only 145 days ago," said Mr. Fox, in summing up the year's activities. "Standard Pictures, so far as the exhibitor was concerned, were a dream. True, we had spent many months in preparation for them, as our ability to release them at the average rate of one every eleven days has demonstrated, but the exhibitor knew nothing of this. Today, the series is as firmly established—as is as much of a staple in the market—as if its history dated back to the beginning of the industry. We put $5,000,000 in these pictures without saying a word about them to anyone. First we perfected them and then we showed the exhibitors what we had. From the outset we have insisted that the productions must be seen before they could be booked. And they have gone over the top the way Haig's men went over the other day in the dash toward Cambrai. It has been a smashing achievement."

"But if the success of Standard Pictures as a whole has been remarkable, what must I say of the greater venture, the excursining and pioneering into wholly new fields with productions featuring Jane and Katherine Lee, Francis Carpenter and Virginia Lee Corbin and George Stone and Gertrude Mesinger? 'Jack and the Beanstalk' was the forerunner of a type of play new to the dramatic world-productions which have visualized, as only pictures could, the stories that for ages have been welding stronger and stronger the home ties of young and old alike. Here was adventure indeed. Business adventure into the virgin wilds of dramatics. And we, and hundreds of exhibitors with us, have found the buried gold on 'Treasure Island.'"

Titan Pictures Corp.

Signs Marjorie Steed to Star in Comedies

The Titan Pictures Corporation announces the engagement of Marjorie Steed for leading roles in "Titan Comedies." Miss Steed has had extensive experience, having appeared in principal roles with Lubin and other big producers. She played opposite Peggy O'Neil in a recent production.

It was at the Rothacker studio that her work attracted the attention of Frederick Russell Clark, president of the Titan Pictures Corporation. After meeting Miss Steed, he announced with special enthusiasm the engagement of this leading American actress. She will be签订 Impeccable Expressions for her starring role in one of the new "Titan Comedies." Miss Steed will be written for by the studio staffs, and it is expected that her screen career will be launched in a powerful way.

Three gripping scenes from "The Debt"

BIG MOMENTS FROM THE FRANK POWELL PRODUCTION, FEATURING THE NOTED STAGE STAR, MARJORIE RAMBEAU, WHICH WILL BE PUBLISHED THROUGH MUTUAL.
World Film Corporation Faces New Year Financially Fortified

William A. Brady Reports Closing Year Surpasses Any in Point of Financial Gain—Attributes Success to Policy

William A. Brady, director-general of World Pictures-Brady Made, reports a most profitable season for the year 1917.

In an interview radiating optimism he gives some sound business principles to which he attributes the present prosperity of the World Film Corporation.

"The World Film Corporation," said Mr. Brady, "approaches the end of the year in a most enviable state of prosperity. At a time when the doctors are vehemently disagreeing as to what ails the motion picture industry and how the malady shall be banished, we find ourselves at a higher point of earnings and in possession of a greater quantity of perfectly sound, tangible, negotiable assets than at any moment in our career.

"This is not said in any spirit of boastfulness, nor is it in the nature of crowing over those who are unable at this time to render a similar report. Conditions such as those which occasion the general complaints flaunted before the public recently are indeed regrettable, whatever their cause, and are to be viewed with the deepest concern.

The Brady Policy

"Thus, without uttering any反射 upon the prevailing situation and the matters which have brought it about, we may revert at this time to the policies and principles which have resulted in the existing happy condition of World Pictures —policies and principles which I have described on various occasions only to call out vigorous criticism.

"In the first place we have observed sanity in our productions. We never have yielded to the temptation to compete for the services of stars already immensely overpaid. On the other hand, when our own stars, acquiring great popularity under World development, have been approached with offers from other companies, we have not made the slightest effort to meet those offers.

"From this it is not to be charged that our corporation is niggardly in its expenditures for salary accounts or in any other direction. We insist only upon keeping our outlay within limitations which permit us to sell a completed picture to the exhibitor at a price he can afford to pay.

Has Satisfied Exhibitors

"This has been accomplished to the complete satisfaction of the public and the exhibitors. We have produced pictures, while adhering strictly to these lines, which have not been charged with falling short in any particular. On the other hand, our photoplays, mostly in five reels, have been frequently and favorably compared with the special price pictures produced upon a scale of prodigality amounting simply to waste.

"Dependability was what we sought for World-Pictures—dependability in the pictures themselves and dependability in the dealings by which they reached the public through the exhibitors.

"Upon several occasions, an instance of which was supplied by 'Rasputin, the Black Monk,' we assumed a very much increased outlay upon a production of greater length than usual and sold it to our customers without adding to the regular price. This also was a part of our policy—to give the public and the exhibitors, where possible, more than had been contemplated in the original bargain.

"We believe the present highly desirable position of World-Pictures is an eloquent object lesson demonstrating the value of sanity in production and good faith in delivery."

Jackie Saunders
Guest of Honor at Chicago Luncheon

Miss Jackie Saunders was guest of honor at an informal luncheon given by E. D. Horkheimer to members of the Chicago press on Tuesday, December 4, at the hotel La Salle.

Wallace MacDonald, her director, and Miss Saunders' brothers accompanied the popular screen star. The party left on December 5, for Cleveland.

Miss Saunders is contemplating severing her connection with the Balboa Amusement Producing Company and is going to New York to complete negotiations with another film company.

A SCENE FROM "THE SLAVE"

Helene Chadwick, Pathe, Ends Canadian Trip

Miss Helene Chadwick, Pathe's latest acquisition to its galaxy of stars, has returned to New York after a flying trip through principal Canadian cities, where she made personal appearances at many theatres.

HELENE CHADWICK (Pathe).

She spoke at five Montreal theatres on November 26; two Toronto theatres on the 27th; three Ottawa theatres on the 28th, and was guest at an exhibitors' ball in Winnipeg on the 29th, as well as visiting two theatres in that city on the 30th.

BILLY WEST, THE KING BEE COMEDIAN, IN A HUMOROUS SCENE FROM HIS LATEST COMEDY TO BE PUBLISHED DEC. 15. (King Bee)
"THE EAGLE'S EYE" STARRING KING BAGGOT AND MARGUERITE SNOW NOW BEING FILMED

Serial Written by Wm. J. Flynn of the Secret Service to Be Produced by the Whartons and Distributed by Hoffman—Foursquare

During the past ten days the Whartons have been busily engaged in filming the opening episodes of their new serial, "The Eagle's Eye," written by William J. Flynn, chief of the United States Secret Service, starring King Baggot and Marguerite Snow, which will be distributed through M. H. Hoffman, Inc., Four-square Exchanges.

Scenes about New York city, in which the representatives of the Imperial German government figure socially, have been taken, including the reproduction of the famous U. S. Naval Battle, which was held at the Hotel Ansonia in June, just prior to President Wilson's review of the Atlantic fleet. This big affair was staged in the ball room of the Ansonia between 12:30 and 4 a.m., and was declared by several of the guests who had attended the original festivities to be an exact duplicate of the scene amid which the Kaiser's agents added the finishing touches to one of their most ambitious and daring conspiracies.

The cast of "The Eagle's Eye" is now practically complete, and in addition to King Baggot and Miss Snow, who will appear as the hero and heroine, Harrison Powell, Wavel Milne, William N. Bailey, Paul Everton and Bert Marbury have been signed to fill important roles. George A. Lessey, well known as a stage and motion picture director, is handling the preliminary work under the personal supervision of Theodore W. Wharton.

Through the influence of Chief Flynn, access has been secured to locations that are now absolutely closed to other picture concerns, while excellent discretion is being used in the filming of scenes showing shipping and other activities of vital import in the conduct of the war.

Exhibitors who book "The Eagle's Eye" can be assured of several thousand feet of five containing news interest that will not be duplicated by any other production on the market, it is said.

Courtney Ryley Cooper, one of the most successful of contemporary short story writers, is making the screen version of Chief Flynn's expose of the Imperial German government's propaganda and espionage in the United States.

"RAFFLES," GREATEST OF STAGE CROOK PLAYS MAKES IDEAL FILM DECLARES PRODUCER WEBER

"No type of stage or fiction hero has proven more popular than the adventurous, polished figure about whom radiates the suggestion of law-breaking requiring daring and composure," said L. Lawrence Weber, president of the newly formed L. Lawrence Weber Photodramas, to a Herald representative, speaking of his recently completed "Raffles" film play featuring John Barrymore.

"Two of the biggest moneymaking plays of the past generation, plays that netted greater box office receipts than any plays of their time were 'Captain Swift' and 'Jim, the Penman.' Two of the greatest stage successes of this generation, evidenced by box office receipts and the number of playgoers during their period, were 'Alias Jimmy Valentine' and 'Raffles,' the latter, the E. W. Hornung social highwayman whom Eugene Presbrey transplanted to the stage and that Kyrie Bellew so fascinatingly depicted.

"It is the fact that this type of hero is irresistible to the average reader and playhouse patron and that 'Raffles' was the one big stage success of the type that hadn't been screened that induced me to make it the initial production of the new screen corporation that my name standards."

"I selected John Barrymore for the title role because of his intense quality and his personal reflection of the intensity that the part requires. I was further moved in making young Barrymore the hero because of the fact that his father in a similar role, 'Captain Swift,' was the rage of a former generation."

FOX ENDS BIG YEAR

(Continued from page 36)

Some Important Productions

One of the most important of Mr. Fox's achievements during the year was the inauguration of the series of photodramatic spectacles, such as "Jack and the Beanstalk" and "Aladdin," with Francis X. Bushman and Virginia Le Corbin. These plays were of a type new to the cinema world and their advent was well received.

Several stars were on the William Fox lists in the last twelve months. Of those still with the organization, George Walsh and Virginia Pearson appeared in the minor role of "Millions," a Fox Special Feature, introduced George Walsh in "stunt" capacities and "Two Little Imps" was the beginning of the fame of Jane Wyman and June Lee.

PICTURES TO COME

Thea Bara, under the direction of J. Gordon Edwards, was seen in seven productions during the year, and also one picture, "Cleopatra," which has not been published but which has had a long run at the Lyric Theatre in New York. This is generally conceded by critics to be the most spectacular feature in which Miss Bara has been seen, as well as the masterpiece of Director Edwards' career.

William Farnum in "Les Miserables," directed by Frank Lloyd, is another completed production which has not been published, but which is to be shown at the Lyric. The addition of this picture and "Cleopatra" to the Fox productions which have had public shows this year would bring the total to 108 and make the average output one picture every eighty-one hours.

DIRECTORS TO HOLD BALL ON JANUARY 26

At a meeting of the Motion Picture Directors' Association it was decided to hold their ball at the Biltmore Hotel on January 26. It is to be strictly an invitation affair.

Wally Van has been chosen chairman of the entertainment committee and Maurice Tourneur is in charge of the decoration committee for the next directors' meeting, December 18, S. L. Rothapfel is to read an article on "The Exhibiting of Pictures."

ARROW FILM TO SELL "EYES OF THE WORLD"

W. E. Shallenberger, president of the Arrow Film Corporation, has completed a deal with W. H. Clune of the Clune Productions, Los Angeles, for the marketing of "The Eyes of the World" and "Paradise," in all eastern territory.

Robt. W. Priest, who is associated with Mr. Shallenberger in the state rights business, is laying out the sales and advertising campaign.
William Russell, Billie Rhodes, Helen Holmes and George Ovey, Stars on Mutual's December 17 Schedule

William Russell is the "headliner" of the Mutual schedule for the week of December 17, in "New York Luck," a story of "razzled finance," intrigue and adventure in the great metropolis. "The Lost Express," with Helen Holmes, arrives at the threshold of the mystery. Billie Rhodes comes home from losing her happy home in "Little Miss Fixer," a Cab comedy with George Ovey, and the Mutual Weekly balance the schedule. Never has William Russell appeared in a more engaging character, as a detective. Helen Holmes is also doing notable work in her latest Mutual-American production, "New York Luck," published Monday, December 17. At the beginning of the story he is a country station agent. Instinctively he carries the spectator with him on a series of adventures which concludes with his arrival on Broadway. There is a plot to steal British documents which "The Rube From Hokokus" robs but he is compelled to vanish his foes in a remarkable manner and under unusual conditions, in an elevator shaft of a Fifth Avenue residence.

A domestic tangle, arising from a family wrangle, gives Billie Rhodes another comedy role in the Strand one-reeler, called, "Something To Do." December 17. The story, briefly, is as follows: Hubby departs in wrath after a quarrel, leaving Billie alone. Billie's rich auntie arrives ready to donate to the happy couple, providing she finds them happy. Billie Rhodes has some unexpected visitors and to entertain the unknown relative, obtains an escort. Hubby, with a strange girl, sees wifey with another man. There is a scrap. In the end Billie finds her "fixing" succeeds and auntie contributes liberally.

The strongest dramatic climax yet reached is shown in "Unmasked," Chapter XIV of "The Lost Express," the Signal-Mutual photoplay, starring Helen Holmes, published December 17. Despite the discovery that "The Hare" is proven to be an impersonation, the villain succeeds in marrying Helen while the real secretary is held a prisoner.

George Ovey, "double crosses" old man Grouch in his latest Cab comedy, "Jerry's Double Cross," published on Mutual Thursday, December 17. The Mutual Weekly for Monday, December 17, shows interesting events on land and sea with a liberal number of stirring happenings in the war zone.

"HERALD" THANKED FOR AID

To the Exhibitors Herald:

As a representative of the Military Training Camps Association of the United States, I wish to express my appreciation of the kind support and assistance which the motion picture theatres owners throughout the country have given to the film, "Who Leads the National Army?" gotten by this organization. The Military Training Camps Association is a civilian body whose work of supporting and assisting the War Department in the organizing of various military training camps. It was originally financed through the donations of liberal-minded citizens and has since taken into membership hundreds of men in all sections of the country. It has adopted "Who Leads the National Army?" as a means of support.

The one-reel feature, "Who Leads the National Army?" was produced by the Military Training Camps Association, by permission of the War Department and is meant to impress confidence of all the fitness for leadership of our graduates from the three months' intensive training course at the various officers' training camps. It is being distributed entirely gratis by the Triangle Distributing Agency.

I wish to express my appreciation of the interest which such organizations of motion picture owners as the Motion Picture Theatre Owners' Association and the Motion Picture Exhibitors League have taken in the film and the kind support which they have given in arranging for its universal booking.

I should like to call upon any localities where this picture has not been shown to secure a booking at once, as it is fundamentally necessary that all should receive the lesson which the film shows, and at the present time the burning question which it answers is of more interest than ever before.

Yours very truly,

WHARTON CLAY.

Executive Secretary, Central Dept. Military Training Camps Association of the U.S.

December 5, 1917.
THE FILM STOCK MARKET
By PAUL H. DAVIS & COMPANY
Chicago

American Film Company

Lincoln Film Corporation, pfd.

Lowe Star Corporation, pfd.

Lone Star Corporation, com.

Majestic Film Corporation, pfd.

Mutual Film Corporation, pfd.

New York Motion Picture Corporation

North American Corporation, com.

States Film Corporation

Triangle Film Corporation

World Film Corporation

QUOTATIONS

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

OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"The Fighting Trail" No. 11 (Vitagraph)—Reel 1: Three closures of gun fight between Gwyn's men and outlaws; attack on and abduction of girl; three scenes of holdup of driver and wagon; closure of gun pressed to head of girl abducting girl; closure of Gwyn and outlaw fighting on floor just before the former is shot; cutting of Gwyn's horse; Gwyn shooting a woman; shooting Gwyn; Gwyn shooting outlaw in ambush; binding girl. Reel 2: Binding girl's hands to saddle; shooting Gwyn from horse; binding Gwyn; all scenes of horse; horse dragging Gwyn; subtitle: "You've had a hard time coming, but you'll have a harder time going back."

"The Fatal Ring" No. 19 (Pathé)—Reel 1: Two holdup scenes; short light scene between Spider and Carslake; action of Carslake slugging Spider; actual slugging of Spider; throwing him over roof and body sliding around; ground of two scenes of Spider shooting; slugging Carslake; subtitles: "You will never trouble us again!"; "Acuse the next shot will be at your eyes!"; three holdup scenes by Priestess. Reel 2: Three scenes of holdup of Pearl; three scenes of holdup of servants; threatening boy with gun; binding boy; holdup and slugging of Pearl; stealing from Pearl; holdup of Pearl on rocks; shooting man in hand.

"The Fatal Ring" No. 20 (Pathé)—Reel 1: Two scenes of holdup of Pearl on rocks; man stealing ring from tray; subtitle: "Don't waste your talents on a petty larceny!"; chloroforming Priestesses; theft of box. Reel 2: Stabbing Priestesses' follower in hat; stabbing Spider; Carslake stabbing Arab.

"The Mark of Cain" (Pathé)—Sword thrust from behind bushes; Jap overpowering policeman; shooting of chauffeur.

"Sweethearts Jim and Grace" (Warner)—Four shooting scenes; view of threatening letter.

"Zollenstein" (Falcon)—Striking man on back of head.

"Fear Not" (Butterfly)—Reel 4: All scenes of dope find, alone, sitting at doctor's desk. Reel 3: Six scenes of dope find ravaging in doctor's office; vision of noise around girl's neck.

"The Savage" (Bluebird)—Additional cutouts—Reel 3: All closures of half-breeds kegging at brookside; all but first scene of halfbreed chasing girl; entire incident in cabin after half-breed lays unconscious girl on couch; bird and raccoons containing and girl's scared face; subtitle: "The white man's instinct straggling for supremacy!" all other views of coupling, including subtitle: "They'll kill you for this."

"I Will Repay" (Vitagraph)—Reel 1: View of $1 bill. Reel 2: Flash two long gambling scenes; scenes of silver money on table. Reel 4, subtitle: "I tell you, Virginia, this woman is his—";

"Double Crossed" (Hurt)—Reel 1: Five scenes of stage holdup; two scenes of outlaws carrying large box away; three scenes of outlaws dividing spoils. Reel 2: Shooting Mexican at doorway.

"Deep Dyed Villain" (King Bee)—Reel 1: Seven scenes of bathing girl in deep dyed pool; girl seen teasing girl; three scenes of girl on steps, wringing her bathing suit; view of money in box; girl flipping skirt. Reel 2: Striking girl's father on head; girl throwing herself on bridge exposing her underwear; two scenes of man making motions to girl.

"The Lost Express" No. 11 (Signal)—Three riot scenes; shooting sheriff.

"The Good for Nothing" (World)—Subtitles: "But you must marry me!"; "If you tell my father you will never see me again!"; "I know that I am never going to marry you."

"The Fighting Trail" No. 14 (Vitagraph)—Reel 2, subtitle: "For the price of a few bottles of mescal we can get enough gin to blow up the trestle; two views of placing dynamite on trestle; firing at dam on bridge.

"The Great White Way" (Wharton)—Reel 1: subtitles: "Go, go and take that brat with you." Reel 2: subtitles: "No, Charles, it is all over. He acquiesced me of infidelity."

Bluebird and Butterfly Programs for January Announced by Universal

Universal has completed the Butterfly and Bluebird programs through the month of January. The scheduled publications for these Butterfly programs of January were:


The Bluebird productions start off with Violet Mersereau in "The Girl by the Roadside," December 31; "My Unmarried Wife," with Carmen Myers, January 7; "Face Value," January 14, and "Broadway Love," with Dorothy Phillips on January 21. The production for January 28 has not as yet been decided, but it is declared that either Franklyn Farnum or Ruth Clifford will be starred.

After two years of service with the American Film Company, Ashton Dearhart has joined the Bluebird forces and is now playing leading role opposite Carmen Myers in "The Green Seal."

William Russell Soon to Begin "Polo Jack" Final Film of Series


The screen adaptation of "Polo Jack" is the work of James E. Hungerford, the well-known author engaged by the American Film Company. Frances Billington will have the leading feminine role opposite Mr. Russell.

Fox Feature "Unknown 274" Dec. 16.

An unusually large cast, containing the names of numerous favorites of motion picture patrons, is announced by William Fox for the Fox Special Feature, to be published December 16. The title of the production is "Unknown 274," the star dates Caprino, Lott, and the supporting cast, consisting of ten actors and actresses, includes Kittens Reichert, Florence Ashbrook, Tom Burrough, Inez Marcel, Dan Mason, Richard Neill, Jean Armour, William Burns and Alexander Shannon. Another important member of the company is "Lady," the dog.

THIS WEEK AT DOWNTOWN CHICAGO THEATERS


Picture Operator First Arrested in City Crusade

Indianapolis—The first arrest as the result of the determination of the city authorities to round up various persons plying their trades without a license, was made here when Robert J. Gavin, 22 years old, a motion picture operator, was taken to police headquarters charged with operating a motion picture machine without a license.

Gavin was brought to headquarters by an attorney representing the motion picture operators' union, and was released on his own recognizance.

A few days ago an announcement was made that all operators who failed to obtain a license, which was provided for by a city ordinance which went into effect July 3, were to be arrested. It is understood that this arrangement has been abandoned and that the case of Gavin will be a test case and the others will abide by the decision.

Texas Exhibitors Send Delegation on Tax to Washington

Dallas, Texas—Due to the fact that it will send representatives to Washington to appear before Congress to seek a modification of the present tax as applied to the motion picture industry, the Texas Amusement Managers' association held its meeting December 3 instead of December 1st, as originally intended. According to Robert H. Campbell, secretary of the state association, considerable confusion exists among producers, exchanges and exhibitors regarding the tax matter.

"Many inequalities exist in the matter of taxation," he said in explaining the object of the delegation, "and it is for the purpose of working out a system that will, in effect, obtain the needed revenue for the government and at the same time make the levy in such a manner as to equalize the burden that this national conference has been called."

White River Theatre Destroyed by Fire

White River Junction, Vt.—Fire, which might have resulted in loss of life had it not been for the coolness shown by the audience, almost destroyed the Crown theatre here recently. The blaze originated on the second floor of the building.

About 150 persons were in the theatre when the fire was discovered. They made their way to the roof in an orderly manner. Firemen were able to confine the blaze to the one building. The theatre was owned and operated by Harold Keegan of Windsor.

St. Paul District Puts Ban on Picture Shows

St. Paul—The city council here, because of protests, has recalled two permits for the erection of motion picture theatres in the Grand avenue district. Those opposed to the grants were largely church members.

The district into which the motion picture men sought entrance embraces a number of churches. There are now being circulated throughout the various congregations petitions which seek to have the granting of such permits barred for all time.

Michigan Exhibitor Named as Violator of Child Labor Law

Grand Rapids, Mich.—Harvey Arlington, manager of the Orpheum theatre, is facing trial for a violation of the child labor law, as the result of a crusade against the employment of girls as ushers in motion picture theatres by the Y. W. C. A. here.

Following his arrest, Mr. Arlington was released on his own recognizance when he pleaded not guilty to the charge and stated that the girl, on whose age the charge is pressed, told him she was more than sixteen years of age. The next hearing in the case will be had December 11.


St. Joseph, Mo.—Beautiful in its appointments, chief among which is the Japanese room on the balcony, the new Colonial Theatre was opened here recently. The Japanese room is especially worthy of mention and it is the decision of Manager Hal Kelly that no rest room for women in the Middle West approaches it in magnificence. The furniture is white wicker, while the walls are decorated with Japanese designs in pink and old gold.

In the theatre proper the furnishings are of the very best, the lighting effect achieved by the blending of red and green colorings in the globes.

Associated with Mr. Kelly in conducting the theatre is his wife, as well as an assistant manager, James L. Young. An orchestra of seven pieces will provide the music at the theatre under the leadership of H. D. Furse, formerly of Lincoln, Neb.

James A. Eslow Dead

Grand Rapids, Mich.—James A. Eslow, 52 years old, owner of the Universal Film Manufacturing company, died here November 29. Death came after a short illness following a stroke of apoplexy. The remains were interred in Albion, where the deceased was born.

"Stink" Bombists Infest Theatres of Altoona, Pa.

Altoona, Pa.—Owners of motion picture theatres in this city are much aroused over an epidemic of "stink" bomb throwing which has broken out in moving picture houses here. As there are no labor troubles it is believed that the perpetrators of the outrages are small boys.

One exhibitor has offered a liberal reward for information that will lead to the arrest and conviction of the miscreants. A heavy fine is provided for such an offense by the city ordinance.

Close watch of drug stores is being made by the police in an effort to run down the "gang" when they seek to replenish their "perfume" supply.

Opens Theatre Sunday Arrested on Warrant

Wapello, la.—Manager Herrick of the Gem theatre here, was arrested recently when he attempted to operate his motion picture theatre on Sunday. The warrant was sworn out by John A. Dick-

son, a prominent churchman.

Mr. Herrick had been urged for some time by his patrons to conduct a Sunday show. He willingly submitted when the warrant for his arrest was served and on promise not to repeat the offense charges were dropped.

Southern Town Loses Only Picture Theatre

McRae, Ga.—McRae's only motion picture theatre will soon be converted into a storehouse for automobiles. The building has been purchased by the Willys-Overland Automobile company.

The picture show business here was begun two years ago by C. W. Lancaster, who sold the business to Mrs. E. L. Dudes of Vidalia. For the past several months patronage has not been sufficient to finance the operating expenses.

Film Introduces Four-Minute Men in Detroit Theatres

Detroit, Mich.—Four-Minute Men speaking at Detroit moving picture theatres, in the future, will be introduced to the audiences by having their names and the topic of their address flashed upon the screen.

When the time allotted to the speaker arrives a slide will be shown bearing the words: "The government introduces," followed by the name of the Four-Minute Man who is to talk. Members of this organization will speak at least once every week in the government's educational campaign to offset German propaganda.
Clifford Photoplay Company Contracts for Production of 12 Five-Reel Comedies

Features to Be Exploited on State Rights Plan—Shorty Hamilton the Star—Ernest Shipman Will Handle

The success attending the private showing of the first two pictures produced by the W. H. Clifford Photo Play Company, for the Photoplay Corporation, the general manager, to contract for the production of one five-reel feature a month. These features will be exploited on the state rights plan and a franchise for the entire twelve stories, to be published on the first day of each month during 1918, will be open to buyers.

These franchises are available to distributors in the various states who may either purchase outright or make arrangements upon a cooperative basis. These features, it is claimed, will prove of unusual value to buyers and exhibitors because they introduce a comedian who already has the backing of over 25,000,000 motion picture fans, and by virtue of the splendid five-part stories in which he will appear and the superiority of his productions over past efforts will add to his established clientele the additional patronage of all high-class picture houses.

Shorty Hamilton's first picture is entitled "Denny from Ireland." Tom Moore never wove a more interesting theme into song or story. The contrast between the pathos and ready wit of the lad in Ireland and his humorous escapades in the cattle country, form a theme of endlessly amusing laughter and tears, and has seldom been surpassed upon the screen.

Six of the subjects to follow have already been decided upon. Five of them will be known as Shorty Hamilton in "The Snail"; Shorty Hamilton in "A Prisoner of War"; Shorty Hamilton in "The Texas Ranger"; and Shorty Hamilton in "On Wall Street."

Through state rights buyers and prominent exhibitors, the motion picture public will be asked to vote their choice of other humorous stories which will be presented for their selection through the press.

After thoroughly investigating market conditions the W. H. Clifford Company came to the conclusion that Ernest Shipman was the best qualified to handle the exploitation of this series, both in the United States and abroad and a contract was accordingly entered into, whereby all business in connection with this series of pictures will emanate from Mr. Shipman's office, 17 West 46th Street, New York City.

U. S. Exhibitors Booking Corp. Appoints Four Well-Known Western Representatives

Recent additions to the sales forces of the U. S. Exhibitors' Booking Corporation include Joseph Desberger, G. W. Wilson, A. B. Lucas and Joseph Levy, all of whom have long experience in the western district.

Mr. Desberger comes to the U. S. corporation from the World Film Corporation, being former manager of St. Louis exchange, and will represent the booking concern in St. Louis. He will make his headquarters in the Hoffman-Foursquare exchange.

Mr. Wilson, who will direct the marketing of U. S. productions in the Cincinnati district, resigned as representative of the Triangle Film Corporation in that city to join the U. S. forces. Before serving with Triangle Wilson was manager of the Paramount exchange in Chicago.

A. B. Lucas also leaves the Triangle to take charge of U. S. business in Kansas City, where he will make his headquarters in the Imperial exchange. Mr. Lucas has served many years in the Western territory for important film concerns. He was with Paramount in Chicago, Triangle in Omaha and Kansas City and also served as the Triangle manager in Chicago, which position he resigned to affiliate with the U. S. Corporation, coming direct from the sales forces of Select Pictures, Pittsburgh office, to handle U. S. productions in Minneapolis. Mr. Levy formerly acted as art director in St. Louis, Kansas City and Omaha.

Other district representatives will be named in the near future by Joseph Partridge, division manager for the U. S. Exhibitors' Booking Corporation, who is now engaged in assembling the company's sales forces beyond the Rockies. Mr. Partridge will announce shortly the names of the men who will act as U. S. representatives in San Francisco, Los Angeles and Seattle, in each of which cities headquarters will be established in the Hoffman-Foursquare exchanges which have recently been opened.

Newest W. & W. Line Sells Well in East

Reporting a marked demand for the latest acquisition to their already long line of products, the Wertsner Silver Screen, Albert G. Wertsner of the firm of Wertsner and Wild, paid a visit to Chicago this week, the second time since the western plant was established by Fred Wild three years ago.

Up to the present time this screen for motion picture projection has been manufactured exclusively in their eastern plant but during Mr. Wertsner's stay in Chicago the local plant will also be equipped to manufacture it. The newest W. & W. product has met with success in the east and already some of the largest theatres in Philadelphia have purchased the screens. In addition to supplying the training camps and canteens in this country the company has shipped seventy-five of the screens to France and twenty-five to Russia.

Tom McDevitt, for many years connected with Rand-McNally, in the map end of that business, has joined Wertsner and Wild and will give his attention to the map business of the latter company.

Courtney R. Cooper Writing Scenario for Wharton Serial

In selecting Courtney Ryley Cooper to prepare the scenario of "The Eagle's Eye" Chief Flynn's wide-heralded service serial, exposing the activities of the Kaiser's agents in America, the Whartons are being congratulated upon securing the services of one of the most talented contemporary American fiction writers.

Born in Kansas City, Mo., October 31, 1880, Mr. Cooper has spent most of his life in the West and during the past seven years has contributed over three hundred short stories to the leading magazines of this country.

Mr. Cooper has written several successful screen stories for Joseph M. Schenck and the Whartons, prior to his engagement to arrange Chief Flynn's exposé of the Imperial German government's propaganda.

"THOSE WHO PAY" AVAILABLE DEC. 15

Word has been received by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, that the company's second special release, Thomas H. Ince's seven-part drama, "Those Who Pay," starring Besie Berriscle, has been passed by the censor boards of Illinois and Pennsylvania.

The production will be published December 15 and will be available to all exhibitors on the franchise or open booking plans.

Madge Evans and Co. Make a Flying Trip

Madge Evans, the World's Kiddie star, with Director Harley Knolos, Lionel Bellmore, Gerda Holmes and a number of cameramen and assistants, made a flying trip last week to Charleston, S.C. The purpose of the journey was to utilize magnolia gardens located in Charleston as a background for the fairyland scenes of the picture, "Wanted: A Mother."
NEW YORK TRADE NOTES

New Booking Office
Opened by M. Eichner

Many professional people will be glad to know that Manny Eichner, the popular producer and manager, has opened a new suite of offices at No. 1547 Broadway. A special staff has been engaged for the writing and staging of acts, playlets and sketches.

Mr. Eichner was the first manager in New York city to place musical reviews in restaurants. "Up and Down Broadway" was booked through Mr. Eichner for Recto's for its initial run. He also has been manager for Adele Ritchie and Mae Murray. Call and see him; the glad hand is always out for you.

Music Slides Sell
Popular Song Hits

In these times of taxes on everything connected with the motion picture theater it is gratifying to find some one who has a plan whereby an increase in revenue is foreseen.

The Snyder Music Publishing Company offers to up-to-date house managers the opportunity to sell regular New York song hits, via the screen method. Three slides are to be used: the verse, chorus and the name of the song, each on different slides. So far, great success is reported by houses operating this plan.

ARE YOU THIS FELLOW?

Do you know this fellow? You know the chap I mean. The "Gink" who is always crying and berating about business being poor. This chap wouldn't part with a "Jiff" unless he was sure that he was going to get a dollar in return, while the fellow who takes a chance and spends a few dollars for advertising his wares never complains about poor business, but will greet you with a smile and outstretched hand and is ready to listen to a good proposition.

Arthur D. Jacobs

Buys Half Interest
in Keystone Press

The many friends, acquaintances and former patrons of Arthur D. Jacobs, formerly president and general manager of the Exhibitor Advertising and Specialty Company, will be agreeably surprised to learn of his having acquired a half interest in the Keystone Press, Inc., pioneer motion picture printers, now located at 787 Seventh avenue (next door to the Godfrey building), and of which he has been made vice-president, treasurer, general exploitation and sales manager.

WHO SAID YAPHANK?

Oh, you Harcourt Amusement Company. As the saying goes, "Men may come and men may go, but——? Are born every day."

Thousands of Dollars
Lost in Film Theft
Declares Detective

Insurance of films against theft is the suggestion advanced by Albert M. Cody, head of a recent agency in a recent interview with a representative of the Herald. The unwillingness of those who have lost films to spend the money necessary to run down the thieves, Mr. Cody maintains, has been an encouragement to the culprits until now films are filled with little or no danger of prosecution.

"Several years ago," said the detective in citing an example, "a big film concern came to me to have me trace a film which had been stolen. When I asked for a retaining fee of $5,000 they backed down and decided to swallow the loss of the film a few dollars, but the use of the insurance has been against theft from the time of its origin until it is ready for the scrap heap."

Poster Concern Moves
Into Larger Quarters

Jay Kay, the well-known poster man, has been obliged to seek larger quarters in the Gaiety Theater building in order to take better care of his clients. Good luck, Jay: more power to you.

JACK KLINE OPENS BOOKING OFFICE

Jack Kline, who is well known to both vaudeville and motion picture devotees, has again opened offices in the Gaiety Theater building, after touring the country with a road show. He will act as representative and can secure consecutively time for motion picture actresses and actors desiring to re-enter the legitimate field.

Vaudeville Actor to Take Up Film Work

Gale Shelden, who is now appearing in "Vice-A-Versa," playing on the big time circuit, has decided to give up vaudeville for the screen after the first of the year. Miss Shelden has been in the profession since the age of twelve years and has been with some of the leading stock companies of the country. Critics agree that besides being very charming she is a very clever young actress.

New Songs Make Hit

"Uncle Sam, Please Keep Your Eye on That Gal of Mine" and "Where Are the Girls of My Childhood Days" are two Synder songs which have scored a decided hit with exhibitors all over the country.

Autoists' New Device
Will Prevent Skidding

One of the newest anti-skid appliances is the product of the Self-Retaining Flocking Co., 1547 Broadway, which has devised an apparatus to drop sand in the path of the rear wheels of the automobile.

The attachment has direct connection with the foot brake and works automatically when hooked up with the brake. On a dry highway it can be disconnected in a moment by simply lifting the toe board, releasing it from the brake. According to many chauffeurs it is one of the simplest and most effective schemes to prevent skidding yet devised.

Happy Roy Kress

Roy Kress, the owner of the Gaiety Clothes Shop, is certainly one of the most optimistic men on Broadway, besides being the busiest. Last week, just as friend Roy was unpacking about $10,000 worth of new suits and overcoats, som gink walked in and asked Roy for a "fag," a match, and then used his phone for a New Year's call. Roy never sold the suit yet, murmured Roy, as his friend went out.

Meyer Brothers Give
Customers Square Deal

Those young Meyer Brothers, who just opened a shoe shop, up in the Gaiety Theatre building, have certainly hit upon the right method of keeping down overhead expenses by locating there. They have window display charges, the rent is nominal, and by both pitching in they save salesmen's wages and can put the added profit into shoes which they sell at reasonable prices. Thus the customer gets his money's worth.

WHY NOT KNIT

Why don't some of these would-be Mary Pickford's and Anita Stewarts, who tramp up and down the Great White Way and then run into some booking office waiting for a job, knit sweaters for the boys "Over There," instead of repeating scandals which never existed? Ask me, I know.

Commonwealth Company
Reports Good Business

Joseph Kline of the Commonwealth Comedy Company, Inc., reports very good business of the past year. The Commonwealth's output includes the Three C's and Topnotch comedies.

Camp Buys Projectors

Two more Simplex projectors have been added to the projector equipment of Camp McClellan, Ala., thus making the projectors now in use there, all furnished by the Precision Machine Co., Inc.
Well, merrie old Kris Kringle is with us again, and with his jolly majesty we greet you all and trust that this season will bring you every happiness.

By th' Dec. 1 issue of the Vitagraph family 'tis noted that Manager Bayley has christened his sales squad the White Sox (New Yorkers please note), and take it from us, they're a likely lookin' bunch, too. Thru the pull of Assistant Manager W. E. Banford, the team's field captain, Vitagraph's editorial department was bribed to print a group photo of the boys. This work of art registers as follows: James Salter, Frank Redfield (runn in from Milwaukee), Ollie Moore (a four-baser all the time, ahem!), S. Norris, F. J. Delaney, J. A. Humphrey (of straw hat fame), and absent but not forgotten, the two modest whales, "Van" and McCloy, who positively refused to take a chance ruinin' a camera. Let it go at that, but just keep your lamps peeled for that mob.

R. L. Coffey, manager of the Standard Film Service, Dallas, Texas, was a recent "loop" visitor, en route from Cincinnati, homeward bound. He stated that general business throughout the South was splendid. While in Cincinnati he purchased the entire stock of the erstwhile Unicorn Film Company.

Did we all have "some time" at that movie operators' affair December 5? Oh, boy! Oodles of it.

F. M. Brockell, the boyish lookin' chap managing the Goldwyn offices, is now ensconced in their new and palatial suite in the College building.

W. C. Cook, formerly of the Artcraft sales department, will henceforth be found in the icy Northwest tellin' the exhibits all about the Hoffman-Foursquare films from a managerial standpoint at the Minneapolis branch office. Our best wishes, "Cookie," old scout.

M. J. Mintz, manager of the Unity Photoplays Company, shipped into town after a brief New York trip. Watch the local New York train sheds. Looks as though more "Unity winners" are being shipped to blaze the 1918 trail with.

I. L. Laserman, manager of the Universal exchange, announces the appointment of Joe Roderick as manager of the serial department.

Fred S. Meyer, for the past eight years manager of the Universal office at Minneapolis, has been transferred to the Milwaukee branch. What's the matter, Freddie? Does it look as though Minnesota is going dry?

"Billy" Hamburg—you know, the guy w'at makes frames and everything—was up to Detroit last week, showing Pal M. S. Bayley how to run the E. A. Hamburg company branch office, and is now on his way to Broadway to show the progressives how wonderful he looks with the "little pink carnation" in that $$$ coat of his. Oh, yes, it's a regular decoration with "boy" now.

A. Teitel is so busy these days that he's clean forgot to do his Xmas shopping, and with that bundle of green he's gathered in this year, just watch those merchant princes of State street sit up and break into smiles as Abe starts reducing that roll.

Before we close, have you all seen Ralph Kettering's press agent fame recently? Well, just drop in and congratulate the boy at the J. L. & S. suite in the Rialto Theatre building. It's about five weeks old, and the dearest little mustache you'll see in many a junct.

Foreign Trade Shows
Interest in "The Spy"

Generally favorable reviews and the reports of big business on "The Spy" are resulting, according to the foreign department of the Fox Film Corporation, in many inquiries being made regarding the picture by exhibitors and agencies in territory outside the United States.

Advises from London this week are to the effect that the picture received market favorably comment on the occasion of its recent presentation at British trade shows. Interest, of course, is heightened by the fact that scenarios paralleling those pictured in the film story have been of common occurrence in England during the past three years.

Theda Bara to Head
Last Fox Production
of the Present Year

The last publication of the present year from the William Fox offices will be a Theda Bara picture, "Du Barry," which has been announced for initial showing on December 30. This will be the third of the Standard Pictures featuring Miss Bara to be published since September 30. This production, which very closely follows the original stage version, deals with the high lights in the career of a French adventuress, who became the power behind the throne in the court of Louis Xv, but who was eventually guillotined.

EBONY FILM CORP. CLOSES KENOSHA STUDIO
AND OPENS WINTER QUARTERS IN CHICAGO

Fresh from their summer activities in Kenosha, Wis., the actors of the Ebony Film Corporation returned to Chicago last week, where winter quarters were established at their studio, 2332 North California avenue.

From all indications the stay in Chicago will be a short one, as it is the intention of the officials of the film company to transport the troupe to California shortly after the first of the year. There are, however, a number of interior scenes yet to be taken which will consume about a month's time.

Up to date sixteen one and two-reel comedies have been completed by the company. A number of these were projected at a recent public showing held in Wurlitzer's Hall, New York, and some of the later efforts of the negro artists were seen at a private showing held at the Art Laboratories in East Forty-eighth street. Three of these are reviewed in another section of this magazine.

According to L. J. Pollard, a member of the executive committee of the Ebony Film company, the comedies were well received in New York city. They were appreciated not only for their novelty,
A KAY COMPANY
"Golden Spoon Mary," 4 reels.

AMERICAN STANDARD PRODUCTIONS
"The Voile of the Purple Clouds," 4 reels, with C. Henry.

ANTI-VICE FILM COMPANY
"Blind Woman," 4 reels.

ARGOSY FILMS, INC.
"The Dispossessed," 4 reels, with Herbert Rawlinson.

BRENNON PRODUCTIONS
"The Man Who Was His Own Bishop," 4 reels, with Nance O'Neill.

BRENNON PRODUCTIONS
"The Return of the Lone Wolf," 4 reels, with Bert Lytell.

BRENNON PRODUCTIONS
"The Peeping Tom of Third Floor Back," 4 reels, with Sir Johnstone Forber-Robertson.

CARDINAL FILM CORPORATION
"The Tog," 4 reels, with Geraldine Farrar.

CHRISTIE FILM COMPANY
One reel comedy per week.

CINEMA WAR NEWS SYNDICATE
American War News, weekly issue, in one reel.

CINEMA DISTRIBUTING CORPORATION

CINES CORPORATION OF AMERICA
"The Fated Hour," 4 reels.

CLARIDGE FILMS, INCORPORATED
"The Birth of Character," 4 reels.

CLARIDGE FILMS, INCORPORATED

CLUNE PRODUCTIONS

CORONA CINEMA COMPANY

COSMOPHOTOFILM COMPANY
"I Believe," 7 reels, with Melvin Rosamour.

CREATIVE FILM CORPORATION

CREST PICTURE CORPORATION
"The Chosen Prince," 4 reels.

F. P. DONOVAN PRODUCTIONS
"Billy's Day Out," 4 reels, with Billy Quirk.

EGYPT FILM CORPORATION COMEDIES
"Dat Blackbird, Watlin Man," 4 reels.

EUGENE FILM CORPORATION
"High, Low and the Game," 4 reels.

EFFANCE FILM COMPANY

EMERSON PICTURES CORPORATION
"The Marriage Bond," 4 reels, with Nat Goodwin.

E. L. S. MOTION PICTURE CORPORATION
"Trotter 44," 4 reels, with George Soule Spencer and June Day.

EMERALD MOTION PICTURE CORPORATION
"A Slepper's Heart," 4 reels.

ENLIGHTENMENT PHOTOPLAY CORPORATION
"Enlighten Thy Daughter," 7 reels.

ESSAY HARRIS FEATURE FILM COMPANY
"Alice in Wonderland," 4 reels.

EUGENIC FILM COMPANY
"Birth," 4 reels.

EUROPEAN FILM COMPANY
"Fighting for Verdun," 4 reels.

JUVENILE FILM COMPANY
"For Sale—A Daddy," 1 reel.
"Chip's Carina," 2 reels.

EXCLUSIVE FEATURE FILM CORPORATION

EXPORT & IMPORT FILM COMPANY
"Humbly," 6 reels.

FAIRMOUNT FILM CORPORATION
"Chase Suicide," 6 reels.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

FLORA FINCH FILM CORPORATION
"War Prides," 4 reels, with Flora Finch.

FREDERICK FILM CORPORATION
"A Bit of Heaven," 5 reels, with Mary Louise.

FRIEDMAN ENTERPRISES, INC.
"A Mormon Maid," 6 reels, with Mae Murray.

Friedman Amusement Corporation

GENERAL ENTERPRISES
"The Liar," 4 reels, with Jane Galt.

"Mother," 4 reels, with Elizabeth Risdon.

"The Warrior," 7 reels, with Maciste.

GOLD MEDAL PHOTOPLAYS
"The Web of Life," 5 reels, with James Cruse.

GRAND FEATURE FILM COMPANY
"Rex Beach on the Spanish Main," 5 reels.

GRAND FEATURE FILM COMPANY
"Rex Beach in Pirate Haunts," 5 reels.

GRAND FEATURE FILM COMPANY
"Rex Beach in Footsteps of Capt. Kidd," 5 reels.

GRAPHIC FILM COMPANY
"The Woman and the Beast," 5 reels.

D. W. GRIFFITH
"The Birth of a Nation," 9 reels, with H. B. Walthall.

HOVERFILM CORPORATION
"Marlite," 8 reels.

"How Uncle Sam Prepared," 4 reels.

"Camille," 6 reels, with Helen Hesperia.

HARPER FILM CORPORATION
"Civilization," 7 reels.

HAWK FILM CORPORATION
"Monster of Fate," 6 reels.

HERALD FILM CORPORATION

HILLER AND WILK
"The Battle of Gettysburg.

HISTORIC FEATURE FILMS
Apr. 8—"Christus."

M. H. HOFFMANN, INC.
"A Trip Through China," 8 reels.


"The Har Sinister," 8 reels.

"Her Fighting Chance," 7 reels, with Jane Grey.

"When the Thos Goes," 7 reels, with Erwin Johnson and Reba Mitchell.

"The Sin Woman," 7 reels, with Irene Fenwick, Rejse Davies and C. Bruce.

Aug. 14—"Madame Sherry," 7 reels, with Gertrude McCoy.

"The Submarine Ege," 7 reels.

"Should She Obey," 7 reels, with Alice Wilson.

"The Great White Trail," 6 reels, with Dorus Kenyon.

"One Hour," 6 reels, with Zena Keefe.

THOS. H. INCE
"The Bargain," 6 reels, with W. S. Hart.
IVAN FILM PRODUCTIONS
"Two Men and a Woman," five reels, with James Morrison.
"The Spirit of 1917," four reels, with Leigh Bard.
"Bathing Tongues," five reels, with Grace Valentine.
"Married in Name Only," six reels.
"Human Clay," with Monta King.
"Sins of Ambition," with Willard Lucas and Barbara Castleton.

JEWEL PRODUCTIONS, INC.
"Pay Me," five reels, with Dorothy Philips.
"Sirens of the Sea," five reels with Louise Lovely.
"The Man Without a Country," six reels, with Florence La Badie.

KING BEE COMEDIES
"The Candy Kid," two reels, with Billy West.
"The Hobo," two reels, with Billy West.
"The Pest," two reels, with Billy West.
"The Bandmaster," two reels, with Billy West.

KLOTZ AND STREINER, INC.
"Whither Thou Goest," five reels, with Orrin Johnson and Rhee Mitchell.

KULE FEATURES
"Germany on the Firing Line," five reels.
"Prance on the Firing Line," six reels.
"The Unborn," five reels.

LEA-BEL COMPANY
"Modern Mother Goose," five reels.
"Snow White," four reels.

LIBERTY FILM CORPORATION
"The Three Musketeers," seven reels.

LINCOLN CYCLE PICTURES
"My Mother," two reels.
"Mr. Father," two parts.
"Myself," two parts.
"The Tall to Adam," two parts.
"Old Abe," two parts.
"At the Slave Auction," five parts.
"The President's Answer," two parts.

LINCOLN MOTION PICTURE COMPANY
"The Realization of a Negro's Ambitions," two reels.
"Trooper of Troop K," three reels.

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

M. POST MASON ENTERPRISES
"The Wonder City of the World."

MASTER DRAMA FEATURES, INC.
"Who's Your Neighbor?" seven reels, with Christine Mayo.

MAYFAIR FILM CORPORATION
"Persuasive Peggy," five reels, with Peggie Hylan.

MONITOR FILM COMPANY COMEDIES
"Those False Teeth," one reel.
"Robinson Crusoe," one reel.
"How Lew Fooled the Folk," one reel.
"Dear Old Dad," one reel.
"The Ghost of Mooreland Manor," one reel.

MORAL UPLIFT SOCIETY OF AMERICA
"It May Be Your Daughter," five reels.

B. S. MOSS
"The Girl Who Doesn't Know," five reels.
"In the Hands of Fate," five reels.

MO-TOY COMEDIES
"Dinking of the Circus."
"A Trip to the Moon."
"Goldie Locks and the Three Bears."
"Bobby Downs."
"School Days."

NEWTFIELD'S PRODUCING CORPORATION

JOHN W. NOBLE PRODUCTIONS, INC.
"Shame," six reels, with Zena Krefe.

ODDEN PICTURES CORPORATION
"The Lust of the Ages," five reels, with Idiian Walker.

SINDEY OCCOT PLAYERS, INC.
"The Belgian," with Lillian Harvey and Valentine Grant.

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

PARAGON FILM COMPANY

PARATAS PLAYS
"Madame Who," five reels, with Bessie Barriscale.
"Now or Paradise," five reels, with Bessie Barriscale.
"His Robe of Honor," with Henry B. Walthall.

PATRIOT FILM CORPORATION
"How Britain Prepared," eight reels.

PIONEER FEATURE FILM CORPORATION
"The Soul of a Child," five reels.

POPULAR PICTURE CORPORATION
"Corruption," six reels.

PRIVATE FEATURE FILMS
"Ignorance," six reels.

PUBLIC RIGHTS FILM CORPORATION
"The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

RADIO FILM CORPORATION
"Satan, the Destroyer of Humanity," seven reels.
"The Spirit of 1917," seven reels, with Grace Valentine.
"His Role of Honor," with Henry B. Walthall.

HARRY RAPF
"The Struggle Everlasting," with Florence Reed.

HARRY RAYER

CHARLES RANKIN

RENEWED PICTURES CORPORATION
"In Treasure's Grasp," five reels, with Grace Cunard and Francis Ford.

SELECT PHOTOPLAY COMPANY
"Humanity," six reels.

SELCIG SPECIALS
"The Crisis," seven reels, with Bessie Eyton.
"Beware of Strange," seven reels, with Bessie Eyton and Thomas Santchi.
"The Garden of Allah," ten reels, with Thomas Samachi and Helen Ware.

SUNSHINE FILM PRODUCING COMPANY
"Our Shall Take My Life," six reels, with Thomas Sauchi and Friztine.

SUNSHINE FILM CORPORATION
"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.
"The Land of the Rising Sun."

FRANK J. SENG

SIGNET FILM CORPORATION
"The Masque of Life," seven reels.

FRED II. SOLOMON
"The Downfall of a Mayor," six reels, with Charles E. Sebastian.

STANDARD PICTURES
"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.
"When a Man Sews Red," Oct.
"Abudia or The Wonderful Lamp," Nov.
"Rose of Blood," six reels, with Theda Bara.

SUCTION PICTURES CORPORATION
"The Quiet," seven reels, with Theda Bara.

TODAY FEATURE FILM CORPORATION
"Today," with Florence Keed.

TRIUMPH FILM COMPANY
"The Libertine," six reels.

ULTRA PICTURES CORPORATION
"The Woman Who Loved," seven reels, with Beatrice Michelen.
"The Passion Flower," five reels.

UNIVERSAL
"Idle Wives," five reels.
"Where Are My Children?" five reels.
"Twenty Thousand Leagues Under the Sea," ten reels.
"Ox-Law," five reels.
"Ruthless Crusade," four reels.
"Hell Morgan's Girl," five reels.
"The Band that Rocks the Cradle," six reels.

U. S. EXHIBITORS BOOKING CORP.
"The Zoppell's Last Raid," five reels with Eddie Markey.
"Those Who Pay," five reels with Bessie Barriscale.

VARIETY FILMS CORPORATION
"My Country First," six reels.

VICTORIA FEATURE FILMS
"The Fated Hour," six reels.
"The Slave Mart," six reels.

VICTORY FILM MFG. CO.

WARNER BROTHERS
"Are Passions Inherited?" five reels.

EDWARD WARREN PRODUCTIONS

ELIZABETH WARE WECKER PRODUCING CO.
"Raffles, The Amateur Crackman," seven reels, with John Barrymore.

WHOLESALE FILMS
Sept. 10—"Cinderella and the Magic Slipper," four reels.
Sept. 10—"The Penny Philanthropist," seven reels, with Peggy O'Neal.
"His Awful Downfall," one reel with Rex Adams.
"Little Red Riding Hood," four reels.

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"The Bird's Christmas Carol," five reels.
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Seven Reels

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“Would You Forgive?”
Illinois and Indiana
Five Reels

BEATRIZ MICHELENA in
“The Woman Who Dared”
Illinois, Indiana and Wisconsin
Seven Reels

ANNA Q. NILSSON in
“Her Surrender”
Illinois, Indiana and Wisconsin
Five Reels

JAMES MORRISON in
“Two Men and a Woman”
Illinois, Indiana and Wisconsin
Five Reels

JOHN MASON in
“The Libertine”
Illinois Only
Six Reels

MARGUERITE SNOW in
“The Faded Flower”
Illinois and Indiana
Six Reels

FRANKIE MANN in “The Girl Who Did Not Care”
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E. K. LINCOLN in “The Littlest Rebel”
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EXHIBITORS — ATTENTION
Write at Once for Our Catalog
It Will Benefit You
KRAUS MANUFACTURING CO.
Art Publishers to the Moving Picture Industry
220 WEST 42nd ST.
NEW YORK

REDUCE YOUR OPERATING COST and get more uniform lighting by equipping your present carbon arc machine with a
SHECK UNIVERSAL ADAPTER for the New Mazda Projector Lamps

YOU will want to adopt this new, modern idea because it will make your theatre the most popular in town.

Projection with the new Sheck Universal Adapter and Mazda Projector Lamps has proven a success in the theatres where used on test during the past two years.

Our first announcement received the attention and interest of hundreds of progressive exhibitors.

Your theatre can be equipped with the Sheck Universal Adapter without interrupting your program schedule, and at a cost no greater than the saving in bills for electric current effected by the new equipment during the first year.

So at no extra cost you will be able to get better projection on the screen, eliminate “flicker” and eye strain, and, therefore, get the crowds in your theatre.

This is a progressive proposition for progressive exhibitors. Write for the facts, TODAY!

EXHIBITORS SUPPLY COMPANY, Inc.
407 Mallers Bldg.
CHICAGO, ILL.
YOU WILL LIKE THE NEW BRISCOE

**Progress**

The new Briscoe at $725 we believe is the best looking, the sweetest running automobile ever built at the price. Success has made it. Increased production has lowered costs, provided more refinements.

**Character**

Touring car has surprising roominess—try it! Four-passenger roadster is the only car built with a full back to the front seat—a novelty—see it! Briscoe-built in Briscoe factories insures quality in every detail.

**Message**

You will miss the real meaning the car holds for you if you fail to see the beautiful, handsomely finished and completely equipped 1917 Briscoe models.

<table>
<thead>
<tr>
<th>Type</th>
<th>Price</th>
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<tbody>
<tr>
<td>Five Passenger Touring Car</td>
<td>$725</td>
</tr>
<tr>
<td>Coach</td>
<td>$505</td>
</tr>
<tr>
<td>Four Passenger Roadster</td>
<td>$725</td>
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<tr>
<td>Delivery Car (Canopy Top Body)</td>
<td>$725</td>
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</table>

All Prices F. O. B. Jackson

BRISCOE MOTOR CORPORATION
Department 00
JACKSON, MICHIGAN
RACINE
Country Road Tires

Supreme in Service
Thru Every Month
in the Year

5000 Mile Guarantee

Racine Rubber Co.
Racine, Wis.

For your own protection be certain that every RACINE TIRE you buy bears the name, "Racine Rubber Company"
Wouldn’t Scrap-heaps grow into Mountains if everybody adopted every improvement at once?

It is lucky for us that some people take longer to become convinced than others. For how could we possibly build Simplexes for everybody at once?

But the process of conversion is going on, as is shown, for instance, by the table below. A few years ago you could hardly find a Simplex in use by these eastern organizations—and look at them now!

<table>
<thead>
<tr>
<th>Studio, Producer or Exchange</th>
<th>Simplex</th>
<th>Other Makes</th>
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<tbody>
<tr>
<td>Craftsman Film Laboratories, Inc.</td>
<td>2</td>
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<tr>
<td>Eclipse Film Laboratories</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Crystal Film Co.</td>
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<tr>
<td>Blackton Productions Co.</td>
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<tr>
<td>Vitagraph</td>
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<tr>
<td>Paragon Film Corp.</td>
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<tr>
<td>Solas Co.</td>
<td>4</td>
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<tr>
<td>Peerless Film Co.</td>
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<tr>
<td>Ideal Film Laboratories and Studios</td>
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<tr>
<td>Herbert Brenon Studios</td>
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<tr>
<td>Biograph Company</td>
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<tr>
<td>Eclair Company</td>
<td>2</td>
<td></td>
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<tr>
<td>All Star Feature Film Co.</td>
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<tr>
<td>Artcraft Pictures</td>
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<tr>
<td>World Film Corp.</td>
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<tr>
<td>Selsnick Pictures</td>
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<tr>
<td>Russian Art Films</td>
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<td>Hedwig Laboratories, Inc.</td>
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<td>Sherry Films</td>
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<td>Urban Spiregraph</td>
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<td>Inter-Ocean Film Corp.</td>
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<td>Sun Photoplay</td>
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<td>Cosmofotofilm Co., Inc.</td>
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<td>Universal Film Corp., N. Y. Office</td>
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<td>Ivan Film Productions, Inc.</td>
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<td>Steiner Films</td>
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<td>Allen Film Co.</td>
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<td>Metro Pictures Corp.</td>
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<td>Uncle Sam Films</td>
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<td>Select Films</td>
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<td>Myers &amp; Well</td>
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<td>Highgrade Films</td>
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<td>Commercial Slide and Film Service</td>
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<td>Eclair Studio</td>
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<td>Pizma, Inc.</td>
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<td>N. J. Metro Film Service</td>
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<td>Lloyd Film Storage Corp.</td>
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<tr>
<td>Fox Film Corp., N. Y. Office</td>
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<tr>
<td>Exclusive Features, Inc.</td>
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</tbody>
</table>

Carried forward 85 10

Grand Total 278 37

Simplexes, over 88 per cent. All other makes, less than 12 per cent.

This evidence bears out what we told you last week: that three out of every four Simplexes sold take the place of other makes.

If the Simplex has not yet replaced yours—NOW is a good time.
Perfect Projection is absolutely shown wherever the Camera Graph is used.

Nicholas Power Company, Inc.
Pioneers of Projection.

90 Gold Street
New York, N.Y.